

BRITAIN'S BEST-SELLING MACINTOSH MONTHLY

MACFORMAT

# MACFORMAT

ISSUE 16 ■ SEPTEMBER 1994 ■ £3.95 WITH HD DISK

ISSUE 16 ■ SEPTEMBER 1994 ■ EXOTICA ■ MAC AND HACK GO TO WAR ■ HOME PUBLISHER ■ MULTIMEDIA WORKSHOP ■ RETURN TO ZORK

## The WEIRD and the

## WONDERFUL

Discover how to do things you never even thought of doing with our guide to brilliant, bizarre and just plain barmy Mac software

### EXCLUSIVE!

You could go into publishing (almost) with our fully-usable demos of DTP and graphics programs

### MACFORMAT

DISK 16  
SEPT 94



#### ColorStation

Exclusive demo of the all-in-one colour graphics package

#### HomePublisher

Read the review inside, then try this demo for yourself

#### Keys!

Our favourite little shareware program

See magazine for more details & compatibility

#### Open-wide

Enlarge all Open and Save dialogue boxes to view full file names automatically

#### PhoneLogger

Follow our HyperCard tutorial inside with this fully working stack

#### Fast Player

A fast QuickTime player in only 16K of disk space!

OVER 3MB OF GREAT SOFTWARE!



If your Disk is missing, ask your newsagent

## Return to Zork

Adventure games go graphic; how's it play?



## The MAC at WAR

Travel with a British foreign correspondent and his Mac to Bosnia... and peek in his kit bag!

## DIY Multimedia

Too good to be true? A 'desktop multimedia' suite for just £60!



**PLUS** ■ A complete DTP package for £70  
■ How to get 'charcoal' effects with your art program  
■ Your problems solved

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# Newton software



### Time Out Guide to London.

This guide not only references 1,800 key places to eat, drink, shop, relax and stay in London—but it acts as a guide to help you choose where to go. You can view every restaurant that meets your criteria for cuisine, area, price, opening times or credit cards accepted. The guide will show you each location on a map with directions on how to get there by foot, car or public transport. Requirements: Newton MessagePad or compatible with a PCMCIA card slot. **SRP £54.95.**



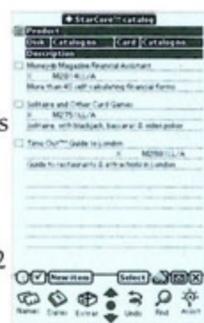
### Executive Productivity Manager 4 in 1.

This package contains 4 great products all in one: **Presenter Pad:** It's a teleprompter that helps you prepare, time and pace your presentations. Graphical controls ensure your presentation ends when planned. **The Economist World in Figures:** a compendium of facts, figures and rankings of 60 of the world's most powerful nations. **Notion:** The Newton List Manager (see below). And **Jigsaw Strategy Game** which combines the spatial complexity of a jigsaw puzzle with the strategy of a domino game, then adds the challenge of capturing territory. Requirements: Newton MessagePad or Newton-compatible Hardware with a PCMCIA card slot. **SRP £129.95.**



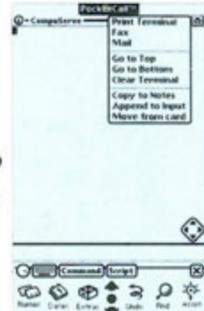
### Notion: The Newton List Manager.

Over 100 ready-to-use templates! Planning a trip? Shopping for cars? Keep track of people, projects, expenses, holiday options, product features, movies to see, CDs to buy, all the things it's all too easy to forget. Choose a ready-to-use list template, or modify one and create your own—you've never felt so organised! Requirements: Newton MessagePad or Newton-compatible, 1 or 2 MB Storage Card, Newton connection kit (for installation only—Mac and Windows disks included). **SRP £49.95.**



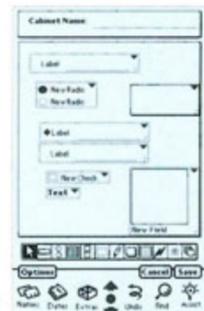
### PocketCall is your intelligent communications assistant.

It uses the power and simplicity of Newton to bring the world of on-line information to your fingertips. Simply tap into remote information services and electronic mail systems to automatically log on and retrieve up-to-the minute news and data. Requirements: Newton MessagePad or Newton-compatible Hardware, Modem and Newton connection kit (for installation only—Mac and Windows included). **SRP £96.05**



### FilePad is the first flat-file database program for the Newton.

FilePad lets you create electronic database 'cabinets' to help you manage everything from business inventory to personal finances. Create a customised database with the ease of Filemaker. Also provides links with many Windows and Macintosh database applications. Requirements: Newton MessagePad or Newton-compatible Hardware, 1 or 2 MB Storage Card and Newton connection kit (for installation only—Mac and Windows disks included). **SRP £88.82**



### Day-Timer, Meeting & Expense Pack.

The Day-Timer system is the preferred personal organiser of millions of busy professionals. Slate brings the tools of the famous organiser to your Newton. Keep track of expenses as they occur. File all your meeting details in one place. Eliminate lost or forgotten expense items. Track expenses for many clients and projects separately. Requirements: Newton MessagePad or Newton-compatible Hardware, 1 or 2 MB Storage Card and Newton connection kit (for installation only—Mac and Windows discs included). **SRP £66.61**



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# The Latest in CD Entertainment!



**Return to Zork.**  
An epic adventure, underground. Based on the infamous

Zork series this outstanding adventure includes fully rendered 3D graphics, original music, over an hour of spoken dialogue and video starring known actors. The interface has been redesigned from the ground up into what is probably the most intuitive adventure around—you can even have real conversations whereby you can show emotions. By combining this innovative interface with the depth of the Zork series you have one of the most eagerly awaited Mac CD ROMs! Requires minimum of LCIII and a double speed (eg. CD 300) CD drive is recommended. **SRP £42.54**

**The 7th Guest.** Henry Stauf's terrifying mansion has been abandoned ever since the children started dying. Stauf was a master toymaker, a maker of extraordinary puzzles. Since those six guests stayed on that terrible night it's become haunted. You find yourself in this mansion, moving from room to room in incredible real time 3D. Full motion video of live actors slowly untwines a horrifying plot within this virtual environment. Twenty-two devious puzzles to solve before you can uncover the mystery of the seventh



guest. An astounding use of multimedia technology on two CD-ROMs. Requires a minimum of an LCIII with an 040 or Quadra machine recommended. **SRP £39.99**

**Jump—David Bowie Interactive.**

Experience David Bowie's musical vision in this interactive CD ROM. Edit your own version of 'Jump they say'—mix the music and edit a video using some never before seen video from the outtakes. Explore the virtual world behind the album; find hidden animations, sounds, pictures and other surprises. Hear David Bowie describe the creation of the video and the album. Jump contains four complete music videos from the Black Tie White Noise album. Requires minimum of LCIII and a double speed (eg. CD 300) CD drive is recommended. **SRP £34.03**



**The Legend of Kyrandia.** Kyrandia is a land of dark mysterious forests and sleeping dragons. A fantasy land where rubies grow on trees and magic abounds.

Some say that the court jester Malcolm was mad to begin with. Others say it was his burning desire to possess the precious Kyragem that led him to slay the peaceful King William—the protector of that most powerful. As the rightful prince you must pursue the elusive Malcolm to recover the gem. The Legend of Kyrandia includes fluid and realistic animation, a captivating soundtrack with an elegant point and click interface. Coupled with the slightly tongue-in-cheek humour you have a whimsical adventure that'll keep you amused for hours on end! Recommended for all ages. **SRP £42.54**



# The Finder

## MACFORMAT

**W**elcome again to MACFORMAT, Britain's best-selling Macintosh monthly. Whether you're a veteran or a novice, we'll bring you the latest news, reviews, tips and techniques to help you get more out of your Mac, no matter what you use it for!

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**A word on prices...**  
We try to ensure that all prices quoted in editorial pages in MACFORMAT are accurate at the time of going to press, and they are all inclusive of UK Value Added Tax at 17.5%. However, this may not necessarily be the case with prices appearing in advertisements, so we recommend that you always contact advertisers before ordering to confirm prices and availability. See page 107 for some helpful buying advice.

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### Colourful History 50



Put a bit of old-fashioned style into your publications by adding a sepia tone to standard black and white photos, using only your usual DTP software. Here's how it's done

### Be Consistent 54

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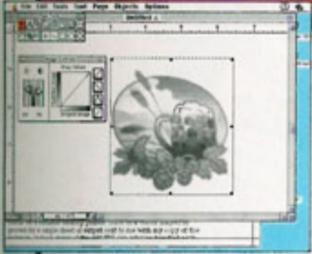
Erm, well, we'll be doing another issue of MACFORMAT with a front cover, some pages and a few piccies. Probably

### Win! Win! Win! 114

Win a Yamaha Hello! Music! package plus Miracle keyboard & software



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**HomePublisher 68**

At just under £70, *HomePublisher* could be the answer to every domestic and small business DTPer's prayers

**MacWrite Pro 1.5 70**

It's already hugely popular, but could this latest version (complete with its all-new mailer feature) topple *Word*?

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At last, here's an address book and time-management system that you can share and adapt across a network

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No, it's not an aid for the incontinent, but rather another wall-planner masquerading as a Mac utility

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The **WEIRD** and the **WONDERFUL**

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So, you think it's impossible to get this type of charcoal effect from your standard paint package? Well, think again...



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*The Multimedia Workshop* promises to deliver Mac-based video presentations, plus paint and desktop publishing modules, all for well under a hundred quid. How does it shape up?



COVER DISKS

**Your Cover Disk 6**

This month we bring you a fantastic collection of top demos and utilities, including: *ColorStation*, *HomePublisher*, *Keys*, *Open-wide*, *PhoneLogger*, *Fast Player* and more – in fact, over 3Mb of great software

**Your CD-ROM 8**

If you got the CD-ROM edition, you have everything on the floppy disk and all the shareware reviewed in this issue, plus hundreds of megabytes more!



# Your Cover disk



Once again we've travelled the world to find the finest software this side of a Jupiter collision...

## ColorStation 2 demo



### Colour image editing program

**Requires:** colour Macintosh, 1Mb of RAM, System 6.0.7 or later and Power-PC compatible.

*ColorStation 2* is the colour version of *GrayStation*, which we gave you, complete and fully working, on last month's MACFORMAT cover disk. It is a paint program that is especially useful for re-touching colour scans. This is a demo, but all the features work as normal – except for two things: you can't save; and, although you can

print, you'll get a black line down the middle of your printout.

The reason the authors of this excellent program want you to see printouts is because of their HQP technology. HQP, for the uninitiated, stands for High Quality Print and enables you to gain particularly good quality images, even when using cheap printers.

The full version enables you to save these

pictures and use them in other programs. When MACFORMAT reviewed this program in issue 13, we gave it 90% and said: 'It's hard to fault *ColorStation 2*. With its straightforward controls, *ColorStation* is an excellent choice for novice DTPers, covering all the graphics and printing bases in a convenient one-stop program. It does a great job and offers excellent value for money.'



A high density floppy disk can contain about 1.4 megabytes of software, but we want to bring you as much as possible every month. Therefore, we use compression programs to reduce the files in size so we can fit more on – this month there's well over three megabytes worth, in fact. Unfortunately, that means you can't use the programs straight off the disk; you must install them on to your hard disk first.

Doing this is very simple. Just double-click on the floppy disk icon, then double-click on the MACFORMAT 16 icon. A copyright message appears; click **Continue**. A box then appears that asks you where you want to save the contents of the disk. Choose the place on your hard disk where you want everything stored and click **Save**. After a couple of minutes or so of frantic disk activity, the files will be stored on your hard disk.

Before installing the cover disk we recommend that you back up any important work on your hard disk. This sensible precaution will avoid problems should any software not be compatible with your setup. We make every effort to check our software for compatibility and viruses, but the information here is intended as a guide only, and MACFORMAT cannot be held responsible for any damage to data or consequential losses. So please, for your own sake, back up first.

## COLORSTATION 2 TOOLS

**Paint bucket:** spreads opaque paint on the clicked point and on all adjacent points with similar tones.

**Brush:** draws curves of variable thickness.

**Air brush:** paints a fine-grained paint.

**Eraser:** Double-click this to erase the whole image.

**Lasso:** creates selections of any shape. Double-click the Lasso to select the whole image.

**Magic wand:** automatically selects areas with similar colours.

**Magnifying glass:** enlarges or (with the [option] key pressed) reduces the image.

**Brush:** draws, applies transparent paint.

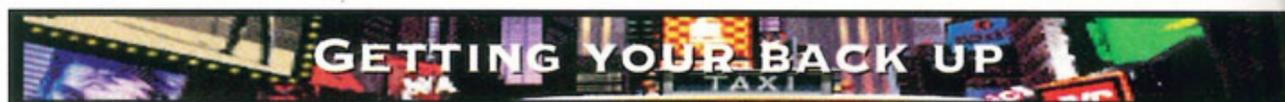
**Pencil:** draws dots, curves and lines of one pixel. Hold [shift] to draw straight lines.

**Line tool:** draws lines of variable size.

**Rectangle tool:** draws empty or filled rectangular or square shapes.

**Text editor:** adds text to your image. Double-click this to set text attributes.

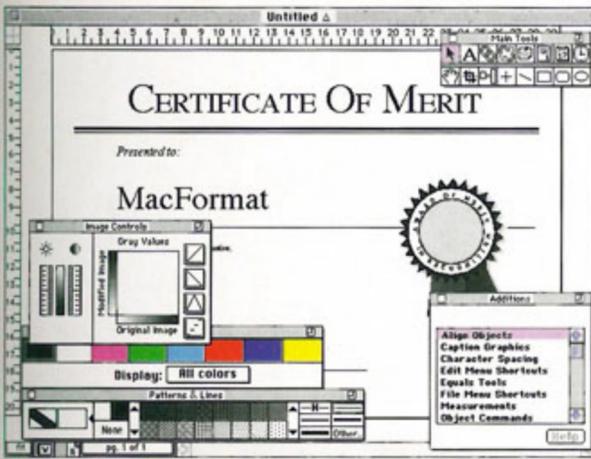
**Tone Picker:** takes a colour directly from the image.



Before you do anything else, you should make a backup of the MACFORMAT cover disk and work only with the backup – just in case anything does happen to go wrong. Make sure the original cover disk is write-protected (move the tab so that you can see through the hole) – then nothing can be written to the disk. Then follow these simple steps:

1. Insert the MACFORMAT cover disk.
2. Drag the disk's icon over your hard disk's icon. The contents of the cover disk will then be copied into a new folder on your hard disk called 'MACFORMAT 16' (but it is still not decompressed, so you still can't run

- anything directly).
3. When the copying finishes, drag the cover disk icon into the Wastebasket to eject it.
4. Insert a blank high density disk. Check that it's not write-protected, and, if need be, format it, naming it 'MACFORMAT 16 backup' (or 'Fred' if you like. What do I care?).
5. Drag the 'MACFORMAT 16' folder from your hard disk on to the new floppy disk's icon. When it has finished copying, your backup is complete.
6. You can now delete the 'MACFORMAT 16' folder from your hard disk by dragging it across to the Wastebasket, and selecting **Empty Wastebasket**.



HomePublisher is the ideal DTP program for entry-level machines and represents great value at under £70.

## HomePublisher demo

**Desktop Publishing Program**  
Requires: 1.5Mb of RAM

PageMaker is often regarded as the best DTP program available, but it is rather expensive and slow, and has more features than most of us could ever use. The same company now brings you HomePublisher, which is a fraction of the cost, dead easy to use, and isn't bogged down with features you won't want.

This is a fully working demo, but the option to save has been disabled and printed pages have a small box in the middle. For a full review of this remarkable package, turn to page 68. One feature that HomePublisher boasts, which I haven't seen before, is a copy-fitting command that fits text into a given space by automatically changing text size and leading (line spacing). Try it out.

## FastPlayer

**QuickTime Utility**  
Requires: any Mac, QuickTime.

Apple's own QuickTime player, MoviePlayer, is fine, but FastPlayer does the same basic job in a file a twentieth the size! It's also very fast since

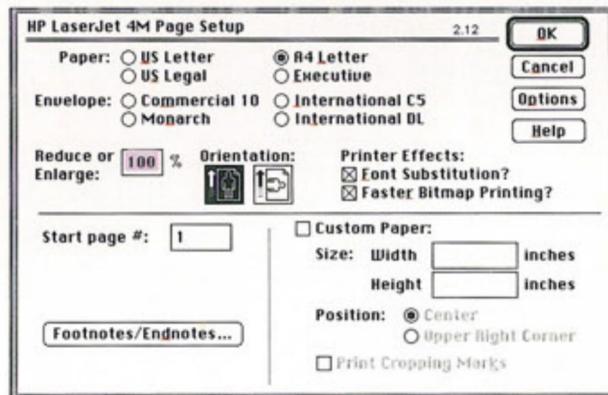
it has a 'pre-load movie' option, which loads the movie from the disk into RAM before playing it. This can give significantly better performance and smoother movies – especially when playing a movie from a CD-ROM. 'No Backgrounding' keeps other open applications quiet so that they don't interfere with playing a movie. And the best thing about FastPlayer is that it is freeware.

## Keys!

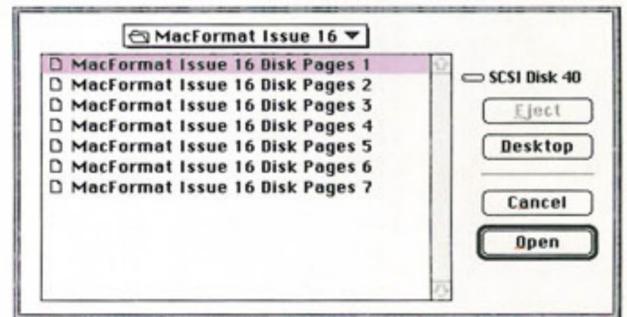
**Utility**  
Requires: any Mac.

Whenever you see a button in a dialogue box with a thick black surround, you can select it by pressing [return], which is very useful. Keys! is a Control Panel that takes this one step further by enabling you to select most buttons, radio buttons, and check boxes using the keyboard.

It underlines a letter (generally the first one, as far as possible) of the name of each button or check box ('H' for Help, say); if you type that letter, it will be as if you had clicked on the button. If the dialogue box contains an editable text field (as in Save boxes), then you just need to hold down the [command] key before typing the 'H' or whatever it is. I don't keep much shareware installed on my machine, but this one will be staying, and it's freeware.



Keys! enables you to select most options in dialogue boxes by using the keyboard rather than the mouse.



Open-wide: not a dentistry simulator, but a utility that enables you to see files and folders that have long names.

## Open-wide

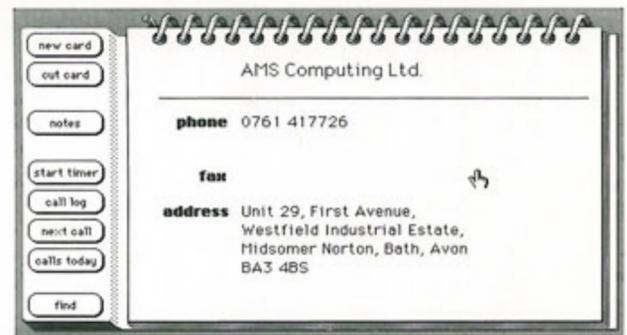
**Utility**  
Requires: any Mac.

One of the great things about the Mac is its ability to have files with names of up to 31 characters in length, but this isn't much use when you go to File and select Open only to find that you can just see the first 25 characters or so. Open-wide makes dialogue boxes wide enough to show long file names.

## PhoneLogger

**Utility**  
Requires: any Mac, HyperCard.

This is a fully usable stack that enables you to keep track of phone calls – to learn all the details of how it works, turn to page 64.



Now you can have all the facts at your fingertips with PhoneLogger's incredible cross-referencing abilities...

# MACFORMAT DISK PROMOTIONS

Please send me:

- copies of *GrayStation 2* at the MACFORMAT exclusive price of £39.95 (Code: MFGRAY)
- copies of *ColorStation 2* at the MACFORMAT exclusive price of £49.95 (Code: MFCOLS)
- copies of *Vistapro* at the MACFORMAT exclusive price of £89.95 (Code: MFVIST)
- copies of *Redshift* at the MACFORMAT exclusive price of £59.95 (Code: MFREDS)

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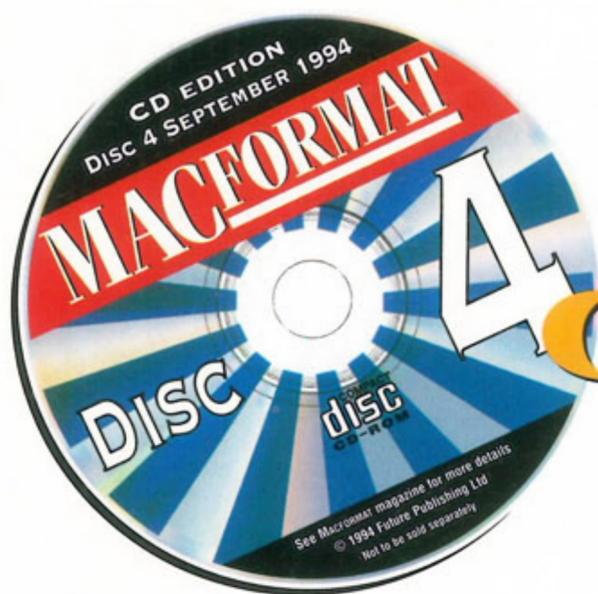
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# Your CD-ROM

**A**lready we are on to our fourth disc and, as it continues to evolve, it has a new look this month. When you insert the CD only the first window opens automatically, showing you the following six folders:

- **Highlights:** this folder doesn't contain anything. Well OK, that's not strictly true, it contains aliases of programs and folders elsewhere on the CD, but gets you started on the best bits.
- **MACFORMAT 16 cover disk:** contains all the software that you find on the floppy disk. Some of the programs often contain a larger version

**Our fourth CD is bursting with 550Mb of great software, specially picked for its freshness.**

- than fits on the floppy.
- **Shareware in MACFORMAT:** this folder contains all of the shareware programs reviewed in MACFORMAT this month (starting on page 91) plus a few extras.
- **Shareware City:** this contains much of the new and updated shareware that has been released over the previous month.
- **Demos:** this folder contains both shareware

- and commercial demos that we have specially arranged for your delectation.
- **Reader's Corner:** your big chance to be famous. This section will contain your software, letters and comments.

Exactly what's on the CD then? Obviously, we can't fit everything into two pages, so here are some of the highlights.

## TWIG

**TWIG (Time Warner Interactive Group) CD Demos**  
**Requires:** Colour Mac and 2.3Mb of RAM.

This is this month's big demo – and the reason that the disk has a rather odd name; it turned its nose up and refused to run otherwise. In fact, it's not one demo but 12. Each one is a demo of a different CD by Time Warner who produce some wonderful information titles.

When using the demo, please be patient, it can take a while for the program to do anything, so don't shout at it and keep clicking (well, it didn't work for me at any rate).

The demo includes gems such as:

**Funny:** a CD of jokes, which is the perfect way to learn how to be funny before you go off to a party and try to impress members of the opposite sex.

**How Computers Work:** I was so impressed by this program that I rushed out and bought a copy – only to discover to my horror that I didn't really know anything about computers after all.

**Desert Storm:** a good example of how to reprocess information. News stories, photos and data about the Gulf War, which were collected for *Time* magazine, have been put on to a CD and organised in order of events for us to use as a reference library.

**The New Family Bible:** the Bible may be the most important book ever in the history of Western civilisation and written by God, but it is a tad hard to read. An ideal opportunity for modern technology to step in and liven it up a

bit with pictures, maps and cross references.

**Hell Cab:** a terrifying adventure through time and New York streets.

**Murmurs of Earth:** a record of the data carried to distant worlds aboard the Voyager satellites.

**The View from Earth:** an exploration of the Earth, Sun and Moon.

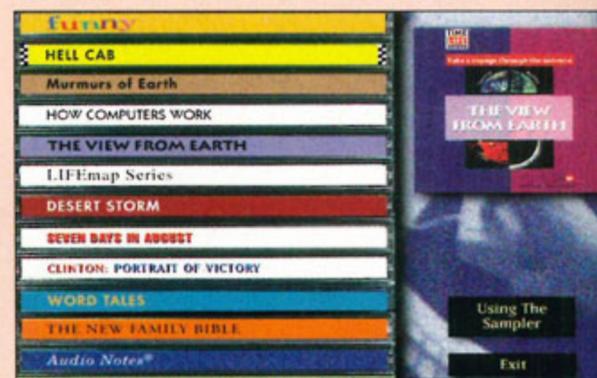
**The Lifemap Series:** Natural History CDs depicting evolution and animal diversity.

**Seven Days in August:** an account of the Berlin Wall, from its construction to its eventual destruction.

**Clinton – Portrait of Victory:** the enthralling, heart-warming story of Bill Clinton's presidential campaign and ultimate success.

**Word Tales:** one for the kids; set within a fun cartoon world, this teaches children to read.

**Audio Notes:** classical music is made more accessible with explanations and comments.



Nice stack of CDs, but they don't seem to stock anything by the Carpenters.

*Desert Storm* recounts the liberation of an unknown country called Kuwait.



Although *Hell Cab* is featured in the TWIG demo, we have also included an entire movie in the Demos folders.



I always wanted one of those early computers, but my mum would never let me have a Pet in the house.

Details in the Bible show us the original location of the Garden of Eden, place of ultimate peace. Where? Kuwait!



Oh great – dinner! Well actually not – these creatures are harmless and might just be of some help to you. Boring!

## Mazeworld

**Virtual Reality**  
**Requires:** colour Mac.

Enter the Virtual Reality of *Mazeworld*, a totally mouse-controlled game. Moving your mouse backwards and forwards causes you to move in that direction in real time. To begin with, you will see a pair of eyes that belong to George, who wants to be your friend. Could this be a game where you don't shoot everything? Yes! Well, almost. OK, no. George is being chased by the Eashire cat and he would be very grateful if you could destroy it.

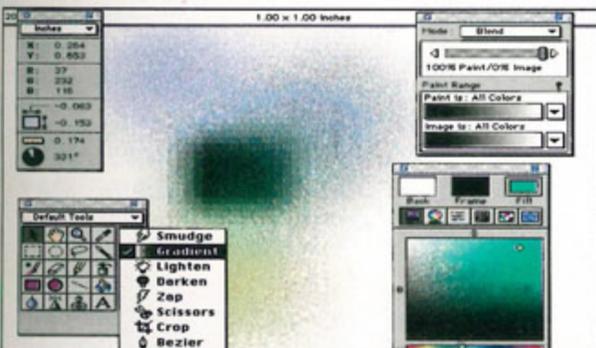
To do this you need to shoot it with a destructive plasma ball. Hold down the mouse button and move the mouse to the right and up until you see 'dst' in red at the bottom right of the screen. Every time you click the mouse button, you will fire a destructive plasma ball. The rest you will have to discover for yourself, but that will stop you from getting killed in the first ten seconds.

## ColorIt! 3.0 demo

**Graphics demo**  
**Requires:** Colour Mac and 2Mb of RAM.

We reviewed an earlier version of *ColorIt!* way back in *MACFORMAT 3* – ahhh, those were the days. It received an enthusiastic review and a rating of 88%. Well, it has now reached version 3 and here is the demo for you to try out.

As usual, the **Save** and **Print** options are disabled and there is a time limit, but you will get an idea of how sophisticated this graphics package really is. Try to allocate as much RAM as possible to this program and don't choose to have a larger page than you need. This program eats memory for breakfast, especially if you choose to work in millions of colours – assuming you are lucky enough to have a monitor that can show the result.



I love playing with graphics programs and this one has some of the basic features of *Photoshop*.



One of the best features of *Maelstrom* is all the goodies you have to collect if you want to progress.

## Maelstrom 1.4

**Shoot-'em-up**  
**Requires:** 256 colours/greys.

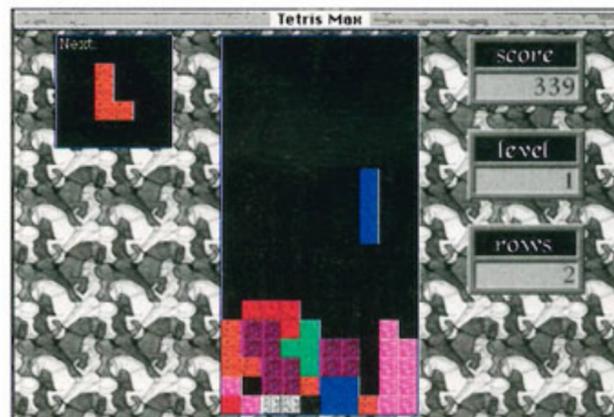
*Maelstrom* is a legendary shareware program because it is completely addictive and much better than many commercial games. It's based on the original *Asteroids*, one of the first computer games ever on any machine, which I hated because I was no good at it, but this game is several leagues better, with the difficulty level pitched just right.

One little word of warning: the game is keyboard driven and one of the default keys is **[shift]**. This causes problems with *Easy Access*, so either remove it from your **Control Panels** folder or reassign the **[shift]** control to a different key.

## Tetris Max 2.3

**Arcade game**  
**Requires:** colour Mac and all of your time.

Don't load this game, whatever you do. It's more addictive than *Coronation Street*. I loaded it once and it took three burly security guards to pull me away from the screen. If you have never come across *Tetris* then let me enlighten you. Blocks of strange shapes fall from the sky and all you need to do is move them left or right and rotate them so they fit together to form complete horizontal lines. You can get a preview of what the next block is going to be, so you can think strategically, if you can focus on two places at once. And that's all. So it's about time that someone did proper scientific research into why this game is so addictive – it might tell us a lot about human psychology.



Getting a block that is just the right shape at the crucial moment gives you the same satisfaction as finding a pound coin down the back of the sofa.

## VIRUS ALERT?

We have had several phone calls from readers worried that *Disinfectant* was showing a virus on last month's CD. Don't panic! It was just *Disinfectant* being slightly over-cautious. The CD mastering process we use creates a non-standard System 6 Desktop file which worries that virus checker (and maybe some others). We go to extreme lengths to ensure that our disks are virus free and use several checkers to accomplish that. This disc was double-checked by John Norstad, the author of *Disinfectant* himself, and given the all-clear. Well done, those readers who take the trouble to virus check even a CD!

## Readers' Contributions

**Your programs**  
**Requires:** see individual ReadMe files.

A new feature on the CD is a collection of software that you, the readers, have sent in. Some of it is great, some of it is... how shall I put it? Strange. And some of it was just plain rude and got discarded. The best bits include a very useful graph plotter, some lovely icons, space invaders and a dog IQ test. No, honestly, look for yourself. *Derek Smith*



Digital Pictures Imageware is a fascinating idea from Mr Hudson, who also included some free pictures.

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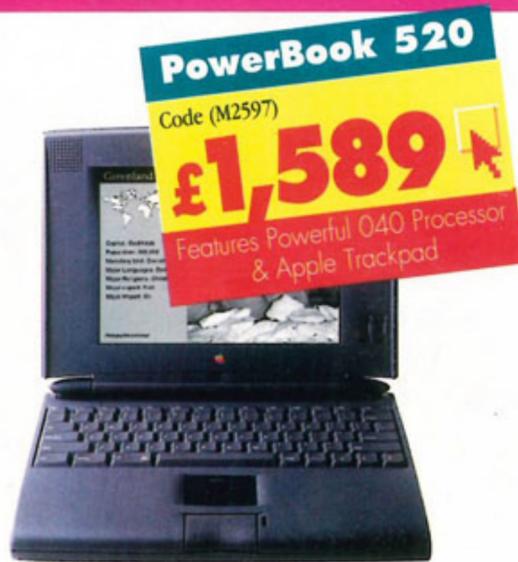
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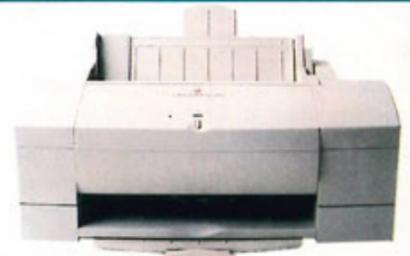
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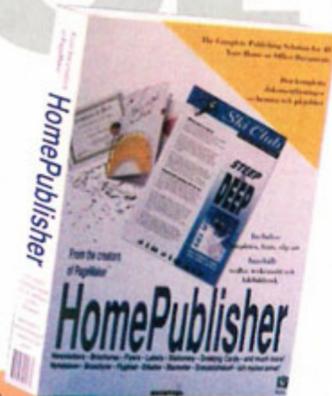


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# Multimedia Macs for less!

**New 630s offer video options – with built-in CD-ROM drives.**

**Y**ou'll soon be able to buy a cut-price Macintosh designed to create multimedia masterpieces, with Apple's new 630 computer. The new machines are the cheapest yet to have CD-ROM drives already fitted, while extra gadgets and improved access to expansion slots mean that customising your Mac for multimedia will be simple.

In *MACFORMAT* 13 we reported that this new model was likely to be a low-cost Quadra, but it will now be released as the LC630 for small businesses and education, and as the Performa 630 for home users. The basics remain the same: the standard memory is a miserly 4Mb – not enough to play many of today's CD-ROMs – with a single SIMM memory socket for that extra RAM you'll undoubtedly need. The hard disk comes in more generous 250Mb and 350Mb versions.

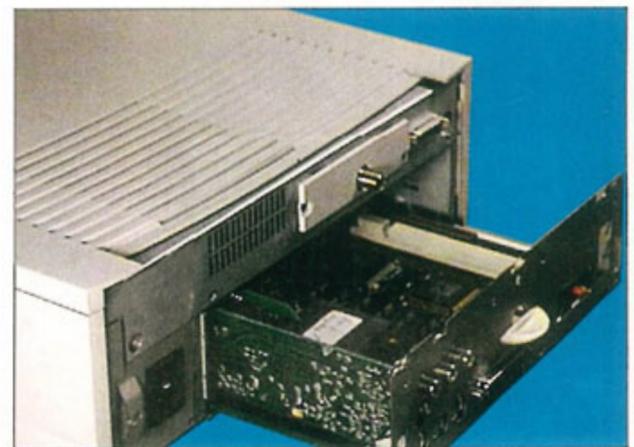
Couch potatoes will perk up at the announcement of a card that will enable them to watch TV on their 630 – although for the time being, the picture will be only half-size, so they'll have to squint. Both this card, and a cheaper card without the TV aerial facility,

will accept pictures from a video recorder or games console.

A third gadget will enable you to use a TV instead of a monitor with your Mac. Buy one of the 'in' cards detailed above and the 'out' box, and you'll be able to take images from a video source, play around with them in a multimedia program and play the result through your TV – you can even record it on video at the same time. To complement these options, the 630 is equipped with an infra-red detector for remote control.

The 630 breaks away from the slim 'pizza box' design with a brand new case – this will allow more room inside for new expansion slots. At the heart of the machine is a 33MHz 68LC040 chip which, like the LC475's, lacks a maths co-processor option. If you need a strong number cruncher for 3D rendering and the like, you'll need to look further up the Mac range, although an upgrade to PowerMac will be available.

Inside is a single PDS (Processor Direct Slot) socket, and two new slots for video in and



Crack open my Mac with a crowbar and stuff in a graphics card? Not me! I just Plug And Play...

communications. The communication slot is intended for a modem that won't be available in the UK, due to lack of official BABT approval.

Using a design concept called Plug And Play, the memory chips and slots will be accessible by pulling out a rear tray, much like a paper tray on a laser printer. With the relevant slots clearly labelled on the board, you'll be able to expand your system quite easily.

The heart of the Performa 630 will be identical to the LC, but the price will include a monitor, keyboard and bundled software. Precise details on these – and what it'll all cost you – are not yet available. The LC630 without monitor or keyboard starts from £1,234 for 4Mb of memory and a 250Mb hard drive.

If you think you'll need more power – to create 3D animations, for example – the beefy Quadra 660AV is still worth a look, if you can find one at the right price. Once stocks of this have gone, however, the 630 will prove an attractive multimedia starter package. For more details, call Apple on 0800 127753.



Apple's new, fatter LC630 and new, smarter Multiple Scan 15 monitor.



'Toons on your Mac. Also, note that this picture carefully avoids any stereotyping of computer users: that's page 126.

## It's switchable

Apple launches the Multiple Scan 15 monitor (seen with the LC630 above) this month. The monitor has the ability to show a picture at 640 x 480 pixels (like a 14-inch monitor) or at 1,020 x 800 pixels (the equivalent of a 16-inch screen), as well as its standard mode of 800 x 600 pixels. The MS15 also has stereo speakers. The monitor has a provisional price of £410. Call Apple on 0800 127753.

## We're off to see the Wizard

If you find yourself constantly doing the same tedious but essential task, scripting might be the answer. *ScriptWizard* is a program intended to make scripting simple.

Using the AppleScript language supplied, you can create and test a script, stepping through it via video-recorder-style controls. A browser, which is basically an on-line listing of scripting terminology along with definitions, helps you keep the terms you'll have to use consistent.

*ScriptWizard* needs System 7.1 or above, and a Mac with at least a 68020 processor – that is, an LC or better. The price is £93, but there is a special price promotion until the end of August. Call Full Moon Software on 0727 844232 for details.

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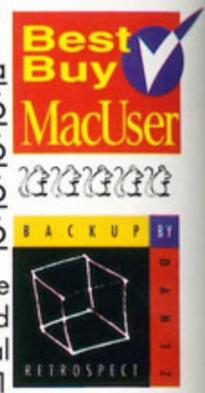
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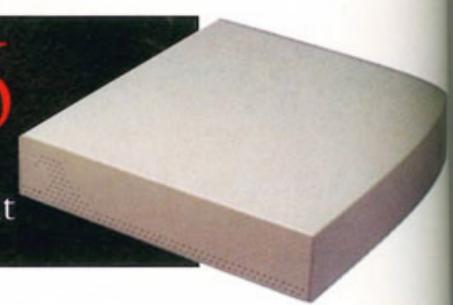


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inc UK installation kit



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hard disks	seek	int/ext
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2000	9	£756/818
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seek times are average, "effective" seek times are all faster.

Our 1000MB drive outperformed every other 1GB drive in MacUser's 1993 gigabyte drive test. Real world performance of all the other 1 Gb drives tested was up to 130% slower. Yet none had a lower cost per megabyte.

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# 230Mb Optical £598

128MB £498 inc UK installation kit

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## Fujitsu MO £528/£638

Fujitsu's MO drives (128 and 230) are available with the double shutter option to eliminate cleaning. Price includes 1 piece media, installation kit, and software.



## Apple CD300e plus £188

	drive	media
44MB Syquest	236	£42
88/44Mb Syq	£336	£54
200MB Syquest	£429	£94
105Mb Syquest	£320	£42
270MB Syquest	£394	£52
128Mb Optical	£498	£22
230MB Optical	£598	£34
1.2/1.3GB MO	1599	£64

98% of orders shipped from stock. All external drives (except 105/270 Syquest) have 90-270V power, twin 50 way SCSI, pushbutton ID switch, platinum grey "zero footprint" aluminium housing. Installation kit comprises UK mains cable, SCSI system cable, terminator.

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Learning Center

Computer Center (2)

Business & Finance Plaza

Marketplace

Newsstand (3)

Community Center (4)

Newsstand (5)

eMail Center (6)

Info Booth (7)

Aladdin in Straight to the Source & you too will know how to go out & get small! (8)

Pencil us in! Check the latest Schedule of Events in the eWorld Community Center.

How does a savvy cook handle a hinged omelet pan? Click here for the answer in Culinary Cues.

What computer industry execs are exercising their stock options? Find out in Money Matters.

Visit Aladdin in Straight to the Source & you too will know how to go out & get small!

1. The Arts Pavilion is one of the 'buildings' that make up eWorld.
2. Apple product news, as well as other catalogues and support, lies within the Computer Center.
3. The Newsstand offers electronic magazines created by publishers using eWorld Press software.
4. The Community Center plays host to e-mail conferences, which can accommodate up to 200 subscribers – or 'members' – at once.
5. Plans for a six-lane bypass have been shelved.
6. The eMail Center functions as a giant Post Office. Send a fax or have your text printed out and sent by normal post.
7. Go to the Info Booth for directions.
8. Go straight to special points of interest by clicking these icons.

Apple is opening a new e-mail service which it hopes will broaden the appeal of the Internet and make it far easier to use – no more grappling with backslashes. While the use of electronic mail has grown hugely in a short time, it's estimated that fewer than 3% of computer users take advantage of the facility.

Called eWorld, the service is described by Apple as an 'online town square'. Apple is using concepts based around this phrase in an attempt to make using its network far more inviting. Peter Friedman, the general manager of Apple Online Services in the United States, says that 'joining the eWorld community is like strolling through the main square of a small university town. It's full of interesting people and has many fascinating places to go.'

Some of the things you'll be able to do include: getting news and information from major agencies, such as Reuters; reading an electronic magazine for small businesses, called *Working Solo*; or conversing with other eWorld users. You'll also have access to the rest of the Internet.

Apple is planning a UK launch for September, and over time more material aimed at British users will appear on-line. The software enabling you to enter eWorld will be free – so how do you get it? New Apple computers – including Power Macintoshes and PowerBooks – will soon have eWorld included as a matter of course, and there'll be a mail order phone-line. Users of the existing service, AppleLink, will be offered the software. AppleLink won't be discontin-

ued, by the way, until eWorld is able to offer similar features, such as privileged access. Newton users will be able to get into eWorld by using a special version of the software called *NewtonMail*.

A book, *eWorld, The Official Guide For Macintosh Users*, which also includes the programs you need, should be on sale later in the year. It will offer advice on making your way through the eWorld and the Internet.

While the software is free, using the service isn't. The first thing to mention is that if you connect to eWorld from outside the United States or Canada, there will be a surcharge of \$7.95 (about £5.30 at current exchange rates, though of course that will shift around) for every hour of use. The standard monthly subscription on top of that will be \$8.95 (£6.00), which includes two hours on-line. Each extra hour will cost \$4.95 (£3.30), plus the surcharge. If you connect up inside the US or Canada, the pricing is slightly different, but the documentation will set all this out. The payment system will be run via credit cards.

With eWorld, Apple is bringing the glossy marketing of a theme park to the world of communications, believing that such reassuring friendliness will bring in more people to go on its rides. We'll just have to hope that this doesn't turn out to be a Mickey Mouse concept.

More details on eWorld are available from Apple on 081 730 2204. (Note that this isn't the number for the yet-to-come mail order line.)

## Master of the world

*KPT Bryce* is a new Kai Power Tool program that enables you to create textured 3D renditions of landscapes, the earth and sky with all types of weather and climates. You can mix together a preset part with something you've rendered yourself. Subtle effects, like humidity variation and cloud types, are possible, and the end result can be used by the special *Bryce* screen saver.

The distributor of the £152 program is Principal, who can be reached on 0706 832000.



You can shape the earth and sky with the new 3D landscape rendering program *KPT Bryce*.

## Picture box

The industry-leading image processor, Adobe *Photoshop*, is to be upgraded this autumn. *Photoshop* enables you to alter pictures to your heart's content, whether it's for subtle retouching or all-out taste warfare. Major changes for v3.0 include a feature that enables you to have an image split into several layers and change just one layer if necessary. A revamped selection of palettes, the Drag and Drop block-moving system and new colour correction features are among other changes.

The recommended price is £852, which includes both disk and CD-ROM versions. An upgrade from previous versions will set you back by £147, while anyone who buys v2.5 now while they're waiting for v3.0 will only have to pay a little towards postage and packing.

*Photoshop 3.0* needs at least a 68020 processor (thwarting the plans of Plus and Classic owners), System 7, 6Mb of memory and 20Mb of hard disk space to work. You can get further details from Adobe on 081 547 1900.



# More PowerMacs on the way in '95

**A**pple is planning to launch the new generation of Power Macintoshes early next year. The three current models will be replaced by a range of five. Although by the time they are launched they'll have the usual number codes as names, the machines currently have development codenames: TNT, Tsunami, Nitro, Catalyst and Alchemy. (I could've sworn they were in the X-Men...)

Based on the PowerPC 601 processor – possibly a revamped version – the new machines will all include PCI (Peripheral Component Interconnect) slots, the first Apple machines to do so. Replacing the old NuBus system, PCI slots are a more widely-used method of inserting extras, such as graphics cards, into your machine. Using these will bring the PowerMacs in line with their IBM and third-party PowerPC cousins (when they arrive), making life that little bit easier for everyone.

TNT and Tsunami (six PCI slots) come in above the current top-end 8100, serving serious data-crunching and graphics users respectively. Nitro (three slots) will be a more direct enhancement of the 8100.

Catalyst (three slots) and Alchemy (one slot) will be aimed at the lower-price all-rounder market. Let's hope they remember to act as a team.

Apple is reported to have developed a new 680x0 emulator (used by PowerMacs to run Macintosh-specific software) which runs programs at up to twice the speed of the current version. Having developed it while working with the now-shelved PowerPC 603 chips (see *MACFORMAT*'S story in issue 15), Apple must now decide when to release it. The company will be

reluctant to risk interfering with the on-going process of software companies making their products PowerMac-native. Sales of the Quadra, the top-level Macintosh, could also be affected if the combination of PowerMac and new emulator proves faster, which isn't much use to Apple when it has Quadoras made and sitting in warehouses waiting to be sold.

All this frantic activity by Apple seems to be paying off, though. A survey by a major US research firm has shown that in the first 100 days since the launch of the PowerMac in March, it has outsold its nearest rivals – PCs based on Intel's new Pentium chip – by more than 60% in the United States. The survey assesses worldwide sales for the PowerMac as a little over 200,000. Perhaps more worrying for Apple is that the majority of these sales have been to existing Apple users rather than the PC owners that Apple also hoped to reach, and that sales have since dropped off. Would the new emulator give the machine a boost?

Apple can be contacted on 0800 127753.

■ Meanwhile, the software firm Corel has announced that it is to convert its graphics package *CorelDraw* to the PowerMac platform. *CorelDraw* is actually a suite of programs for drawing, painting and charting which has proved to be very popular on other types of computer.

Corel says that a Macintosh version of *CorelDraw* had been postponed, in part because of Apple's delay in releasing its new QuickDraw GX printing system. Corel is, however, working on a new graphics program for business users. To find out more, you can call Corel in Canada on 0101 613 728 8200.

## APPLE BYTES

### Digital technology

The DEClaser Professional 6/60 is a 600 x 600 dots per inch laser printer from Digital. With printers becoming more like desktop computers every day, the 6/60 has a standard memory of 6Mb and uses a speedy RISC processor to print up to eight pages a minute. There is also an option for a 128Mb hard disk for print-happy users. It costs £1,879, and you can get more details from DirekTek on 081 845 5969.

### Zoom

The new DR-U104X drive from Pioneer has been trumpeted as the fastest internal CD-ROM drive you can buy. While the Apple CD300, the best-known drive, is double-speed compared to the original industry standard, Pioneer's new baby is quadruple-speed, so loading vast video clips should be a doddle. The price is £704. For more details call Pioneer on 081 575 5757.

### Crafty

Picture Bank is a project run by the Crafts Council, which promotes work in traditional media like ceramics and textiles. The public can use a specially-written reference system to view 35,000 images of creativity on the Craft Council's Macs – and print out simple copies. The images are stored on CD at the National Centre for Crafts in London. Call the Crafts Council on 071 278 7700.

### Monitor merger

SuperMac and Radius, two prominent monitor manufacturers, are planning to form a joint company. In the short term neither of the existing ranges of products will be affected. Further ahead this may mean a stronger company – and less choice for the customer?

### Bigger, better, faster, more

The leading spreadsheet, Microsoft's *Excel*, is to receive an upgrade to v5.0. *Excel* devours reams of figures and presents them in an understandable form, performing automatic calculations to help you make predictions. Using spell-checking, database and colour options, you can prepare your findings for presentation.

Microsoft's solution to the common problem of users being overwhelmed by the sheer number of features found in major programs is Intellisense, a feature which watches how you perform a task and suggests a quicker way to do it.

PowerMac users running the previous version of *Excel* under 680x0 Macintosh emulation were frustrated by the astonishing slowness of calculations. This should have been rectified for v5.0, and a PowerMac-native version is due very soon. Microsoft is on 0734 270 000.

## The Great Escape

'Houdini' was the codename of Apple's 'DOS-compatible' Quadra, which contained an Intel 486 PC chip as well as its own processor. In *MACFORMAT* 15 we reported that the machine was discontinued, but the idea has now resurfaced in the form of a new card prototype designed to run MS-DOS and *Windows* on the PowerMac, which Apple has been showing off at industry shows.

While there are no firm details on pricing or a release date, the card will use a 50MHz 486DX2 processor and will include support for the PC-standard sound card, SoundBlaster. The *Windows* system software may well be supplied with the card. A version for the PCI slots on future machines (see the 'More PowerMacs on the way in '95' story above) is said to be in development.

## Looking good

Hitachi has a new high-resolution monitor with a generous 17-inch screen. The standard picture on the 17MVX Value will be 1,024 x 768 pixels, with a refresh rate of 75Hz – that means a very stable picture. A stand-by mode saves power if the monitor is left unattended. *MACFORMAT* will be reviewing this £805 monitor next issue. While you're waiting, you can call Hitachi on 081 848 8787.



The new Hitachi monitor gives you a huge, rock-solid image, making long sessions a joy. It also, um, makes a brilliant fish-tank.

## The beauties of nature

Our friend over on the right is featured in *Dictionary Of The Living World*, a new CD-ROM from MDI. Narrated video clips, photos, maps and text introduce you to delights such as viruses, spiders and amoebas. Can things get any more revolting? From September, *Dictionary*'s price will be halved to £39.99, joining *Dinosaurs* and the updated *ITN World News '93* (see *MACFORMAT* 14) at this new price. To find out more, you can call MDI on 0252 737630.

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Geckos

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## Smarty pants

The latest version of the grammar checker what WordPerfect have wrote should be available very soon. (The previous version was MACFORMAT'S favourite checker in issue 7, with a rating of 73%.) *Grammatik 6* will go through your documents, advising you on spelling and grammar mistakes and generally attempting to improve, and respond to, your writing style.

You can do a brief run-through with the QuickCheck feature, while the cliché detector will weed out those tired phrases. An on-line help system will offer advice on features of the program and common writing problems.

Priced at £46, *Grammatik 6* will need a Macintosh with System 6.0.5 or later, at least 2Mb of memory and 2.5Mb of space on your hard disk. Call WordPerfect on 0932 850505 for more details.

# Maxis overdrive

The latest in the *SimCity* series will be a CD-ROM version of *SimCity 2000*. Software company Maxis is holding a competition to mark the November release, with a first prize of a gold-plated CD-ROM signed by its creator Will Wright, as well as original artwork, a plaque, a Maxis rugby shirt and a working copy of the game.

All you have to do to enter is reproduce your home town within *SimCity 2000*. When you've got it as close as you can, save the file on to a floppy disk and send it to Maxis at: 'Home is where the heart is', Maxis Ltd, 18-20 St John Street, London EC1M 4AY. The closing date is Monday 31 October – and please remember not to send them here.

Meanwhile, some oldies but goodies receive the compilation treatment in *Collection 1: Sim Classics*. The games in question are *SimLife*, *SimAnt* and the original flatplan *SimCity*. Available for a limited time only, the price of the collection is £34.99. Call Maxis on 071 490 2333.



Capture the essence of your home town in *SimCity 2000* – which surely gives residents of Milton Keynes an unfair advantage – and win prizes. Here at MACFORMAT, we're quietly working away at SimBath, complete with tourists asking directions on every corner.

## The Perfecto remix

Software firm WordPerfect Corporation has said that the latest version of its popular word processor *WordPerfect v3.1* will be on sale this autumn. As well as the usual bank of features for any task, from basic typing to simple desktop publishing, v3.1 offers ideas new to the program, such as a QuickCorrect spell-checking feature and support for new Apple System enhancements, such as QuickDraw GX printing, Drag and Drop block movement and the Apple Guide help system.

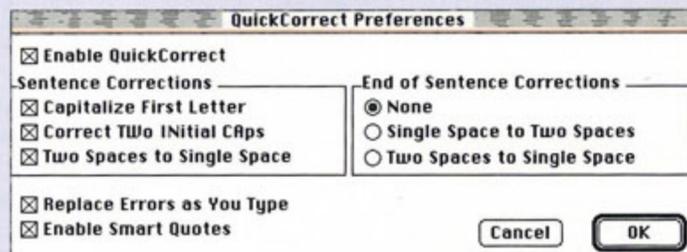
QuickCorrect will pick on common mistakes (or typos) such as writing 'teh' instead of 'the'. When it's sure you've gone on to the next word, it'll change that 'teh' for you – you didn't mean to write 'teh', did you? Network users will be able to have a single version that contains the necessary code to work on both Macintosh and Power Macintosh, using the delightfully-named Fat Binary Installer.

Although prices for the complete version and upgrade from previous editions have yet to be set, WordPerfect doesn't anticipate that they'll be much different from current levels – v3.0 is £330. More details from WordPerfect on 0932 850505.

■ The future of *WordPerfect* may lie with OpenDoc,

Apple's version of one of the latest software concepts currently doing the rounds in the industry, which is planned to be introduced in System 8. While traditional programs take up tons of hard disk space with features you never use, programs using OpenDoc are broken up into sections, or 'components'. You'll be able to mix and match components from different companies – a basic word processor from one, with a drawing tool from another, for example – depending on what you're doing at the time.

Although they're still being worked on, WordPerfect's first two components will be for drawing and making charts.



*WordPerfect's* new QuickCorrect feature corrects everyday typing mistakes while you write. You can use this dialogue box to decide which areas of your writing you want the program to monitor.

## APPLE BYTES

### It's showtime

E-mail has traditionally been the preserve of the enthusiast rather than big business, but now the trend within the Internet is towards increasing commercialisation. If you're linked to CompuServe, you can now view FMV (Full-Motion Video) clips of some major films before they're released. *The Lion King*, *Wyatt Earp* and *The Shadow* are the first to receive the QuickTime treatment. CompuServe is on 0734 391064.

### Upgrade 2 – the sequel

DayStar has announced the second of its cards for upgrading Macs to PowerMacs. Due out early next year, the card, which has no price as yet, is designed for the Mac II range, including the IICI, IISI, IIVI, IIVX and Performa 600 models. A selection for Quadras is already available. DayStar in the US is on 0101 404 967 2077.

### Sci-fi CDs

A new offshoot of the United States 'Star Wars' laser defence project is the Bunde CD3 repair system for CDs. The distributor, RSD Connections, claims that any optical disc, including CD-ROMs, can be protected with a three-step process. Contact RSD on 0992 584205 for more information on this £14.95 package.

### Fontasia

The latest *Agfatype* CD-ROM v4.1 expands its selection of fonts, logos and symbols further than ever before. You can view any of the thousands available with the catalogue program, then call an Agfa dealer to order your selection (which costs extra on top of the £28 charge for the CD). Tutorials and utilities, also included on the disc, help you improve your typographical skills. Call Agfa on 081 560 2131.

### Cost Kurta

No, not the Italian footballer, but a graphics tablet. Kurta's XGT pad is an addition to the Art Systems range of goods. Use the pen to draw on the pad and watch the lines appear on screen. Starting from £523, this graphics tablet comes in two sizes – a 12-inch square or 12 x 18-inch. Art Systems is on 0602 431 404.

### Pop in an optical

Xyratex is adding two models to its range of optical drives. Using removable cartridges, you can save vast quantities of data relatively cheaply – such systems are often used to back up hard disks. The 3000 drive uses 230Mb 3.5-inch carts, while the 5000 drive uses 5.25-inch carts that can each store 1.3Gb – which is over a thousand megabytes.

The prices from dealers should be £899 for the 3000, and £2,345 for the 5000. Xyratex is on 0705 486363.

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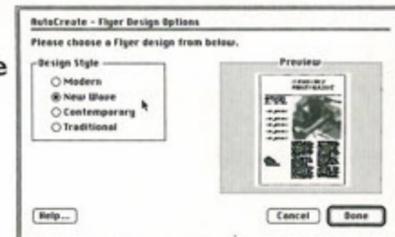
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Andy Hutchinson brings you all the latest industry and games news from the largest computer show in the world, the Chicago Computer Electronics Show.

# CES Report

**T**he US market has long been of vital importance to manufacturers and developers. The simple fact that the country has 250 million of the most affluent people on Earth has seen to that. So it's not an enormous surprise to discover that the largest consumer electronics show takes place there twice a year.

The latest CES recently took place in Chicago. Just about every hardware and software manufacturer had a stand of some sort. Nintendo went a tad over the top by buying up about a quarter of all the available space, and then filling it with a fake jungle and TV screens as big as the State's deficit. Obviously no-one had told them that size isn't important – a maxim that Apple proved by not turning up at all.

While Apple's PR bods were catching up on their tans in Cupertino, there were plenty of software houses showing some extremely interesting new games for the world's hippest computer. The most interesting of these were displayed by established companies, although there were some impressive offerings from newcomers such as Time Warner Interactive. These are the highlights...

## Spielberg Digs It

Perhaps the biggest buzz of the show for Mac users came in the form of the LucasArts stand. Hid-



Looks familiar? That's because the character graphics are similar to those in *Monkey Island*.

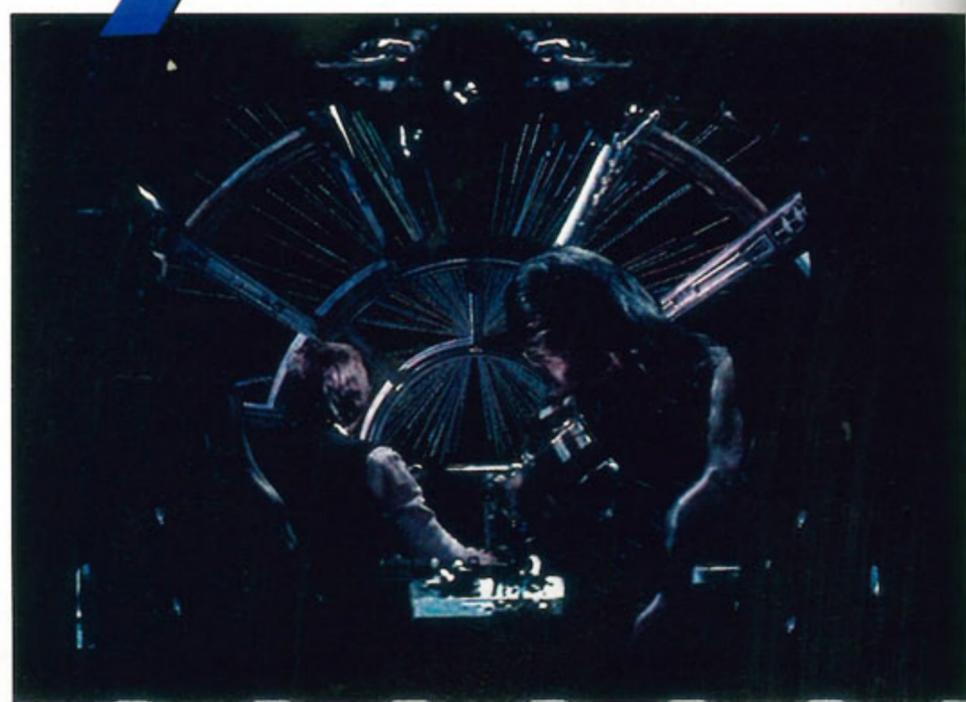
den away at the back of the hall, and shown only to a select few, the company had two brand-new products on display, one a new interactive adventure, the other a screen-saver. Given that LucasArts is the company responsible for the brilliant *Monkey Island* and *Sam and Max Hit the Road*, there was a lot of interest in its offerings.

*The Dig* is a graphic adventure which has been co-designed by none other than Steven Spielberg. This deep space game's special effects have been created by Industrial Light and Magic, the company responsible for the dinosaurs in *Jurassic Park* and all the effects in the *Star Wars* trilogy. Given that kind of pedigree, your MACFORMAT reporter was expecting something special, and I wasn't disappointed.

You play an explorer by the name of Boston Low. You're a commander sent into space with a small team to blow up an asteroid that is in orbit around the Earth. Unfortunately, the asteroid turns out to be an alien booby-trap, and you and your team get transported to a hostile planet light-years from home. In order to get back to Earth, you've got to cope with alien technology and treachery among the crew.

From what I saw, the game certainly looks brilliant. Its character graphics are pretty similar to those used in *Monkey Island*, and the background graphics, complete with brilliant spinning rocks, are amazing. The gameplay seems to follow the traditional route of problem, object collection and solution, but I didn't get long to play on it, so it may well change later on.

Screen-savers have been big business ever since Berkeley released *After Dark*. LucasArts is now seeking to tap this market with its own *Star Wars* screen-saver. There are 14 modules in all. The ones I saw included Obi Wan and Darth



The special effects in LucasArts' *The Dig* are stunning – not surprising, when you consider that they have been created by the company responsible for the effects in the *Star Wars* trilogy.

Vader battling their way around your screen, a bunch of Jawas stealing all your desktop icons, the Death Star trench setting and scenes from the bridge of the Millennium Falcon. However, the largest is the one that plays the entire *Star Wars* script, complete with digitised scenes from the film. Surely this is the last word in screen-savers.

For more details call LucasArts in the US on 0101 415 721 3300.

## Time for Warner

Time Warner, the film company, has been involved in computer



The spinning rocks will amaze you. We can only hope that the gameplay does too!

game production behind the scenes for about four years now, but this year it launched its own software division, the imaginatively titled Time Warner Interactive. At its opulent stand it was showing three Mac products.

*Robot City* is an adventure cum shoot-'em-up, which will be released on CD-ROM by the time you read this. The idea of the game is to investigate the death of a human in a city of robots. The urgency of this investigation is increased somewhat when you realise that *you* are the prime suspect.

The game includes puzzles and traditional adventure problems in a fully rendered 3D environment. The graphics are full-screen and include superbly rendered robots and backgrounds. Time Warner reckons that it's *Myst* meets *The Journeyman Project* meets *Lunicus*. Expect a review in MACFORMAT real soon.

*The Multimedia Cartoon Studio* is a CD-ROM that features both animated and still colour cartoons lifted from the Cartoon Bank – which houses work from the US's most



Time Warner Interactive's *Robot City* is a puzzle/adventure shoot-'em-up with full-screen 3D-rendered robots and backgrounds. Expect a **MACFORMAT** review soon.

famous cartoonists. Robert Mankoff, Mick Stevens and Jack Ziegler are all included.

The package includes a cartoon-making kit that enables you to create your own cartoons from custom parts. The CD also contains tips from the professionals, 60 fully animated cartoons, animated cartoon screen-savers, cartoons for use in printed documents, a form-maker to create stationery and an electronic calendar.

With the tag line 'It's an even better trip on CD-ROM' you know you're in for something slightly dubious with *Woodstock: 25th Anniversary CD-ROM*. This rather odd disc includes studio versions of festival songs, 'live' performances by dead people (and those who should be by now), video interviews, on-screen lyrics and even a game. However, the funniest part of the CD is a 'mystical paintbrush' that enables you to unleash your 'psychedelic creativity'. Having seen this CD-ROM, I have to agree with Johnny Rotten when he said 'The only good hippie is a dead hippie'.

For more details contact Time

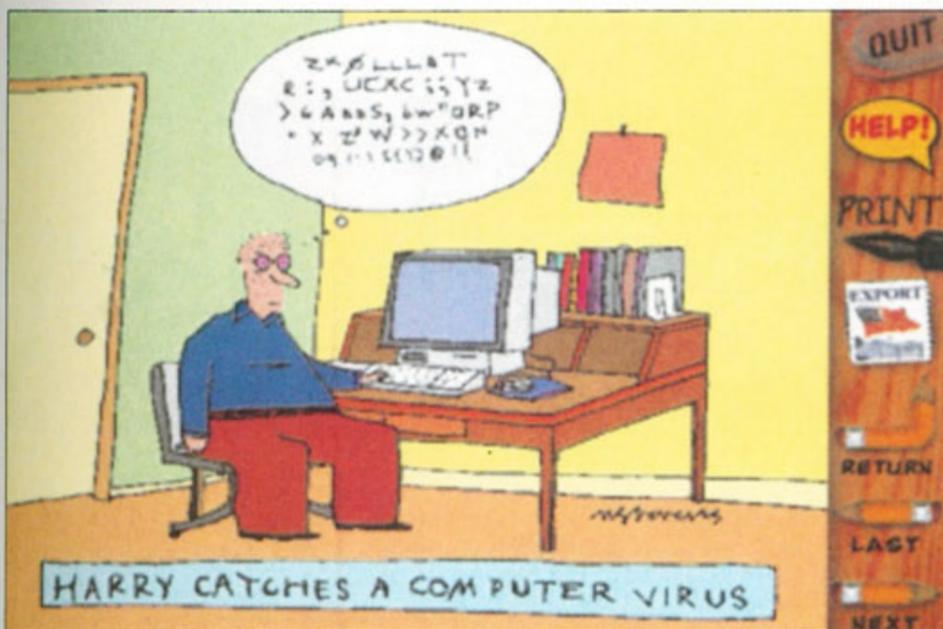
Warner Interactive in the US on 0101 818 955 9999.

## More Interactivity

Interactive Electronic Publishing is the company responsible for CD-ROMs like *Leonardo The Inventor*, *Beethoven's 5th* and *How Things Grow*. It was showing a new encyclopedia at the show, called *InfoPedia*. This claims to be the most comprehensive multimedia encyclopedia around.

It contains all 29 volumes of the *Funk and Wagnall Encyclopedia* and seven other (un-named) reference books. The CD includes a single screen interface, search and report functions, 150 animations, 500 sound files and 2,000 images. It also includes such 'must know' information as the favourite programmes on US television (*Wheel of Fortune*, *Jeopardy*, *Oprah*, *Star Trek: The Next Generation* and *Entertainment Tonight* are the top five, in case you're interested). Given that this is a US reference work, its use may be a bit limited.

Interactive Electronic Publishing



The *Multimedia Cartoon Studio* features both fully animated and still colour cartoons. What's more, you can create your own gags, with a little help from the professionals of course.



Unleash your psychedelic creativity in *Woodstock: 25th Anniversary CD-Rom*.

in the US can be reached on 0101 914 426 0400.

The most bizarre sight of the show was a Virtual Reality golf club. This is only available on the PC at the moment, but it's rumoured to be making its way on to the Mac. Basically, you waggle a stick, which looks like an overgrown truncheon, over a box that lies on the floor. The manufacturers, Sports Science Inc (tel: 0101 216 963 0660) reckon that it can measure speed, club-face angle and club path. We can't wait. Other spurious 'Virtual' products included a Virtual baseball bat and a Virtual guitar. Still, moving swiftly on...

The most dubious CD-ROM on show was definitely *Interactive Penthouse*, a 'glamour' disc based on the world-famous magazine. In this multimedia experience you play the role of photographer. Various *Penthouse* pets strip-off to their bare essentials, while you click on a camera icon. The rather peculiar idea of all this is to create your own 'glamour' spread for a multimedia magazine. From what I saw, all people were doing was watching the full-motion video. This sickening computer porn (sorry, thought I was writing for *The Sun* for a moment there)... this enlightened, politically correct CD-ROM should be on general release by the time you read this. And no, they weren't giving out 'review' copies.

Still, you should be able to get hold of a copy of *Interactive Penthouse* from any CD-ROM specialist (brown paper bag not provided).

## Mickey Mouse CDs

We've already seen the transformation of various Disney films into games. Now that onslaught continues with its latest animated film *The Lion King*. While the platform game won't be appearing on the Mac, the educational titles will. The enormous Disney stand (a translucent magic castle) was showing a motley collection of CD titles for the Mac.

*The Lion King* and *Winnie the Pooh and the Honeytree* have both been

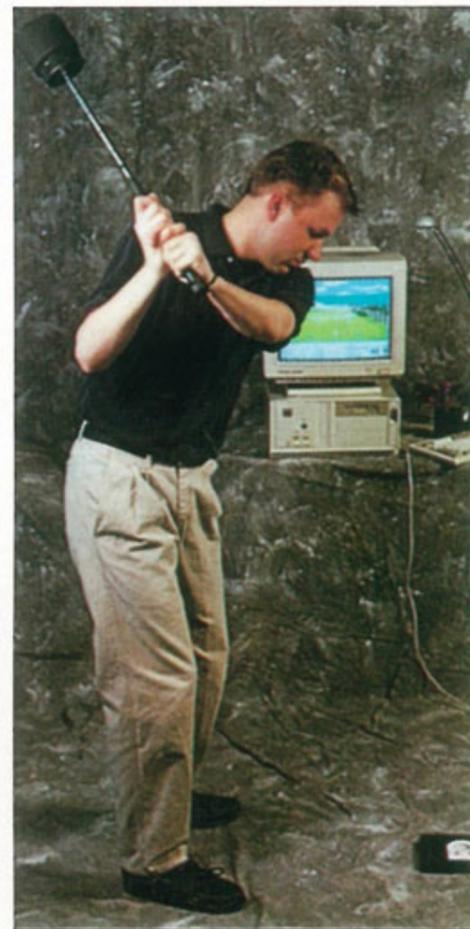


transformed into animated storybooks. These very well-designed CDs enable younger Mac users to see the story and click on the screen to hear sound effects and songs, and to see animations. Each of the stories takes place in a setting that matches the time of day (morning, noon or night) where the disc is being used. The storybook looks at your Mac's internal clock and adjusts everything accordingly.

The *Aladdin* and *101 Dalmatians Activity Centres* are like Virtual Fisher Price™. These use the Disney characters in games, puzzles, art projects and songs. Segments of the films are used on these CDs; *Aladdin's* got as much as 30 minutes of original footage. No doubt these will be enormously popular with anyone who loved the films.

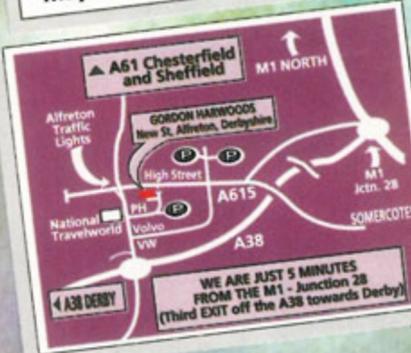
Then there are *The Lion King* and *Mickey and Crew Print Studios*, which were definitely my favourite Disney CDs. These enable you to create banners, diaries, labels, place mats, invitations, business cards(!), greeting cards and colouring books from a selection of clip art. All of these latest Disney products should be on release by the time you read this.

For more details contact Virgin on 081 960 2255.



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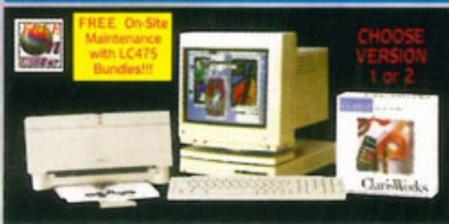
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	LC475	040/25	8/160	36	X	X	<b>£699</b> (€822)	<b>£965</b> (€1134)	<b>£1049</b> (€1233)
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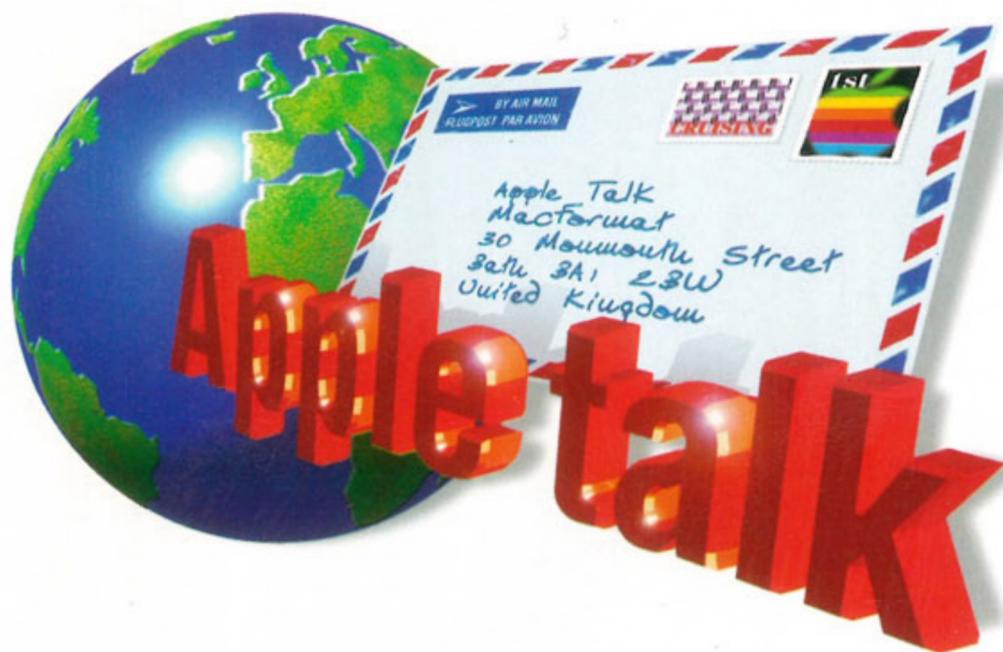
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## One last time (possibly): every letter published wins a MACFORMAT T-shirt! Write to 'Apple Talk', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.

All good things come to an end. All flesh is grass. Que sera, sera. Only the other day, Stuart the Publisher hinted darkly about editorial costs... So how much longer is he going to allow us to give away an exclusive MACFORMAT T-shirt for every letter published? Better write that letter now. Iron while the strikers are hot. A stoned gatherer drives a mossy Rolls. And all that.

### Keep on truckin'

This is *Vado e Torno*, an Italian magazine dealing with trucks, writing to you. Our enquiry is: is there any kind of computer game concerning trucks or with trucks starring? We would like to write something for our trucker friends who buy everything connected to trucks' world. Thank you!

**Vado e Torno Edizioni S.r.l.**  
Via Lattanzio 77  
Milan, Italy  
Attn: Dr Gianluca Ventura  
Fax 010 39 2 551 93660

Anyone help? If you send details to *Vado e Torno*, please send us a copy too (fax 0225 446019). And if you've written a truck-based game, send us a copy for review!

### Read the fine print

In the 'Mac Answers' section of MACFORMAT issue 13 you say it would breach the copyright laws to copy Adobe *Illustrator* from a Mac at work to a Mac at home. This may not be true. I have not used *Illustrator*, but the Adobe *Acrobat*

licence agreement states: 'If the software is permanently installed, ie on a hard disk or other storage device of a computer, and you are the primary user of that computer, then you may also install and use the software on a portable or home computer. However, the software may never be used by more than one person at the same time.'

So the answer to the question is to read the software licence agreement.

To install *Illustrator* on a machine at home, it would be easiest to borrow the original Install disks, but failing this use *StuffIt Lite* or *Compact*

Last issue MACFORMAT brought you details of what's new in System 7.5, which incorporates all sorts of clever ideas. (If you missed it, order a back issue on page 112 now!) But let's look further down the track: what would you like to see in System 8, when it appears?

■ Peter Paul van Dijk (not from somewhere in the Netherlands, but from Oughterard, Co Galway in Ireland) says that rather than seeing '74.1Mb in disk, 3.7Mb available' in any folder heading, could we not get the size of the actual folder and leave the disk contents to the main hard disk window? Folder sizes are already available in System 7 (you can select 'Calculate folder size' in the Views Control Panel), so

*Pro* (both readily available) to create an archive of the *Illustrator* files, segmented into disk-sized chunks ready for copying.

**Toby Atkin**  
**Nottingham**

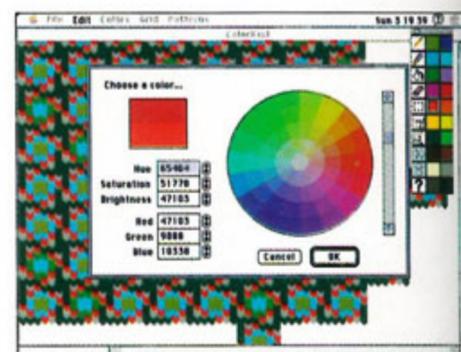
It's always a good idea to read the licence agreement – you might find all sorts of funny things. The licence for the Famous People CD goes further than anything else I've ever seen: it permits you to install the software on to one Mac, once only. That's what it says. No reinstalling if anything gets corrupted at a later date, apparently...

### The rag trade

We are a textile manufacturer and the majority of our graphic and textile design is done by computer. We want to produce original designs for fabric printing, and this will involve both creating the designs and preparing colour separations for production. We are working with off-the-shelf software like Adobe *Photoshop* and Aldus *Free-Hand*, but we understand that there are design programs specifically for textile designs. Most important for us are sophisticated repeat functions, colour re-mapping, colour separations, etc. I'd be grateful for any information.

**Lilach Kantarovich**  
**Delta Galil Industries Ltd.**  
**Textile House**  
**2 Kaufman Street**  
**Tel-Aviv 68012**  
**Israel**

We featured a freeware program called *ColorKnit* on MACFORMAT 12's cover disk. Anyone know of any other such



*ColorKnit* – better than *Photoshop* and *Free-Hand* put together. More appropriate, anyway.

programs? Again, please send us a copy of anything you send in reply.

### A Princely sum

My son is very disappointed. Having parted with his pocket money for MACFORMAT 12, he's not able to play the demo of *Prince of Persia 2* on the cover disk. I have a 4Mb Performa 450 with *RAM Doubler* installed, which is extremely effective, but the game software won't run with *RAM Doubler*.

While you produce an excellent magazine, its price is only justified by the contents on the disk, and the software is the main incentive to buy. In the competitive world of computer publishing it is the disk etc that sells the magazine. I therefore ask what can be done to remedy the situation?

**Keith Lawson**  
**Poole, Dorset**

Glad you like the cover disks – we put a lot of effort into them – but I do hope you just occasionally find something in the magazine itself that makes it worth buying...

For those desperate to try the *Prince of Persia 2* demo, one solution is ex-

## WISH LIST

transferring these figures should be simple enough. (Could you send us your full address, please, PP?)

■ Steven Humphrey of Taunton says he'd like to go straight to a particular Undo without having to systematically undo or redo other operations which may be fine. An accessible list of Undos could also be a printable reminder of the last operations executed, enabling you to see what you actually did prior to a crash. (Sounds feasible to me. Many applications already permit multiple Undos, and if System 7.5 can create a list of 'Recent Documents' for quick access from the Apple menu, it should be able to buffer, or at least list, changes.)



Martin McDonald of Renfrew in Scotland says he would like System 8 to include the ability to control audio CDs (including play, shuffle, adjust volume etc.) directly using a window like this. Nice mock-up, Martin! He also asks us to print this message: 'To Louise O'Neill! I am sorry for everything...' No chance, Martin. What do you think this is, *Just 17?*

If there's any particular feature you would like to see included in System 8, please let us know. Simply send your list of ideas to 'Wish List' at the above address.

## CRUISING THE KEYS

This issue's token Australian, Stuart Heath from Armidale, New South Wales, has these handy tips for getting the best out of System 7:

■ To toggle between selections in an active window, you can use the arrow keys – the selection will change to the nearest icon in that direction. And to cycle through the icons, use the [tab] key.

■ Instead of opening and closing windows, a faster way of moving back through levels of folders in the Finder is to hold down the [command] key and click on the window's name in the title bar – you can move anywhere in the hierarchy using the drop-down menu that appears. Even faster: just hold down [command] and press the up or down arrow key. This will put you back a level or open the selected item respectively. With either method, holding down [option] at the same time will

close the currently active window for you.

■ For faster emptying of the Trash (whoops! 'Wastebasket'), select the Wastebasket icon on the Desktop and go to **Get Info** in the **File** menu (or [command] I). At the bottom of the info box is a check-box which says something like 'Warn before Emptying'. When you select Empty Wastebasket in the Special menu with this checked, you'll get an alert box that tells you how many items are in the Wastebasket and how much disk space they take up, and asks for your OK before actually trashing them. It's faster without this, and you can override it by holding down [option] as you select Empty Wastebasket.

■ For faster start-up, hold down the [shift] key when the Finder menu bar appears at the top of the screen (not right at the beginning of the start-up procedure,

which will turn off all Extensions). This stops any StartUp items from booting up and prevents your Mac recalling and opening the last window used, which takes time and memory.

■ To copy a file to a new folder when in the Finder, it is much quicker to hold down [option] and drag the file to the new destination than to 'Duplicate' it, drag it to the location, and then rename it.

■ In System 6 or 7, in any situation (providing the Mac is on), [command][shift]1 should eject whatever is in the internal disk drive. (This may save you from having to stick an unbent paperclip in the hole next to the disk drive to get rid of a duff disk.) [Command][shift]2 will do the same for an external drive.

*Do you have any keystroke shortcuts, tips or discoveries? Send them in and you could win a T-shirt too.*

plained on page 66 – but do be careful: it involves using ResEdit, a very powerful program which can easily cause huge problems. If you use it, always work only on a copy of the program you want to modify, keep an unmodified original as a back-up, and if you use the fix described, make sure you have an 'emergency start-up floppy' at hand before you begin – you will never be able to return to the Finder without one. A less drastic alternative follows...

## Easy answer

I have a Performa 400 with 4Mb of RAM and I managed to get the *Prince of Persia 2* demo up and running by using *At Ease*. After setting up *At Ease* and installing an alias of the demo, restart your computer and hold [shift] down. This will turn off all Extensions except *At Ease*. When asked for your password click **Cancel**. You will now be thrown into *At Ease*. If you now



The return of *Prince of Persia 2* – or at least, questions about the demo won't go away...

go to **About This Macintosh** in the **Apple** menu, you will see that *At Ease* has replaced the Finder and that it takes up some 200K less. It doesn't sound like a lot but it means you can now run the demo.  
**Steven Wilson**  
Ballyclare, Co Antrim  
N Ireland

*I am constantly impressed by the ingenuity of MACFORMAT readers. Tips and suggestions are always welcome.*

## Shareware top ten

Here's my list of ten top titles no Mac owner should be without: (Cue background music...)

- Games:** (1) *Maelstrom*  
(2) *TetrisMax 2.3*  
(3) *Cyclone*  
(4) *Quagmire*  
(5) *Movod 2*  
(6) *Seahaven Towers*
- Fonts:** (1) *ComicsCartoon*  
(2) *Architect*
- INITs:** (1) *Methods to your Madness* (a MUST!)  
(2) *TypeIt 4 Me*.

What will be number one next month? The tension mounts. A slot on Radio 1 beckons...

**John Whitehill**  
Stratharen  
Lanarkshire, Scotland

*Keep those favourite shareware lists coming – but instead of just a list, how*

*about sending us the programs themselves, so we can add them to our cover disks or CDs and share them with other MACFORMAT readers?*



Two more MACFORMAT T-shirt winners: Mrs W Hunter of Gloucester and M J Bradbury of Nuneaton ('Le départ des fruits et légumes du cœur de Paris', which leaves me no wiser). Remember, you could win a T-shirt for an eye-catching postcard whenever you write or enter a competition!



## MIDI transfers

I would like to pass on some information about the transfer of MIDI files between Macintosh and PC. Many people think that *Apple File Exchange* (included with System 7) is only effective with word processing documents. Despite what I was told when I bought my LCII, I have found that it is possible to convert Mac MIDI documents into PC format: simply save the work as a 'standard MIDI file' (with the .mid or .mf suffix), then use the 'Default translation' in *File Exchange* to copy the file to a PC formatted disk. Unfortunately, the operation does not seem to work in reverse (that is, PC MIDI to Mac MIDI), so if any MACFORMAT readers have information on translators that do work, I would be interested to hear from them.

**Stephen Duck**  
Southampton

*We had a feature on transferring MIDI data between Mac and PC back in MACFORMAT 7, but we are always keen to hear readers' tips and techniques.*

*Tips, techniques, experiences, opinions, suggestions – we want them all. Unfortunately, space on these pages is limited, so we can only print a selection of the letters we receive. However, there's one part of MACFORMAT where there's plenty of room every month: our cover-mounted CD-ROM. If you've got something to say at length, send it in to us on disk as a TeachText document (so everyone can read it) and we'll put it on the CD (subject to legal considerations – no defamation or obscenity, please!). Mark your disk 'MACFORMAT Readers' Corner', be sure to add your name and address, and please note we cannot return your disk. Our address is on the opposite page – and never fear, 'Apple Talk' will continue. I'm old-fashioned like that...*

# What's new?

**B**y autumn Apple will have finally released System 7.5, the latest update to its operating system. Featuring for the first time a fully scriptable Finder, the upgraded System will also include the long overdue implementation of QuickDraw GX, a new graphics handling architecture. Along with other major enhancements like AppleGuide, AppleScript and PowerTalk, the upgrade will feature a host of cosmetic changes to make life with your Mac even more effortless.

It's too early to say what the price will be, but you can bet that as we move into '95, all new Macs will ship with 8Mb as standard, because shelling-out for more memory seems to be the undisclosed overhead of keeping up with System level improvements. Take the leap from System 6 to 7 – how many Mac owners suddenly found that their Finder needed 4Mb just to be safe? And more to be useful?

Personally, I don't mind that much, given that I see the almost continual need for more memory as much an inevitable part of modern life as the almost continual need for more money. And perhaps memory and money are analogous in other ways, too – perhaps the value of memory is also corroded by inflation; inflation in this case being caused by increasing System level costs, so that by the time you've loaded System 7.5 into 8Mb of RAM, you've only got 2Mb of free space left. In other words, the extra memory has lost its value.

It looks as though we should all be planning to buy 16Mb just to keep our heads above

**Andy Storer speculates about an Amber future, the mysterious disappearance of *Paco Producer* and the almost continual need for more memory.**

water, and that means more demand for 16Mb SIMMs and prices rising accordingly. So, if you have a 4Mb machine, don't bother paying £120 for an extra 4Mb, or £250 for 8Mb – just future-proof yourself by shopping around for 16Mb at around £450.

Of course, what you're paying for with any System upgrade is a set of low-level tools and utilities in the form of an easy-to-use yet functional and time-saving front-end. And, in this

*Apple's handwriting recognition software is still in the process of 'getting there'.*

case, Apple's new System will enable you to customise the scriptable Finder to your exact requirements via AppleScript.

In the long-term, I don't think it's too far-fetched to assume that as a result you'll see Systems being made available for PowerBooks that differ considerably from desktop Macs. Indeed, rumours abound that Apple is doing just that, but as usual it has declined to comment.

It can only be a matter of time, though. Because after using a Newton for about four

months, I've now realised that portable computing is distinctly different from that of the desktop (and that's not because the damn thing effortlessly turns every instance of 'yours sincerely' into 'youth scenery'). I'm sure pen-input is indeed the future for portable computers – much more so than voice recognition – it's just that Apple's handwriting recognition software is still in the process of 'getting there'.

## The future looks Amber

However, to dismiss Newton technology on the basis of its erratic handwriting recognition is to miss the point. Where Newton excels is in the way it organises information and enables you to call up data from within an application, irrespective of whether that application created it. This sort of object-oriented approach to information will find its way into Apple's mainstream Systems in the next few years – it's currently being explored under the codename Amber – but, in the meantime, this kind of functionality is just what you need on the road.

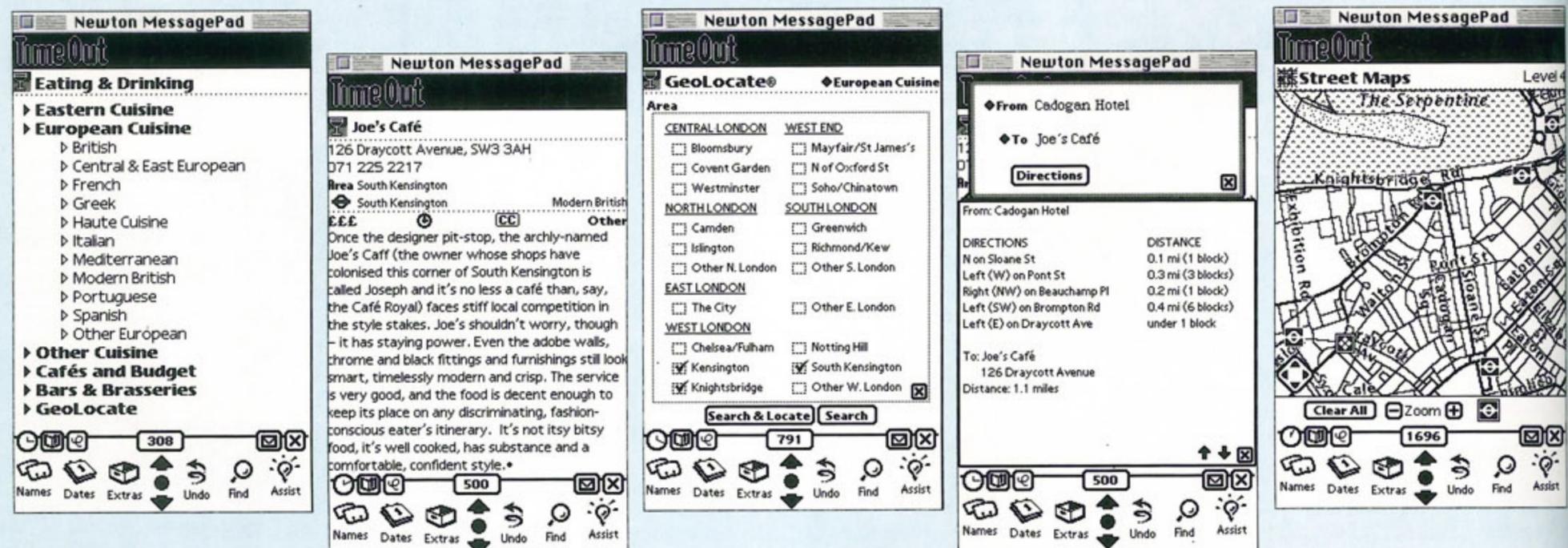
What we need from tomorrow's PowerBooks, however, is a System that enables you to write a note – say, about meeting a friend for

## THE TIME-OUT GUIDE TO LONDON... NEWTON-STYLE

The *Time-Out Guide to London* provides exactly what you'd expect from any decent, cultured, culinary-aware portable. What's really great is

the way that different functions are all inter-related: specify the type of food you want and the area, then ask for directions on a map,

then maybe even fax reservations and schedule appointments. Can't wait till all Macs are capable of this type of cross-referencing.



lunch – directly on to the desktop. In our organised future, this would then trigger a set of responses. For example, your friend's name being checked in an address book before you're prompted to either call or fax his number for confirmation of the date and time. Meanwhile, another Amber mini-app would check your diary, schedule the lunch in your appointments and set up an alarm to cut in when you start-up on the chosen date. And another Amber agent would look up your friend's address and ask whether you'd like to eat near there, near you, or somewhere in-between. And what if you fancy Italian? You could ask your Mac to provide a list of restaurants within a specific price-band. Finally, it'd fax the restaurant with a reservation for the date in question, and print out directions to the perfect pasta emporium.

The stuff of dreams? Not really. It's virtually here already on the Newton, in the form of *The Time-Out Guide to London*. I can do everything I just described in that last paragraph – and if my Newton already had the cellular fax modem that's due out this autumn, I could do it all from anywhere in Europe. As it is, I need to be by a phone-point.

Suffice to say, it's probably the most impressive software I've ever seen – and, since I don't live in London, it's likely to stay that way, because I won't really discover its bugs, pitfalls and oversights. It includes similar search routines on all the usual *Time-Out* categories – pubs, clubs, hotels, leisure, etc – and enables you to easily interrogate and navigate your way

### QuickTime movies treated by Paco are played back at alarming speeds...

around the capital. It just shows what we can expect from software in the future, and proves the point that although the Newton ain't no Mac, it's still an Apple, and a good place to catch a glimpse of forthcoming developments in Mac system software and applications.

But the Newton is still a dog in some respects. Sure, the handwriting recognition and battery-life of the new 110 are a distinct improvement over those of the original, and there's more memory now (presumably to handle the new System overheads), but the new Newt is chunkier, heavier, and still lacks cellular capabilities. You see, you have to believe in these things in order to be able to put up with the accompanying deficiencies.

Actually, this month I came across another



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If you use MaxRAM please send the shareware fee of \$5 U.S. to:  
Spencer Lov / 130 Windward Court / Vallejo, CA 94591 / United States of America

MaxRAM allows you to utilize MORE RAM with RAM Doubler™. Usually RAM Doubler 'doubles' your RAM. Now you can have 11 'triple', 'quadruple', or give you even more RAM!!!!

Just choose the settings on the right, click Save, and Restart your Mac and you'll have MUCH MORE RAM!!

For more information, click "Help..."

So here it is: probably the most cunning utility in the history of Mac shareware, *MaxRAM* enables you to increase your RAM by a factor of six – providing, of course, that you have *RAM Doubler* installed.

## STACKER – YOU GET WHAT YOU PAY FOR

Comparative drive-timings for an 80Mb hard disk:

■ with *Stacker* installed

Ave. Seek = 91.45 ms, (access = 92.06 ms)  
Max. Seek = 32.45 ms, (access = 33.06 ms)  
Write transfer rate = 113 K/sec  
Read transfer rate = 953 K/sec  
Simulated 'typical' rate = 170 K/sec

■ without *Stacker* installed

Ave. Seek = 19.50 ms, (access = 27.75 ms)  
Max. Seek = 32.08 ms, (access = 40.33 ms)  
Write transfer rate = 983 K/sec  
Read transfer rate = 1179 K/sec  
Simulated 'typical' rate = 354 K/sec

Key: ms = milliseconds; K/sec = kilobytes per second

These tests were conducted on a 512K test file, and as you can see, the average seek time shows vastly different results – as does the write transfer rate. The speed of these operations is absolutely critical when using your Mac, because its ability to function depends on them.

piece of 'the most impressive software I've ever seen' – which just goes to show how discerning I am. It's called *Paco Producer*. *Paco* is a strange little beauty, in that it's probably the first 'ghostware' application the Mac has ever encountered – although I've seen it running, it's proved impossible to track down.

*Paco's* original developer, Cosa (purveyor of fine *After Effects* plug-ins for *Photoshop*), was bought out by Aldus and, somewhere along the line, *Paco* got dumped – or was 'no longer supported' in software-speak. So why am I bemoaning this loss? Well, it's just that *Paco* is an absolute killer. It enables you to take a bunch of screenshots and *QuickTime* clips, and link them to a sound file for subsequent playback as a stand-alone application. No great shakes there, maybe, but it also enables you to adjust the playback rate to hundreds of frames per second, if you so desire.

And the results are truly amazing: full-screen *QuickTime* movies treated by *Paco* are played back at alarming speeds, irrespective of the Mac on which they're running. It achieves these full-motion rates by dumping the operating system and writing straight to the hardware. So, while you can't interact with the resulting projector files, or multi-task with them, you can sit back and be stunned by the raw power that is pumping the images on to your screen.

I'm not sure why *Paco* never made it on to the market; I gather it was more of a development tool than a product, in any case. But I'm sure if it were to be released, *Paco* would clean up. I mean, what a great tool for presentations, point-of-sale demos, pop video distribution, view-only games sequences, art gallery installations, digital postcards, video CVs and loads of other '©Andy Storer' ideas that I really should be talking to my solicitor about. So, where are you, *Paco*? If anyone out there has a copy, can you let me know? I can feel a campaign coming on here. Meanwhile, with movies that are any bigger than 320 x 240 pixels, I'll have to make do with the filmic equivalent of a snail through treacle.

### Ditching Stacker

Until recently, when I de-installed *Stacker*, this fantastically slow frame rate was even more leaden on my LC475. After buying *RAM Doubler* and modifying it with the excellent *MaxRAM 1.0* shareware utility, I converted my 8Mb Mac

into a 48Mb stunner. For a while this was great – I could run all the heavyweight contenders on my hard disk, simultaneously – but after a while, I noticed perceptible loss in speed and performance. After removing all this cunning virtual memory malarkey, I was surprised to find that my Mac only performed 7% slower when I re-tested it with *Speedometer*.

The problem, as it turned out, was the *Stacker* I'd installed when I bought the machine, which was intended to 'double' the size of the hard disk. When I used another great shareware tool, *TimeDrive 1.3*, to check the performance ratings before and after removing *Stacker*, however, I found that my Mac was reading and writing data to its hard disk up to nine times faster as a result of ditching *Stacker*! Now, I remember when I first reviewed *Stacker* in *MACFORMAT 4*; I timed it left, right and centre, and it only affected drive-timings by a marginal degree. To all intents and purposes, there was no perceptible difference. So I can only assume that the subsequent performance degradation must be due to fragmentation.

All hard disks fragment files the longer they're used, because, as the disk fills up, the operating system writes bits of data to the hard disk wherever it finds free space; a single 30K word processing file, for instance, won't automatically all be stored in a single compact space, and is, in fact, far more likely to be split and dumped in many different locations. So, as less and less space becomes available, there are more and more smaller chunks of free space and data gets spread across wider areas of the hard disk surface. As a result, operations like loading, saving and copying slow down. The solution is to de-fragment your disk using commercial tools like *Norton Utilities* and *MacTools*, or shareware versions like *DeFrag*. What appears to have happened when I installed *Stacker*, however, is that these de-fragmentation tools were unable to work properly.

Of course, this doesn't necessarily mean that *Stacker* isn't worth buying. The trick, I suppose, is to use it for a few months, check the timings, de-install it, de-fragment the hard disk and then re-install it again. A bit of a hassle, maybe, but then paying £92 for *Stacker* is a lot cheaper than buying an extra 80Mb of disk space. But whether you should really tempt fate by converting your Mac into a disk-doubled monster with six times the amount of RAM is a question only you can decide.

Andy Storer

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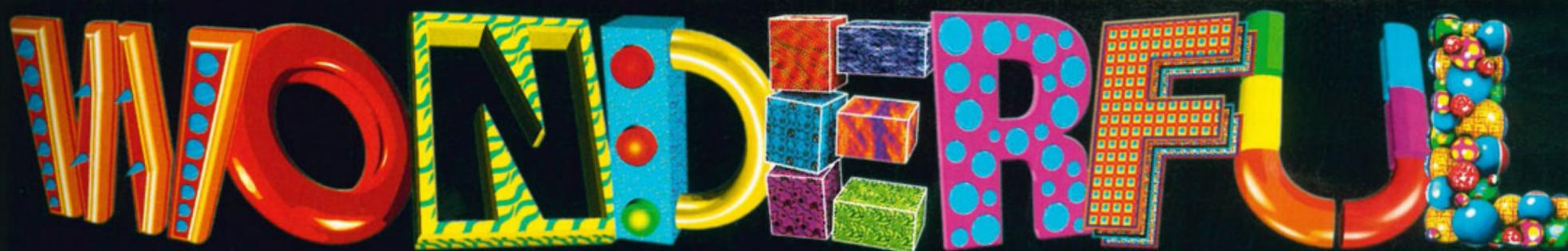
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# The WEIRD

## and the



**A virtual flower garden. A dog IQ test. *Mac-A-Mug Pro*. It's all here, in our guide to brilliant, bizarre or just plain barmy Mac software...**

**F**rom day one, the Macintosh has won friends with its ease-of-use and its friendliness – after all, what other computer starts up with a smiley face saying hello to you? It was the Mac that gave the world the mouse, point-and-click, and windows and menus. And the Mac rapidly became the machine of choice for anyone who had better things to do than typing in convoluted command lines, or having to master a completely new interface with each new application. The Mac became – and remains – the computer for people who want to get on and *do* things.

Today there's almost no limit to the things you can do. Now, over ten years on, there's a

vast range of software available for your machine – industry guides such as the American *Macintosh Product Registry* list something like 5,000 programs currently available.

Some of them are predictable applications, like word processing. Many are applications which we take for granted but which would not be possible without computers, like spreadsheets and image-manipulation programs.

Some are means of exploiting the sheer number-crunching power of your Mac, like the many statistical packages that can generate scrollable dendograms, canonical correlations or stepwise multiple regression Chernoff faces faster than you can say 'multivariate general

linear hypothesis program'. (If you can say it.)

Some are perhaps inherently breathtaking, like the 3D modelling packages that can create amazingly realistic images of objects or landscapes. Some are more mundane, like the calendar and reminder programs, time organisers and PIMs – which your Mac-based dictionary might tell you stands for Personal Information Managers, not a popular summertime drink. But if you want to know how to mix one of those, you can, without too much trouble, find a Mac program to tell you, along with plenty of other highly-specialised applications. Want a utility to create barcodes for your packaging? You got it. Need a program to render molecular

## OPEN THE DOOR AND STEP INTO FLATLAND

You've probably seen those printed pieces of cardboard where you cut and fold and finally fold the flaps together to create a sturdy 3D

model. *Touch-3D* reverses the process, enabling you to create a cut-out plan from a CAD (Computer Aided Design) model.

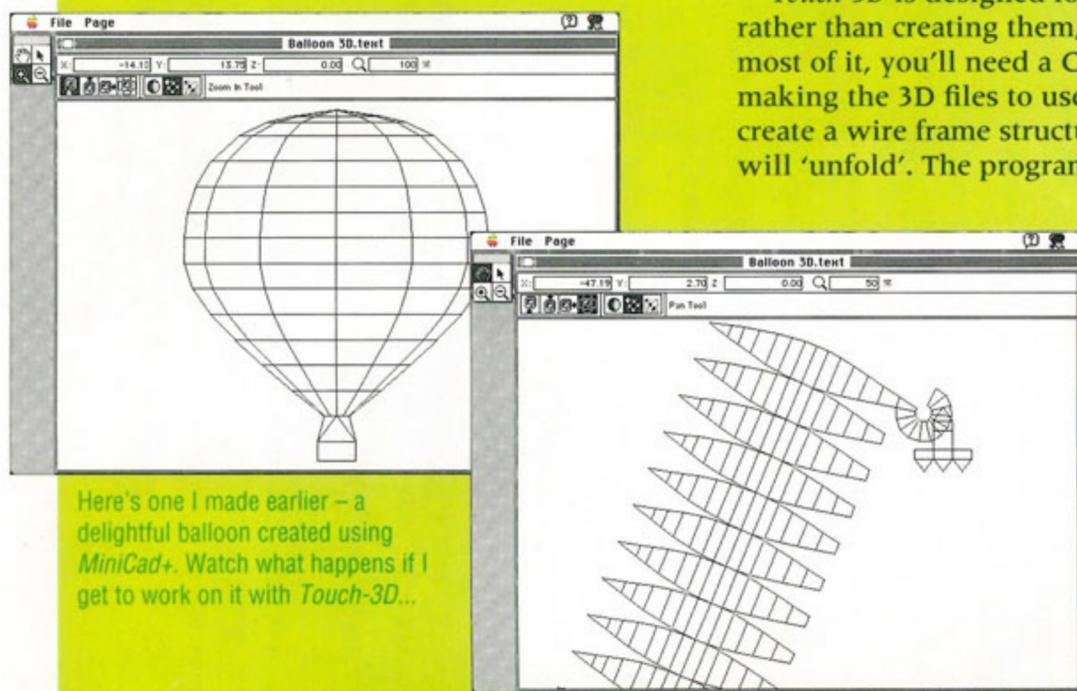
*Touch-3D* is designed for converting files rather than creating them, so, to make the most of it, you'll need a CAD program for making the 3D files to use. Essentially, you create a wire frame structure that *Touch-3D* will 'unfold'. The program's controls are few and generally straightforward in use. At the top left is the toolbox, with icons for editing and viewing your image. A second selection of icons enables you to view from the front, top or side – or to unfold your 3D model. A third bank of icons is associ-

ated with changing the shape of the model. This last task, however, isn't exactly made easy for you – you can set a reference grid for redrawing, but you can't see it.

The stripped-down nature of *Touch-3D* means that you really need to make sure you set up your 3D file in just the right way, otherwise the program is likely to unfold the model in the wrong way. If you want to add colour to your plan afterwards, you'll also need a graphics program – but at least *Touch-3D* can save out 2D files in several different formats. The makers even recommend that you print out your image using a graphics program – the printing facility here is as basic as it gets.

Although the concept seems bizarre, there are definite applications for 3D designers who want to make mock-ups of a prototype design. Sadly, they're likely to find creating the right sort of 3D file too much hassle; this is no one-stop design aide. On the whole, though, *Touch-3D* has no depth. *Richard Hill*

■ *Touch-3D*: £341. For more details contact Gomark on 071 731 7930.



Here's one I made earlier – a delightful balloon created using *MiniCad+*. Watch what happens if I get to work on it with *Touch-3D*...

The balloon is divided up into slices, ready to print out. Cut them out, glue them together, and float away! Er, hang on...

models for your science class? Say the word. How about a database of European Community directives? No problem. Something to prepare your tax returns for you? You've got a choice of at least six (well, in the States anyway).

Then things start to get *really* interesting.

### The works

It's not that Mac programmers are strange people. (Well, no stranger than any other programmers – as far as we can tell...) It's simply that the Mac is such a versatile and powerful tool – think of a need and chances are that someone, somewhere (OK, probably the US) has created a Mac program to fulfil that need.

For instance, let's say you're a builder, and you have a big residential or commercial construction project coming up. (We *said* you're in the States, remember.) What you need is something to help you work out a rough estimate (which you can then double, just to allow for contingencies) or even a detailed bid. It should reckon up the cost of all the floor slabs, grade beams, piers and pilings you're going to need. But more than that, it should tell you how much of this material you're going to need as well, by helping to calculate foundations and dimensions, plus give you options for figuring labour costs. What you need is *BidWorks*, which at only \$395 comes configured with over 1,000 'unit prices' – that'll save you a lot of flipping through the Jewson catalogue.

Or let's say you're now a landlord (you've done quite well in the building trade). What else do you need but *MacLandlord*, the 'easiest-to-use property management program for mul-

tiples properties and unlimited units'? Version 2.2 gives you everything you need to keep records of your tenants, keep up with your recurring expenses as well as income, handle your cheque – sorry, *check* writing and check-book balancing, and even take care of printing tenant notices.

Whatever business you're in, you're sure to find a use for a 'risk-analysis package' called *Crystal Ball v3.0*. If you've got presentations to present, you'll certainly want your efforts preserved so that they can be filed in triplicate – what better than an electronic whiteboard that can capture whatever you write or draw and save it in PICT format on your Mac? The \$3,000 WriteBoard is four feet by three feet in size, mounts on a wall, and uses normal dry-wipe markers (but it comes with a special pen tray that tells your Mac which of four pen colours you're using. Just remember to put the pens back in the right slots...). Or if you really want to spread your influence far and wide, the same company offers the Smart 2000 Conferencing System which transfers the image and markings from one electronic whiteboard to another – a snip at \$15,000 to \$20,000. And of course you'll want to keep track of when your employees clock in and clock out with *Auto-Clock Plus*. The package includes badges with magnetic barcode strips, and all they have to do is swipe their badges through the barcode reader when they come in and go home. The time-card software records the 'in' and 'out' times for each employee so that at the end of the week you can print out time sheets for each one of them, as well as summary reports. Oh, the software also handles payroll functions

including deductions and benefits, but that's not nearly so much fun.

What if you're a scientist? Then what you need is *LabView*, a comprehensive system of 'virtual instruments'. You see, you don't need real temperature gauges and humidity measurers and stuff; all you need is a simple input device that converts a signal to digital form, and then you use *LabView* to process and analyse the data for you. If you're an electrical engineer dealing with electrical input to start with, you're laughing: you've got your power spectrum, amplitude and phase measurement, impulse and transfer response functions (and your trillithium crystals probably), all accessible on your Mac screen for a mere £1,700.

### The home front

Away from the office (or the lab), you've got programs that cater for just about any leisure pursuit or lifestyle need (as they say in the ads Stateside). On a diet? Then you need *The Diet Balancer*, 'your personal consultant for health and fitness'. For only \$42, this indispensable program monitors your nutrient intake (no fibbing about that extra Snickers bar, now!), enabling you to keep track of how you're scoring on the top 26 nutrients (including fat, calories, protein and sodium – don't forget the sodium). It comes with a database of 1,700 foods (and you can add more), and takes account of your exercise as well, so you can graph your nutrient and weight changes over time. (It's probably food number 1,701 that did it...)

When you grow too fat to step outdoors and tackle the gardening, you need to invest in

*FlowerScape*, a virtual gardening simulator. You key in where you live (in the US, presumably), and the program recommends suitable plants for your garden. But since you can't now fit through the door, you can point, click and drag photos of plants and flowers into your computer garden and then view it as it would appear in any month of the year. Beats getting all that mud on your trousers (or do I mean 'pants'?).

You might think that a program called *Ready-SetGrow* is similar, but not quite. It's actually an interactive guide to child development, with animation, illustrations, sound effects and text to cover parenthood 'from prebirth to age 5'. 'Prebirth'? Yup, you can explore your 'Family Profile' to predict what your baby is going to look like (pretty pointless – they all look like Winston Churchill) or 'determine potential risks' (also pretty pointless – it's obvious the poor little kid is being born into a family of computer-fixated nutters). The \$41 program includes medical records with 'electronic growth charts', pregnancy timetable and 'biological clock' (must be like those reminder programs, only it goes off when it's time to have a baby).

If the real thing sounds too daunting, try your hand first with *El Fish*, a kind of genetic breeding simulator that enables you to create and breed fish of your own design (and then design an aquarium for them too). The pro-

gram uses 'genetic algorithms' and 3D rendering techniques to bring your designs to life, so you can watch your fish swim around all the usual fish-tank props like castles, coral and miniature plants, plus more interesting obstacles like a cat's paw that swoops into the tank. No surprise to learn that it's by Maxis, the people who put the 'sim' into *SimCity*, *SimEarth* and *SimAnt* (you know, the ant-farm simulator. Not a lot more to be said about that, really...)

## A New Age

Not practical enough for you? How about a G-Vox guitar tutor kit then – you fit a little pickup device (a bit like a plastic spider with legs and suction cups) over your guitar strings just above the bridge. This detects the string vibrations and transmits digitised information about them down a cable to your Mac, with a little box of tricks in between that you can use to adjust the sensitivity and such. You can then view a display of the notes you play, or follow the bouncing ball as it shows you which notes you need to play next to reproduce one of the pre-programmed riffs it's trying to teach you. Fortunately, you can slow down its replay speed if you can't seem to get the fingering right (or if you're having trouble watching both the screen and your fretboard at the same time). The sys-

tem even has an electronic tuner built in, which may be the most useful part for the guitarists I know... but whether they'll be able to scrape together the requisite \$400 is another question – buskers don't tend to earn so much when their guitars are that badly out-of-tune.

If that sounds like most of the people you hang out with, they might also be interested in *Virtual Tarot*. You get ten different card layouts to choose from, vocal descriptions of layouts, card positions and meanings (both traditional and contemporary, it says here), and even a Personal Diary for logging readings so that you can see how you rank on the divination scale next to Nostradamus. It is you in control, by the way, not your Mac – you decide how the cards are dealt, and you can even buy the program bundled with a set of Rider Wait Tarot cards. Nice to have that human touch in there.

Tarot not your cup of tea? Then try a cup of tea – or any of the 500 alcoholic and non-alcoholic drinks in the *Digital Gourmet* electronic cookbook. Of course, there's food as well – over 5,000 recipes from around the world, including Japanese, Kosher and lactose-free. You can search for any recipe, adjust the serving sizes, add your own recipes, and print out recipes, shopping lists or nutritional information (after all, you wouldn't want to have to lug your Mac into the kitchen and get it all covered in flour,

## SORRY, BUT SIZE DOES COUNT

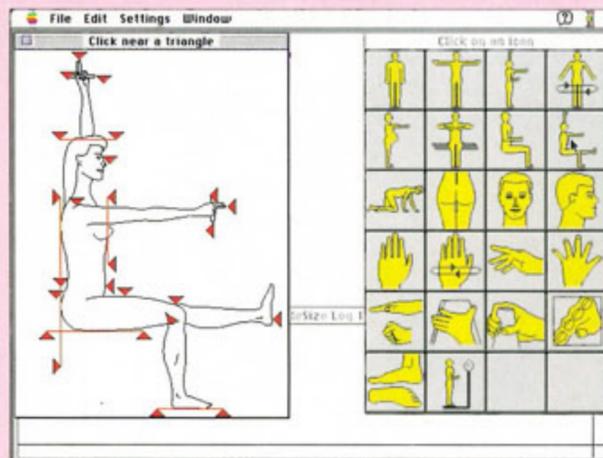
If you want your designs to be really user-friendly, they have to be ergonomically correct – that is, they must meet the physical specifications of human beings. *People Size* contains a mass of anthropometrical data – measurements of people – which is supplemented with clear diagrams and made available in a range of statistical forms.

To start, you click on an icon representing the part of the body, or whole torso for which you want data. This brings up a detailed diagram which can be copied to the clipboard for inclusion in your own documents. A range of anatomical measurements can be taken from these diagrams; simply clicking on one of the arrowed details brings up a window containing a whole host of statistical information. There is a wide range of user-specifiable parameters, such as age and sex, and there's different data for different nationalities. All of the information is available in either Imperial or metric units and can be automatically copied to a log file for future reference. You can make allowances for thickness of clothing and can even take into account whether someone sits bolt upright or slumped over.

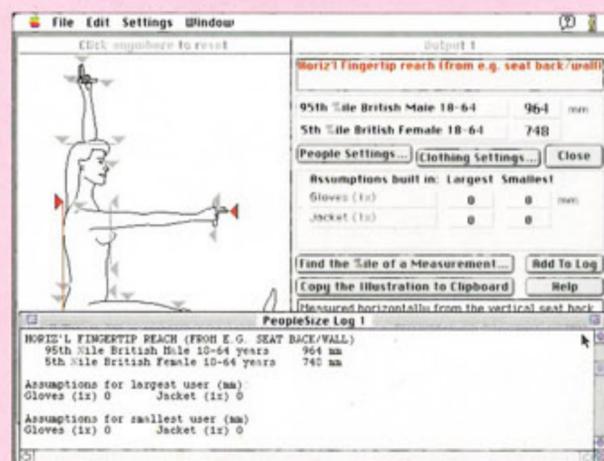
OK, you could look up all this information, but here it's all been looked up for you and compiled into an easily usable form. Suits me!

Sean Land

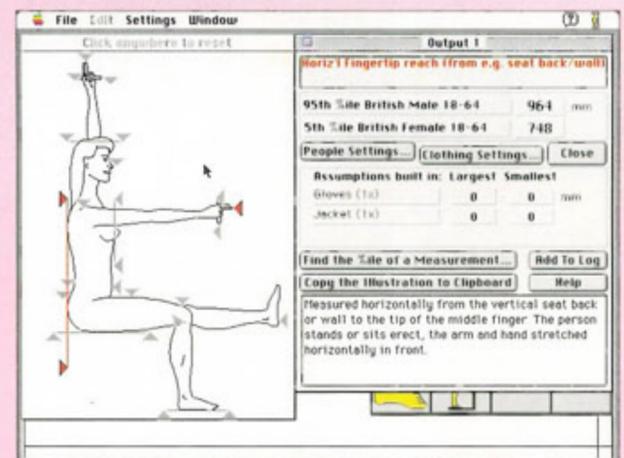
■ *People Size*: £176. For more details contact Friendly Systems on 0509 218333.



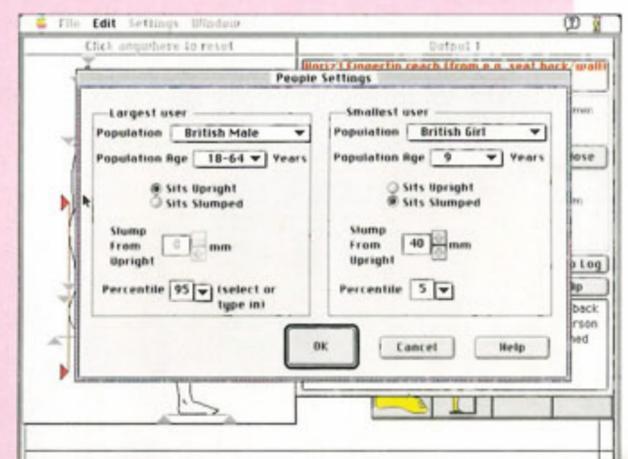
Here Melanie models the latest in personal jewellery. It's inspired by Egyptian wall-painting, as her pose suggests...



The *People Size* data can all be copied to a log file for later use in design work, pub quizzes and Trivial Pursuit.



But seriously: *People Size* gives you easy access to all the measurements you'll ever need for ergonomic design.



Specify the age range, sex and ethnic type, and then discover that you yourself are completely abnormal...

even the gluten-free variety).

Then when the whole family come down with tummy aches, you can refer to the *Mayo Clinic Family Pharmacist CD-ROM*, which reviews over 7,600 medications and tells you their uses and side-effects and which combinations of drugs to avoid. The CD includes colourful animations and actual demonstrations of first aid and 'early detection' (can they mean diagnosis?) techniques, and also enables you to maintain personal medical profiles. 'Make it part of your home health library today', the ads say. I suppose I might find room for it, alongside a British program that is designed to help you avoid RSI (Repetitive Strain Injury). *User*

*Friendly Exercises* keeps track of how long you've been working at your Mac, then when it thinks you've had enough it pops up with some exercises for you to do, such as shaking your hands and wrists loosely at your sides while breathing deeply. Personally, if some interfering program suddenly interrupted me when I was just at the crucial point of some delicate task on-screen, I'd be more inclined to shake my fists and 'exhale' very loudly at it...

### The face is familiar...

But we at MACFORMAT sympathise if the stress of work is getting too much for you – although

with the freewheeling hedonism of our office, we can only speculate about what that might be like. Perhaps the answer you're seeking is *Take Five*, a CD-ROM hosted by Dina Silver that suggests relaxation techniques to smooth the most furrowed of brows. (It's bound to be relaxing because everything loads so slowly off CD-ROM. Waiting is *so* relaxing...)

If your ego needs massaging more than your body, how about finding your dream lover with *CD-Romance*, a CD-ROM for lonely hearts. You start by filling in a questionnaire about you and your ideal partner. The program then offers a selection of the many singles who have paid to advertise themselves on CD – all you have to

## WHAT YOU NEED TO DO, MY SON, IS GET A LIFE

There's software to help you organise every aspect of your life – one even sets out to find you a job. *Achieving Your Career* provides a structured approach that will help in polishing up both your CV and interview technique, as well as organising your search for employment.

There's an integrated suite of 11 modules that deal with all aspects of job-hunting. You're given help in producing a CV (résumé as it's called in this American package) – you get six different styles of CV as templates, or you can choose to create your own customised document. Another module deals with letter writing – as with the CV, a series of template files are provided which you can

open and modify in your own word processor. These cover the common types of letter that a job seeker will need to send out.

*Achieving Your Career* also includes a database facility – well, a custom *HyperCard* stack anyway – that contains pre-programmed information on 800 companies, but as it's an American package that's not much of a bonus – they're the top 800 companies in the US. If you want, it's easy to add your own records to the database, but why you would want to is another matter.

Another *HyperCard* stack provides a contacts record. Each time you make contact with somebody you record the details under headings such as 'job leads' and 'interview'. The details that you record here are automatically transferred to another module which

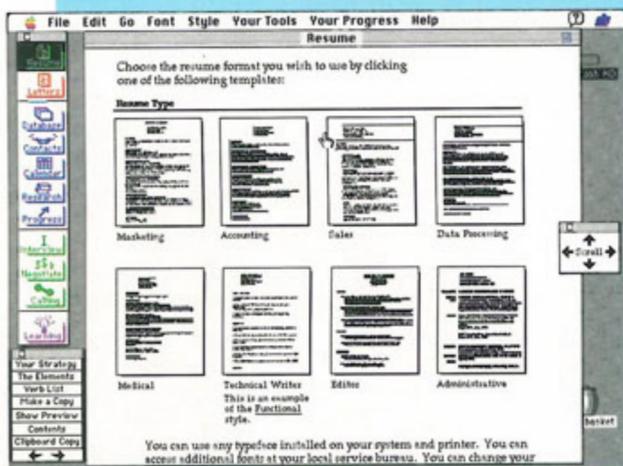
records your accomplishments.

The other modules provide facilities such as a calendar, a research guide, progress tracker, a time and money budgeting section, advice on how to behave at interviews (spitting on the floor is not generally a good move), negotiating your salary and telephone technique. There's also a section entitled Learning, which helps you evaluate both what you have to offer a prospective employer and what they have to offer you. The learning module also contains a quite bizarre section called Encouragement Nook.

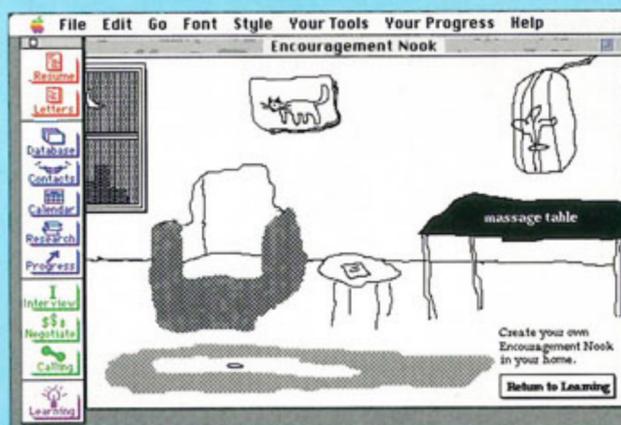
OK, you expect an American package to be heavy on being supportive to the user – but this is a bit over-the-top. Click on the table, for example, and you get a synthesised voice telling you: 'You look great this evening! It must be all the hard work you've been doing on your job search'. About the only thing that this would motivate me to do is to put my Mac through the window.

Music and sampled sounds have been widely used elsewhere in the package – in many cases superfluously, like the little bursts of music each time you move between modules, but often to good effect: in the interview, negotiating and telephone technique modules, sampled voices ask you a range of standard interview questions. You're encouraged to reply to these, recording the replies so that you can analyse your performance later. Coupled with the on-screen advice, this is about as effective as a computer package can be in helping you to rehearse your interview technique.

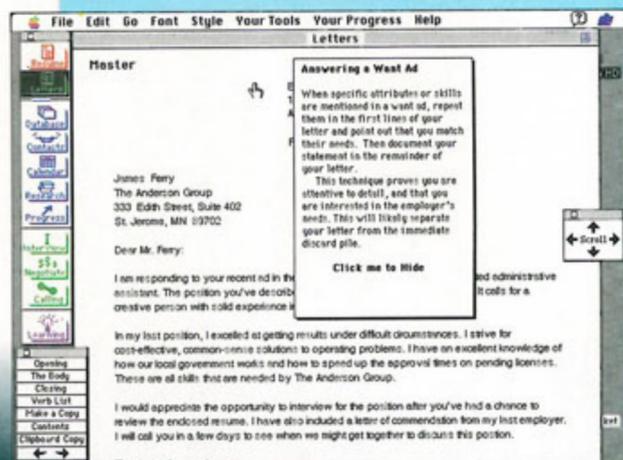
Just how much help this program would afford to someone looking for a job is difficult to gauge. While the software encourages a methodical, structured approach and provides lots of information and advice, you get the impression that you could spend more time writing notes to yourself and compiling 'to do' lists than actually getting on with contacting prospective employers. *Sean Land*



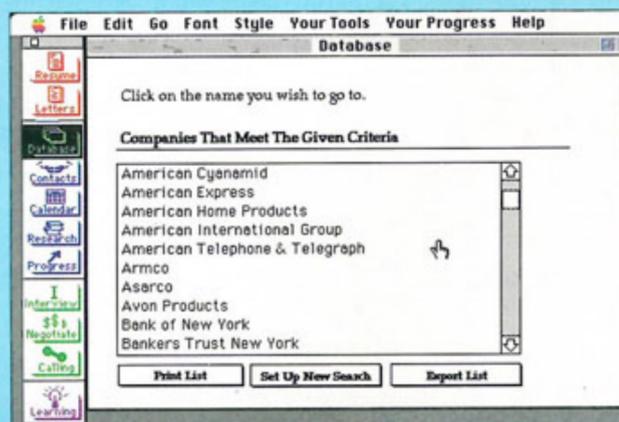
*Achieving Your Career* supplies a range of 'model' CVs, which you can adapt in your own WP package.



The Encouragement Nook – my house looks a bit like this too (when I come home from the pub after a few too many).



Advice boxes pop up frequently with tips on using the program and on searching for a job. Damn things.



The database holds details on 800 companies you might try for a job. Only problem is, they're all in the US.

■ *Achieving Your Career*: \$69.95. For more details contact Up Software on 0101 415 921 4691.

## WHY NOT EMPLOY A PROFESSIONAL TREE?

How much would you pay for a tree? £12 at Homebase? Forget that. For just £820 you can have one on your Mac.

That may seem rather a lot to spend on a program whose sole function is to draw trees, but it's not designed for the man in the street (unless he is a tree surgeon). This program draws trees of such photographic quality that the images can be used for design purposes. Suppose you are designing a housing estate and want to show people what the landscape will look like in 20 years – then you will need to add trees to your images.

As you might expect for this money, *Tree Pro* can draw an infinite variety of trees, or you can purchase a library of parameters that will enable you to draw trees automatically such as a *Quercus Palustris* (oak to you and

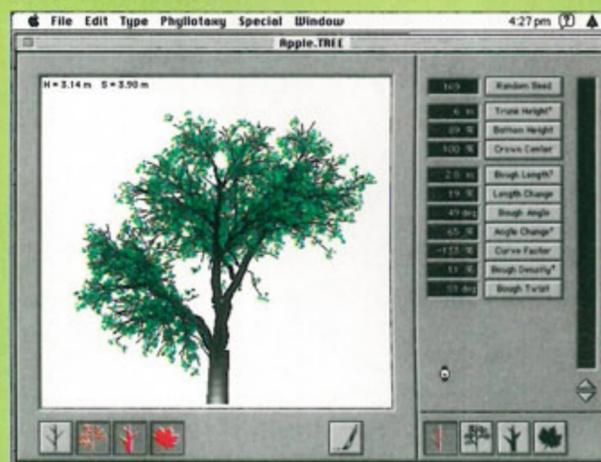
me). You can define all aspects of a tree down to its phyllotaxy, which is how the branches grow in relation to each other. (Impress members of the opposite sex at parties by blithely chirping, '120 degree phyllotaxy, anyone?')

Once you have had enough of 300 foot giant redwoods, turn your hand to bonsais. Until now I've never been able to grow the stupid things, but *Tree Pro* has a special menu dedicated to them. The drawback to the detail this program can produce is the time it takes to draw a tree. It's touch and go whether it's quicker to use the computer or plant a sapling in your garden and wait for it to grow.

Derek Smith

■ *Tree Professional*: 3D version £823; 2D ver-

sion £291. For more details contact Gomark on 071 731 7930.



Here's one I prepared earlier. Doesn't look like it's made of clingfilm and toilet paper, does it? That's because it's not.

do is click on the photo you like most. As well as the full-motion video clips and photos you'd expect to see, advertisers can submit spoken messages, poems and handwriting samples – you wouldn't go out with someone without checking out their handwriting, would you? An idea whose time has come, *CD-Romance* requires at least a Mac II, System 7.0.1 or later, 5Mb of RAM, a 256-colour monitor and a CD-ROM drive – so you can be pretty sure that whoever that special someone is, he or she is loaded.

Can't find that special someone, the significant other in your life, the husband who popped down the corner shop for a packet of baccy three years ago and never came back? Your Mac has the answer to that problem too. Soon to appear on a Mac near Shaw Taylor, *Mac-A-Mug Pro* is a system you can use to make up Identikit faces. Scroll through facial features to assemble an image which resembles that person whose face you can't quite remember. You can use basic graphics tools to make subtle alterations – get that nose a little bigger, remove that third eye and so on. *Mac-A-Mug Pro* costs

\$495 but runs on any Mac with 512K or more of RAM and either a floppy drive or hard drive, and it can print out to a LaserWriter or ImageWriter, so it should just about be within the reach of about half of the UK's scandalously underfunded police forces. It's bound to be an improvement over those artists who do the court report drawings on the news, at any rate.

But all of this pales into insignificance next to *Hat Trick*, a utility for use with the *Scoop* editorial system: for only £895, it tabulates football match results. A snip at the price. Well, cheaper than that Chris Sutton chappie, anyway.

### See the cucumbers?

We could go on and on. You really ought to know about the *North Australian Sea Cucumbers* CD-ROM, which gives you the full multimedia lowdown on North Australian Sea Cucumbers, is on sale in the US for \$69 and seems to be produced by the University of Amsterdam – international collaboration or what? You'll probably want to hear about a program called

*SPAMM*, except that the name stands for *System Program for Accelerated Macintosh Mathematics* and it's really just a software Floating Point Unit Extension (you know, for speeding up the calculations that programs such as graphics or Computer Aided Design programs have to tackle). And we've barely touched on the *really* useful, like *PatchMaker*, which compares the old version of any program you happen to have lying around with its upgraded version and automatically creates a special file – called a patch – that the older version can use to gain all the features of the new. Yes, really: you now have two current versions for the price of one (plus the \$495 for *PatchMaker* itself, of course). Just the thing for cheapskate companies hungry for the latest thing... Sorry, I mean companies anxious to tackle the problems of backward compatibility. Yes, that's what I mean.

All this – along with much, much more – is all part of the world of the Macintosh. As we've seen, software houses have taken the Mac's user-friendly philosophy to heart – so much so that there are even programs designed to make

## IMAGINE THAT!

Your Mac is useful for manipulating data, but can it also help you think? *IdeaFisher* is a powerful 'brainstorming tool' that enables you to cross-reference ideas and concepts, with thesaurus-style search facilities.

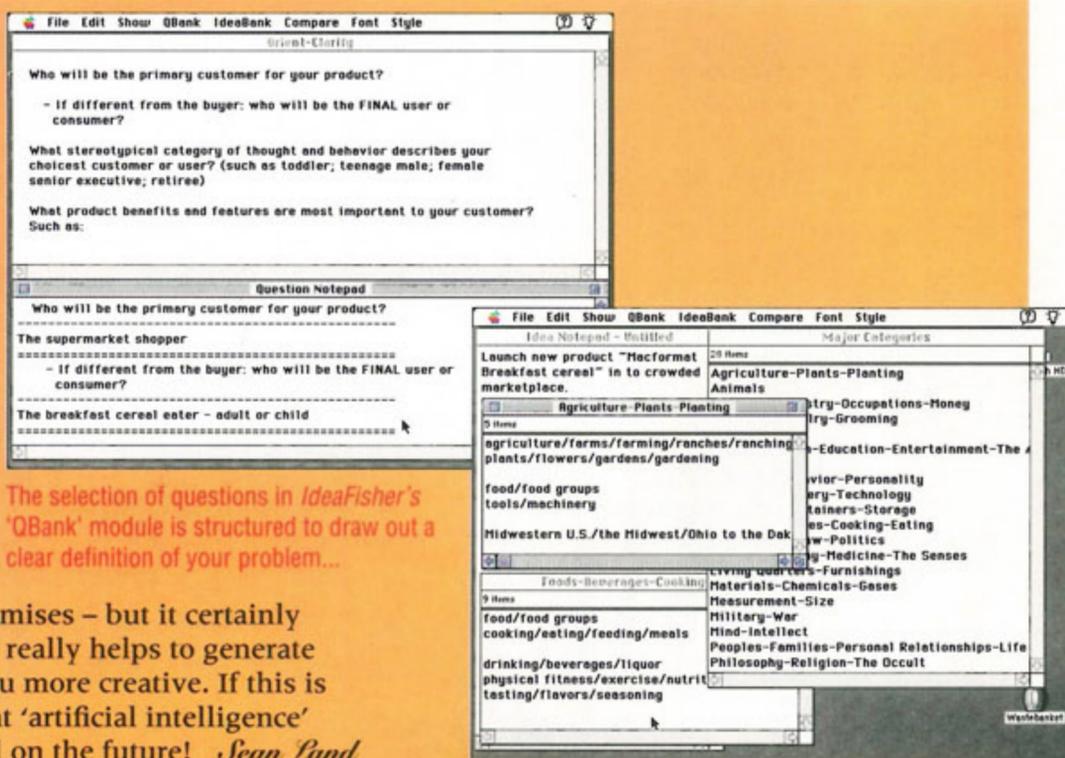
There are two main components. The first, 'QBank', contains a series of questions – almost 6,000, organised into a large number of categories. These are designed to help you clarify the problem you're working on, then encourage you to branch into lateral lines of thought, and finally evaluate the quality of your ideas and check that they meet the originally-defined objective. This QBank interrogation is intended to identify a set of 'Key Concepts' that are then used for the searches performed in the second module of the program, 'IdeaBank'.

This consists of an large database of words, concepts and linked associations, which can be cross-referenced to these 'Key Concepts' – in essence, it's a very large thesaurus, but cross-referenced and linked in

genuinely useful ways. (More than 250 experts contributed, apparently, though it doesn't say what they were 'experts' in.)

*IdeaFisher* is a tremendously powerful program. Until you use it, it's a little difficult to believe that it can deliver what it promises – but it certainly does. The program really helps to generate ideas and make you more creative. If this is an example of what 'artificial intelligence' can do for you, roll on the future! Sean Land

■ *IdeaFisher* \$199. For more details contact IdeaFisher Systems on 0101 714 474 8111.



... Then you can select as many of the major categories as are relevant, and then explore the myriad sub-branches and cross-links.

## THE STRANGE WORLD OF SHAREWARE

If you thought commercial programs could be strange, imagine what kinds of applications people write when there are no commercial considerations involved – no need to appeal to a wide audience, no need even to

make money, just fulfil a need. There's everything from stamp collecting catalogue software to a dog IQ test. But there's also quirky little utilities that might have wider appeal.

*Talk-2-Me*, for example, will turn a network into an office intercom system, enabling you to talk to all the Macs connected to your network – and that's talk literally, by voice. OK, it may slow the network down a bit and annoy people who are busy moving files around, but you can use it as an answering machine, to record incoming voice messages when you're not at your desk – and even set it to deliver personalised messages to specific callers.

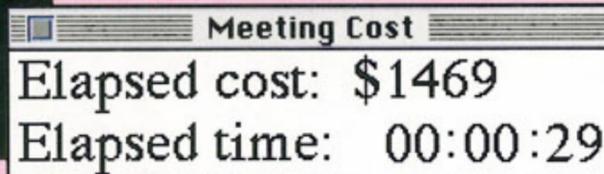
*Meeting Cost Monitor* can be used to help meetings become more cost-effective. All you do is enter the fixed costs (travel expenses, room hire) and the hourly costs (the wage rates of those present). *Meeting Cost Monitor* then displays a window showing a constantly updated figure of how much the meeting is costing. Dead useful if the boss is getting a bit long-winded.

And finally, there's the really useful world of emulators. You know about the range of programs like *SoftPC* that enable you to run PC software on your Mac, but there are also shareware emulators that mean none of your old Sinclair Spectrum or C64 software need ever go to waste. *MacSpeccy* is a very competent fully-fledged ZX Spectrum that runs in a small window on the Mac desktop – imagine playing *Jet Set Willy* again, complete with the original entirely illogical Speccy keyboard layouts. *Commodore 64* is a bit more limited, but it does turn your state-of-the-art Mac into a C64. Not necessarily wonderful, but definitely weird. *Sean Land*



A familiar welcome from an old friend as the Commodore 64 makes itself at home on your Mac desktop. Pesky thing.

Familiar sights, but no sound, for any poor sad deluded old hacker who hankers for the days of the Sinclair ZX Spectrum.



No more long meetings! With *Meeting Cost Monitor* you can watch the money dribble away in front of your eyes.

the most graphic of interfaces accessible to people who, you might have thought, would have most difficulty with it. *OutSpoken*, by Berkeley Systems (best known for its *After Dark* screen-saver), enables the blind or partially sighted to use a Mac. A simulated voice reads out text on the screen, and in the Finder you can hear the names of the files and folders in a window. The program gives you extra keyboard shortcuts to enable you to go straight to the menu bar or cancel a dialogue box, for example, so that people who can't see the cursor can still find their way around their Mac.

On this side of the pond, KCS distributes a range of kit from IntelliTools, including *IntelliTalk*, which reads words or sentences out loud for you, and *IntelliKeys*, a replacement key-

board with *big* keys for anyone with visual, physical or cognitive disabilities. It comes with six different overlays, so you can adapt it to use as a child's first keyboard or for point-of-sale, information or other business uses where you need a simplified interface (whenever dealing with the general public, then?). You can even create custom overlays for special purposes – learning foreign languages, adapting to the specific needs of the disabled or stroke victims, even controlling your favourite games...

In the not-very-distant future, innovations like this could become standard on the Mac. Apple's next major System revisions should include a fully-customisable interface and 'Open-Doc', which will mean you won't need monolithic, memory-hungry applications any longer.

A document will not 'belong' to the application that created it, but you will simply be able to do whatever you need to do with it – when you want to type text, the word processing application will automatically load; when you want to spell-check, a separate spell-checker will come on-line; when you want to draw, the draw module will come into play – all without you having to launch separate programs. In the same way that the Mac revolutionised computing a little over ten years ago, it will once again set the pace for everything that comes after.

And it's a safe bet that programmers will continue merrily exploiting all that the Mac has to offer, bringing us even more brilliant, bizarre and just plain barmy uses for our favourite computer. *Alex Summersby & Richard Hill*

## WHERE DOES HE GET ALL THOSE WONDERFUL TOYS?

- *AutoClock Plus* (time-card employee management): \$1,095 from DataDesigns. Call 0101 210 697 0780.
- *BidWorks* (construction-cost estimating software): \$395 from Turtle Creek Software. Call 0101 607 589 4471.
- *CD-Romance* (lonely hearts CD) \$49.95 from Romulus Productions. Call 0101 317 843 5535.
- *Crystal Ball 3.0* (risk-analysis software) £295 from Roderick Manhattan Group. Call: 071 978 1727.
- *Digital Gourmet* (electronic cookbook) \$35 from TeleTypesetting Books-On-Disk. Call 0101 617 734 9700.
- *El Fish* (fish and aquarium designer) \$35.95 from Maxis. Call 0101 510 254 9700.
- *FlowerScape* (flower garden planner/simulator) \$49 from Mac's Place, 0101 406 758 8000.
- *G-Vox* (guitar-instruction hardware/software) \$399 from Lyrrus. Call 0101 215 922 0880.

- *Hat Trick* (football match result tabulator) £895 from MacEurope. Call 0603 741222 (*Scoop 2.0*, the editorial system, costs £595).
- *IntelliKeys* (large-key keyboard) £464 from KCS. Call 0703 584314.
- *IntelliTalk* (document reading software/talking word processor) £57 from KCS. Call 0703 584314.
- *LabView for Mac 3.0.1* (system for analysing experimental data) £1,695 from National Instruments. Call 0635 523545.
- *Mac-A-Mug Pro* (identikit program) \$495 from Shaherazam. Call 0101 414 367 8683.
- *MacLandlord 2.2* (property management program) \$399 from Labana Management Company. Call 0101 313 562 6247.
- *Mayo Clinic Family Pharmacist CD-ROM* \$99.95 from IVI Publishing. Call 0101 800 278 5533.
- *North Australian Sea Cucumbers CD-ROM* \$69 from the Expert-Centre for Taxonomic

- Identification, University of Amsterdam, PO Box 4766, 1009 AT Amsterdam, The Netherlands.
- *OutSpoken* (speech interface for the blind and partially sighted): \$495 from Berkeley Systems. Call 0101 510 540 5535.
- *PatchMaker* (upgrade patch file generator): \$495 from Everyware Development Corp (Canada). Call 0101 905 819 1173.
- *ReadySet Grow* (child development record): \$41 from Mac's Place. Call 0101 406 758 8000.
- *SimAnt* ('formicary simulator'): £35 from Ocean Software. Call 061 832 6633.
- *Smart 2000 Conferencing System*: \$15,000 to \$20,000 from Smart Technologies. Call 0101 403 233 9333.
- *SPAMM* – System Program for Accelerated Macintosh Mathematics (software FPU Extension): \$79 from Bravo Technologies. Call 0101 510 841 8552.
- *Take Five* (relaxation techniques CD-

- ROM): \$49.95 from The Voyager Co. Call 0101 212 431 5199.
- *The Diet Balancer* (nutrition tracking software by Nutridata Software): \$42 from Mac Warehouse (US). Call 0101 908 367 0440
- *User Friendly Exercises* (anti-RSI program): £48 from KGCS. Call 0533 551160.
- *Virtual Tarot* ('Multimedia for your Mind™'): \$49.95 (CD-ROM only) or \$64.95 with Tarot deck, from Virtual Media Works Inc. Call 0101 800 292 3157.
- *WriteBoard* (electronic whiteboard): \$2,995 from Smart Technologies. Call 0101 403 233 9333.

Note that US companies' phone numbers listed here starting with '0101 800' are the American equivalent of the UK's 0800 numbers – you can call free from within the continental United States. You may need operator assistance to reach these numbers from the UK.

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Powerbook 540C EM	12 320	66/33MHz LC040	9.5" 256 or Thou Col AM	3482
Powerbook Duo 230	4 120	33MHz LC040	9" 16GS	830
Powerbook Duo 230 EM	4 120	33MHz LC040	9" 16GS	1007
Powerbook Duo 230 + DuoDock	4 120	33MHz LC040	9" 16GS	1460
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Powerbook Duo 280	4 200	66/33MHz LC040	9" 16GS AM	1690
Powerbook Duo 280 EM	12 200	66/33MHz LC040	9" 16GS AM	2029
Powerbook Duo 280C	4 360	66/33MHz LC040	8.4" 256 or Thou Col AM	2363
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MF5221A 21" FST	1195 MF8421 21" 1249
MF8621 21" FST	1649
<b>NEC</b>	
2V 14"	239 3V 15" 340
4E 15"	439 5E 17" 680
5FGp Multisync 17"	869 6FGp Multisync 21" 1439
<b>PHILIPS</b>	
4279 14" NI	245 1520 15" 339
4770 17"	462 Trinitron 1710 17" 730
Brilliance 2010 20"	929 Brilliance 2120 21" 1440
2082 Das 20"	1350
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Thunder 8 - 8 bit	999 Spectrum 24 24 bit 745
Thunder 24 - 24 bit	1930 Thunder II - 24 bit 3120

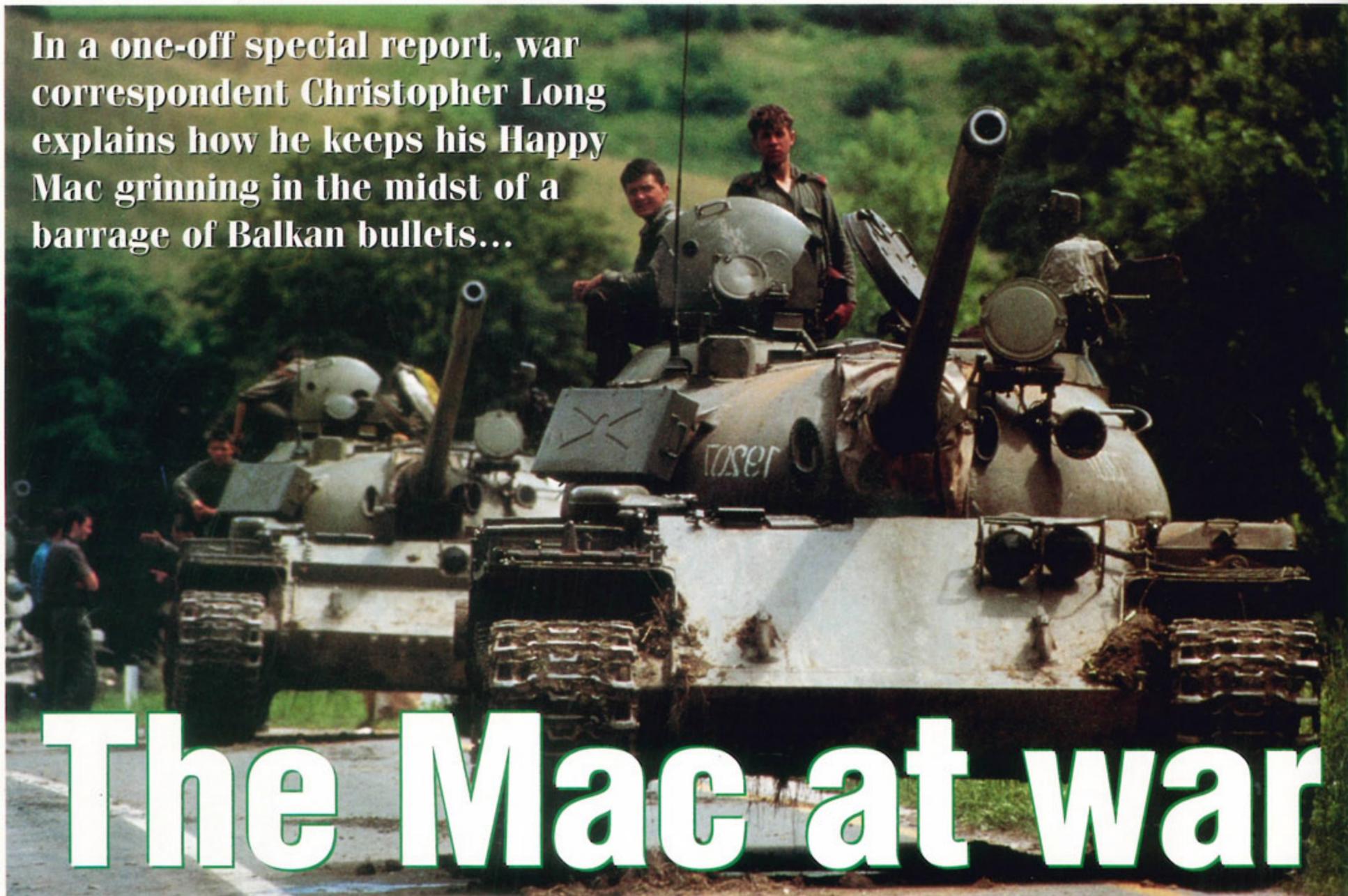
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**DABS DIRECT - 250 LEYLAND LANE, LEYLAND, PRESTON PR5 3HL**  
From M61 J8 or M6 J28. Leave M61 J8, head West to Leyland, 3rd exit from round-about onto the A5. After 2 miles take left onto B5248 follow to T-junction with A49, turn right, at lights turn left onto the M6. From M6 J28 head West, towards Leyland centre, to mini-roundabout, straight over to 2nd mini-roundabout, turn right to main roundabout, take 2nd exit onto dual carriageway, at lights turn left. After 1.5 miles, at the 3

In a one-off special report, war correspondent Christopher Long explains how he keeps his Happy Mac grinning in the midst of a barrage of Balkan bullets...



# The Mac at war

**T**he last three years of war in the Balkans have been as primitive and brutal as anything since World War I. But high above the ruined landscape, its airspace hums with the flow of the greatest concentrated barrage of digital information ever known. While snipers snipe and drunken militiamen lob grenades into houses and hospitals, thousands of diplomats, Governments, soldiers, UN personnel, spies, aid agencies, reporters and newsrooms bombard each other with digital information from their laptops.

I've been working in and around Balkan front-lines since the wars started, reporting to British radio, TV, newspapers and agencies. And, like many other journalists, I watch my PowerBook greet each insane new day with its familiar, inane, Happy Mac grin. Amazingly it has never once failed, crashed or frozen on me.

In this area with its primitive – often non-existent – phone system and with sporadic mains power at best, you need to carry everything from your toothbrush to your comms system in one shoulder bag. There are no spares, no repairs, no systems managers. Here, at least 46 journalists have been murdered, and some people would *literally* kill for a Mac.

This is where basic precautions and a well-planned kit of hardware, software and reliable peripherals meet their ultimate test. I chose a Duo for four reasons: first, it's a light-weight portable (4.2 lbs) that docks at home to complete a full desktop setup; second, I find it simpler and more intuitive than DOS or *Windows*;

third, I can label filed reports with instantly recognisable 32-character titles with colour codes for days of the week; and fourth, I knew System 7 from my days as a magazine editor.

Every journalist should, of course, think twice before risking his little pink bottom just

*Here, at least 46 journalists have been murdered, and some people would literally kill for a Mac.*

to get a story, but he's useless unless he can get the story back to the newsroom. So, for fear of comms failures and crashes, simplicity, flexibility and reliability become paramount, and one develops a routine before heading abroad.

Preparation for the worst, preventive medicine and good housekeeping reduce the chances

of disaster. Just before leaving, I do a total backup set of my hard disk using *Norton Utilities* and leave it with my solicitor. I then trash from my hard disk anything I won't need.

I ditch games and gizmos that might cause corruptions and conflicts, including specialist applications. I prepare a severely stripped-down set of backup System disks, dumping any non-essentials and all fonts except Geneva and Palatino. I also keep a copy of *TeachText*. I tape these, plus a copy of *Disk Tools* and stripped-down copies of *Norton Utilities* and *ClarisWorks 2.1*, in a waterproof envelope to the bottom of my disk drive. Other disks carry copies of *CPU*, *DiskDoubler*, *AllDay*, *PICTify*, *CanOpener*, *Disinfectant*, *ListFiles*, *QuitIt*, *PC Exchange* and *BeHeirarchic*.

I then create a new backup set of my reduced hard disk to be packed separately from the Duo. These conventional Drag and Drop copies can, in a crisis, be opened on a Mac or PC without *Norton Utilities*.

I print out a hard copy list of essential addresses, personal information and an index of my entire hard disk (using *ListFiles*, updated every week or so) and keep them in the lining of my jacket. The index helps in the reconstruction of a hard disk if one has to recover lost files from a crash. It may also persuade suspicious immigration officials that you have nothing worse to hide than your disastrous games scores. Furthermore, I put aliases of applications or documents I most commonly use into the Apple Menu Items folder and precede the most important with [1], [2], [3], etc., so they

## A TICKET TO WAR

Christopher Long has been a general staff and freelance journalist since 1978; a London affairs specialist until 1987; an editor of newspapers and books; a researcher for books, radio and TV; and, since 1983, the founding editor of two national magazines. Since the Balkan conflicts started in 1989 he has been a specialist front-line war reporter for British press, radio & TV.

appear at the top of the alphabetical list. *Be-Heirarchic* helps enormously too. Why didn't System 7 have that? I then set the *QuitIt* Control Panel to close automatically any application I'm no longer using. This saves power and improves speed, as does de-selecting **Calculate Folder Size** in **Views (Control Panels)**.

Using *Connectix PowerBook Utilities* I set the options to give me a simple choice of two operating formats: maximum performance or maximum battery savings. I disable the security options because these can only raise suspicions at check points and because professional intelligence snoopers can always bypass commercial security software anyway. The panic setting can, however, be useful. I then pack two bags.

The first, a large travel bag of clothes and supplies, includes a Hewlett Packard DeskWriter 310 mono/colour printer (without a sheet-feeder) and my hard disk backup set. This I leave in the reasonably civilised base of Split.

My shoulder bag carries everything else I need, including washing kit and a change of clothes, for anything up to a week at a time. It also contains the Duo, power adaptor, separate floppy disk adaptor, floppy disk drive, a fast 14,400 bits per second (bps) external Pace Microlin fx 32 Plus data/fax modem, an old 2,400 bps WorldPort data modem (as a backup) and a selection of cables, connectors and blank floppy disks. Everything can be powered from car batteries, the mains or rechargeable batteries. To reduce bulk I take two very short (four-inch) mains leads for my computer's power adaptor: a British square-pin plug on one and a European plug (or whatever the local standard is) on the other.

To complement the hardware, my work and entire hard disk (60Mb of essentials) rely entirely on four key programs: *4-Sight Fax Solo* for fax comms, HP software for my printer, *Word 5* for seamless read/write compatibility with a PC user, and *ClarisWorks 2.1* for everything else.

*ClarisWorks* provides Word Processing for



It's no longer safe for anyone to travel through former Yugoslavia – even the UN's force has come under fire in recent months.

news stories, Databases for things like diaries and massive address lists and Spreadsheets for expenses and accounts which, through *Publish & Subscribe*, automatically register and adjust to fluctuating exchange rates and a variety of

*Preparation for the worst,  
preventive medicine and good  
housekeeping reduce the  
chances of disaster.*

currencies. Occasionally I use *Drawing* to make simple maps to help newsrooms locate the scene of events and *PICTify* to select detailed areas of my maps for transmission as PICT files.

In theory the task of filing reports is easy.

You first establish how, when and where you'll find a working phone line – which can become a full-time occupational nightmare. Failing that, you calculate how willing an editor will be to pay up to \$75 per minute to receive your gilded prose over a satphone – if you can find one. You then get down to the writing. If the material is a voice piece for radio or TV, you simply ring through to news traffic intake and read it off your screen – with no ums and ers. For newspapers you call up the copytakers and read off your story, which they simultaneously type into the organisation's news queue. This can be time-consuming and liable to errors.

Otherwise, if newspapers, radio, TV or agencies require a text report, you are faced with a choice – data, fax or network? Send a file as

## PACK UP YOUR TROUBLES

As well as the major applications and utilities listed on page 41, this skeleton set of

equipment is packed into one kitbag and a large bum-bag along with camera and micro-

phone equipment, half a dozen AC adaptors, personal papers and documents, a change of clothing and toiletries. A separate bag of clothes, personal belongings and supplies stays at base.

US (RJ11)-Crocodile clips  
US (RJ11)-UK (431A) adaptor  
WorldPort data modem (backup)

### HP DeskWriter 310

### Minimum backup & software (in anti-magnetic folder)

System 7.04  
Disc Tools  
Fonts (Geneva, Palatino)  
*Install Me First*  
*Install 1*  
*Install 2*  
*Printing*  
*TeachText*  
*Tidbits*

### Shareware and PD

*Be Hierarchic* (file launcher)  
*Broadcast* (Mac-Mac comms)  
*CanOpener* (open foreign files)  
*Disinfectant* (anti-virus)  
*ListFiles* (index creator)  
*PICTify* (PICT customiser)

### Complete Set Of HD Backup Disks

### Macintosh PowerBook 210

Blank HD disks  
Duo Power adaptor  
Duo Power lead (short Eur.)  
Duo Power lead (short UK)  
Floppy Disk Drive (emergency disks taped to it)

Floppy Disk Drive adaptor  
Set of System back-up  
Spare Duo battery unit  
Spare Duo Ni-Cad battery

### Pace Microlin Fx-32 data/fax modem

Claris Comms. Ref. Card  
Duo-Modem connector cable  
Modem-UK (431A) cable  
Modem-US (RJ11) cable  
Screwdriver  
Spare 9v. batteries



As Christopher Long (pictured above) knows, you can't call for a systems manager when you're hiding out in bandit-land, so you have to prepare – and pack – for all contingencies.



Working as war correspondent in Bosnia is a far cry from the technological environment of London's Fleet Street.

data and your words enter directly into the receiving organisation's information system and come up on its newsroom screens. You simply plug your Mac to your modem, your modem to a phone line and then, via *ClarisWorks* (Comms), type in a phone number and select **Connect**. You're greeted by the host computer's request for passwords, protocols and filing codes. You choose **Send File**, select the file for transmission and the host computer confirms receipt.

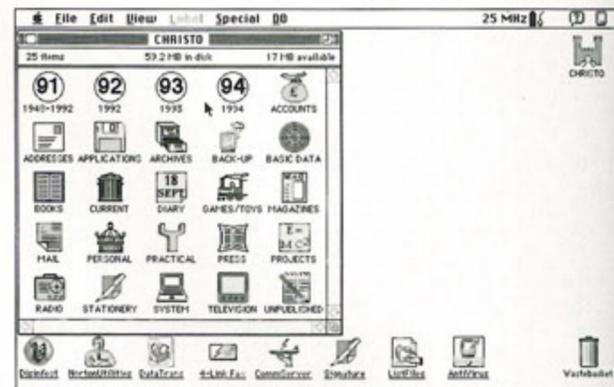
Linking to a phone is always easy if you carry a small screwdriver and a cable with a US-style RJ11 plug on one end and a pair of crocodile clips on the other. Anywhere from the back of the phone to the wall socket you find and expose the two main carrying wires and clip on to their copper cores. In hotels and offices you may find a third wire (their internal system), but by trial and error you'll find the two that work. I find it's best not to ask permission to hook on. They either complain or try to charge you extra, yet as far as their switchboard is concerned your laptop appears to be a normal phone and is charged accordingly.

The advantage of data transmission is that it gets your copy exactly where you need it instantly and there are seldom compatibility

problems. Its drawbacks are that most newsroom systems, such as ATEX, take and display only unformatted text and cannot yet cope with editable graphics, spreadsheets, databases, etc. Furthermore, when sending data, you generally need to know some technical gibberish in

*This is where basic precautions and a well-planned kit of hardware and software meet their ultimate test.*

advance – such as what baud rate, parity, data bits, stop bits and handshake the receiving system requires. Here *ClarisWorks* is unhelpfully complicated. When you and five colleagues have driven 15 miles across bandit-land to find the one working phone, these really are the



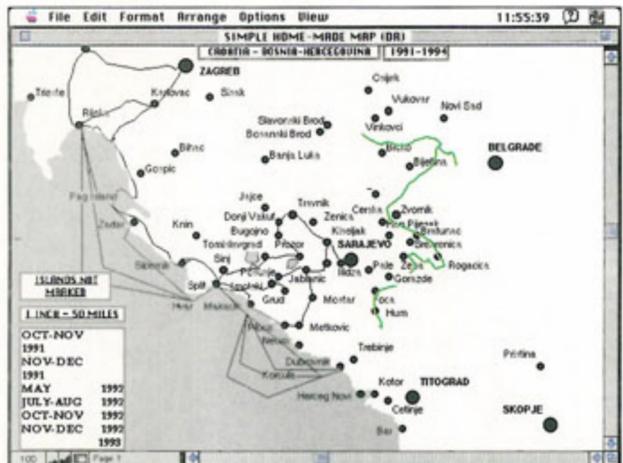
When working in difficult circumstances with uncertain power supplies and poor phone connections it helps to keep your filing system very organised. Faster phone links are achieved by opening customised communications stationery documents from aliases on the desktop. Good housekeeping utilities like *Norton's Disk Doctor* and *Speed Disk* help to keep the System running smoothly and efficiently.

last things you want to have to think about when they too are desperate to get their copy back to London and are twitchily nagging you to hurry up.

The best way to deal with this is to set up, in advance, separate data communications documents for each organisation you work for, enter the correct settings for each, and save them as stationery documents in a stationery folder with an alias of each on the desktop. Simply double-clicking on the alias establishes the phone link.

An alternative to data is fax. It's slower and needs special software (in my case *4-Sight Solo*), which severely slows down my Mac. Furthermore, it delivers itself in paper form into neglected corners of newsrooms, where it can languish for hours. Someone then has to copy-type it into the main information system before an editor will see it. Fax is therefore most useful when I want to receive documents from other people or when I want to send spreadsheets, databases, graphics, etc. Its great advantage is that all that 'data stop-bit and handshake' nonsense is decided by the modems.

The final alternative, network file transfer/sharing, is one I avoid like the plague. It never



Simple home-made maps made in *ClarisWorks 2.1* provide an outline stationery document to which details can be added. These can give a newsroom a picture of where the action is, while a utility like *PICTify* enables you to select any particular portion of the map for transmission as a PICT file.



With intermittent mains power, a phone system that is largely inoperative and other hazards, journalists have a hard time too...



Billing and commission records are necessary to keep track of which reports have been sent where and whether they're due for payment. A database keeps the show on the road and ensures that a smiling tax man greets your return.

ceases to amaze me that there's no simple, reliable method of sharing files between Macs, PCs and mainframes. Even linking two laptops side-by-side can involve numerous cables to link non-standard ports. I could link my Duo with the network at *The Observer*, but that doesn't link me directly to the news queue mainframe. Until there's a standardised, worldwide platform for networks the whole industry should be ashamed of itself. File sharing is currently the journalistic equivalent of friendly fire.

One solution is to bypass land-lines altogether. Theoretically, across bits of Europe, you can hitch your Mac to a GSM pocket phone via a PCMCIA interface card that simulates a modem. These interfaces are available on the latest range of PowerBooks. You then send 'wire-less' faxes or data across a phonenet. The trouble is that the greedy networks have mostly chosen to cover only lucrative, highly populated areas – and even these are patchy. When they say they cover 90% of the UK, that's population not geography, and geography is what counts. Until we have a comprehensive, fail-safe system, no journalist will rely on it. But by that time we may be bouncing laptop signals via the sort of low-orbiting satellites currently assisting maritime navigation. When that happens anyone, anywhere, could be a news reporter and journalists will face an identity crisis.

Back in the current Stone Age, much of my work is done in cramped and difficult circumstances, so, though I often write direct to my hard disk, I prefer, ideally, to write to a floppy and then save a copy to the hard disk. Thus, if the Duo fails me, I can then continue to work on another machine or give the floppy to someone to transmit for me. The vital thing is to remember **[Command] S** constantly.

Whatever happens, I make backup sets and go through a housekeeping routine almost daily. This involves running *Disk Doctor* from *Norton Utilities* to correct any system glitches, running *Speed Disk* from *Norton Utilities* to optimise my hard disk, and rebuilding the desktop (restart holding down **[command] [option]** until the prompt dialogue appears). The whole process takes perhaps 15 minutes, but increasing the processing efficiency provides significant battery savings each day. Further savings are gained from using a utility like *CPU* and still more by the clever use of *Publish & Subscribe*. This function (for example, in *ClarisWorks 2.1*) enables you to make an entry in one document which automatically makes time-saving, identical entries in quite separate documents.

Preserving one's Mac from theft is another



While the soldiers travel by tanks in relative safety, journalists can rely on nothing more than their wits to keep them alive.

problem. I carry it with me everywhere, covering it with peel-off stickers to make it look less attractive. At border crossings I show copies of proof-of-purchase documents to deter underpaid functionaries from exacting official or unofficial import taxes. And there are numerous tricks for hiding sensitive information. A simple one is to reduce your text's font size to 4 point and place it in a text frame within a drawing application. You then choose a white text

*Every journalist should,  
of course, think twice before  
risking his little pink bottom  
just to get a story...*

colour (your text appears to vanish) and make the text block appear as the chimney in a drawing of your favourite steam locomotive. To recover it, you have to remember where you put it, select the text frame, choose a black text colour and enlarge the text to a readable size. But nothing on a hard disk is ever safe from savvy prying eyes, of course.

All globe-trotters should carry an international phone chargecard and subscribe to a good

bulletin board service, such as CompuServe. On-line time can be lengthy, and its info and services are US-dominated and provincial in attitude as a result. But, as a gateway to the 'Net and for limitless information, it's good value.

Finally, what would make our lives easier? Well, now that we have superb digital stereo sound, I'd like an AM/FM/SW/VHF radio receiver built into my Mac. I'd like it to be able to record and edit lengthy sound interviews for transmission direct to my studio. I want to use a normal colour TV as a monitor without expensive interfaces and to receive TV images on my screen. I'd like System 7 or its successors to give me a decent World Map and a background auto-save option in the menu bar, so that I can't lose my work regardless of which application I'm running. And why can't the hardware manufacturers agree on standardised ports? It's pointless making the laptops smaller, lighter and more compatible if we then have to carry a spaghetti of cables just to link up with each other. And finally, please, Mr Claris, would you kindly give us a word-count in *ClarisWorks*, so that nice underpaid journalists can persuade tough old editors that we've delivered the number of words demanded? *Christopher Long*

## MAJOR APPLICATIONS AND UTILITIES

The software Christopher relies on:

- *ClarisWorks 2.1* costs £229.13 and is available from Frontline on 0256 841841.
- *CPU 1.0J* is no longer available, but version 2.0 costs £93.94 and is available from Computers Unlimited on 081 200 8282.
- *Disk Doubler* costs £82.25 (plus £5 p & p) and is available from Key Exchange on 081 744 1551.
- Hewlett Packard DeskWriter 310 (plus bundled Printer software) costs £276.13. For more details call Hewlett Packard on 0344 360000.
- *Microsoft Word 5.0* (no longer available, but

version 5.1 costs £323.13 and is available from Principal on 0706 832000).

- *Norton Utilities* (which includes: Speed Disk – disk optimiser; Disk Doctor – diagnostics; Backup; Volume Recover – restores files) costs £128.07 and is available from Frontline on 0256 841841.
- *PC Exchange* costs £50.53 and is available from Frontline on 0256 841841.
- *4-Sight Fax Solo* (plus bundled Fax software) is only available with a Pace Microlin/FX modem. The whole package costs £246.75 and is available from Principal on 0706 832000.

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- DayMaker (best time/calendar manager) ..... £89.00
- DynoDex (best tool for managing/printing contacts) ..... £45.00
- QuickDex II (phenomenal rolodex card type database) ..... £32.00
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- PainterX2 (brilliant add-on tool for Painter) ..... £95.00
- Sketcher (grey scale version of Painter) ..... £55.00
- SuperPaint 3.5 (24 bit colour, paint & draw) ..... £110.00

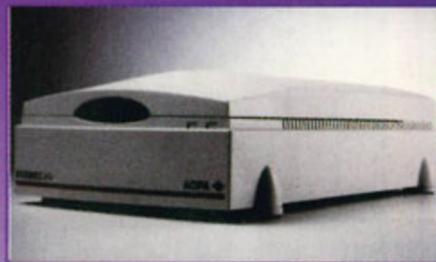
### DARKROOM & RETOUCHING

- Collage ("collage" Photoshop files together) ..... £225.00
- Debabelizer Lite (converts graphic file types) ..... £89.00
- Kai's Power Tools (amazing filters for Photoshop) ..... £99.00
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### CAD & MODELLING

- Dimensions (Adobe's 3D extension for Illustrator) ..... £130.00
- Infini-D 2.6 (leading 3D modelling & rendering tool) ..... £445.00
- MiniCad (professional 3D design & analysis) ..... £455.00
- StrataVision 3D 2.0 (24 bit photo realistic rendering) .... £399.00
- TurboCAD (powerful, budget CAD) ..... £79.00

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## DESKTOP PUBLISHING

- Fetch (superb image database system) ..... £149.00
- Home Publisher (budget DTP for "home users") ..... £59.00
- Publish It Easy 3.0 (MacUser US best DTP winner) ..... £79.00
- PageMaker 5.0 (fabulous new version) ..... £449.00
- Quark Xpress 3.3 (the professional's choice) ..... £599.00
- Typestry (create 3D fonts with textures) ..... £165.00
- TypeStyler (manipulates PostScript fonts) ..... £119.00

## FONTS

- Adobe Type on Call (CD Rom of all the typefaces) ..... £59.00
- ATM (smooths screen and print fonts) ..... £65.00
- Fluent Laser Fonts (120 excellent PS & TrueType fonts) .. £69.00
- Fontomatic Mac (the wacky type utility) ..... £45.00
- Super ATM (view documents without the fonts installed) .. £85.00
- Fontographer 4.0 (best professional font creator) ..... £295.00
- Type Reunion (gives heirarchical font menus) ..... £45.00

## PRINTERS

- Digital DEC Laser (300dpi A4 laser, PostScript level 2) .... £599.00
- GCC BLP Elite 8 (fast, PostScript, 4Mb, edge to edge) ..... £559.00
- GCC SelectPress (A3 600dpi, edge to edge) ..... £2995.00
- HP DeskWriter 310 (portable colour inkjet) ..... £199.00
- HP DeskWriter 520 (superb new inkjet, Appletalk) ..... £225.00
- HP DeskWriter 560C (colour and mono in one) ..... £445.00
- LabelWriter II (mini thermal printer produces labels) .... £220.00
- Texas MicroWriter (300dpi A4 PostScript laser) ..... £585.00
- PowerPrint (driver and cable for non-Apple printers) ..... £125.00

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- Formac 17" Trinitron Monitor ..... £699.00
- Radius Pivot (unique tilt system) ..... from £545.00
- Radius 20" Colour Monitors ..... from £1595.00
- Supremac 20" Monitors ..... from £1895.00
- Supremac PressView (inc. hood and calibrator) ..... from £3395.00
- Supremac/Thunder Video Cards ..... from £355.00

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- Agfa StudioScan (2400dpi, fast, the best) ..... £995.00
- Epson GT6500 (1200 dpi colour with PhotoShop) ..... from £695.00
- Microtek ScanMaker II (great quality 600dpi) ..... from £499.00
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- OmniScan (handheld with best built in OCR, needs 4Mb) .. £325.00

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- Access PC 3.0 (read/write PC floppies from your Mac) ..... £65.00
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- MacLink Plus (best Mac/PC link with 100's translators) ..... £135.00
- PC Exchange (Apple's own brand software) ..... £49.00
- Soft PC (DOS emulation on a Mac) ..... from £79.00
- SoftWindows (run Windows on a Power Mac) ..... £249.00

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- Daystar Turbo 040 (68040, faster than a Quadra) ..... from £545.00
- Daystar Power Pro (PowerPC accelerators) ..... from £1295.00
- Radius Rocket (faster than an FX, 25Mhz 040) ..... from £995.00
- Math Co-Processor (speed up your Classic II or LC) ..... £55.00
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- Cables (we have a wide range - please ring) ..... call
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- Anti Glare Screens (eases eyestrain) ..... from £35.00
- Security Systems (is your Mac vulnerable to theft?) ..... from £29.00
- Tilt & Swivel stands (for Classics and monitors) ..... from £24.00
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## PROGRAMMING

- Frontier (first Finder level scripting system for the Mac) .. £295.00
- HyperCard 2.2 (new version, more power) ..... £95.00
- Symantec C++ (best object oriented programming tool) .. £279.00
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- Fine Artist (great fun paint program) ..... £37.00
- Kid Desk (desktop for kids, protects your own data) ..... £32.00
- KidsTime (5 learning programs for the 3 to 7 year old) ..... £32.00
- KidsMath (takes kids from counting to arithmetic) ..... £32.00
- KidPix II (wonderful paint program with sound effects) ..... £29.00
- KidArt (art for KidPix - Maps, Homes, Sport) ..... each £17.00
- NumberMaze (award winning arithmetic tutor) ..... £39.00
- ReadingMaze (letter recognition to sentences) ..... £39.00
- Spelunx (brilliant game-like learning environment) ..... £29.00
- Storybook Weaver (build your own stories) ..... £23.00
- Swamp Gas Europe (geography learning game) ..... £25.00
- Yearn to Learn: Peanuts (basic learning skills) ..... £37.00
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  - MacGlobe (complete world info, maps. Essential) ..... £39.00
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  - Typing Instructor (good training from basics to touch) ..... £25.00
  - Voyager Astronomy (fascinating desktop planetarium) ..... £105.00
  - Where in World is Carmen DeLuxe (geography based) ..... £49.00
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## CD ROM

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- A Hard Day's Night (The Beatles Movie on CD) ..... £29.00
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- Distant Suns (astronomy based cd) ..... £65.00
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- Groliers Encyclopaedia (21 volumes, 9 million words!) ..... £115.00
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- How God Makes God (ingenious spiritual guide) ..... £25.00
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- Iron Helix (fantastic space adventure) ..... £29.00
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- Shakespeare Complete Works (at your fingertips) ..... £65.00
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- Space Shuttle (yes, it's all about the shuttle) ..... £29.00
- Spaceship Warlock (fabulous animated game) ..... £69.00
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- The Journeyman Project (amazing 3D adventure) ..... £29.00
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- Conflict Catcher II (INIT manager and more) ..... £49.00
- CD ROM Toolkit (speeds up CD access) ..... £59.00
- Hard Disk Toolkit (the best formatter and checker) ..... from £59.00
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- MacTools 3.0. Stuffit Deluxe, Underware bundle ..... £79.00
- Norton Utilities 2.0 (best selling utilities package) ..... £65.00
- Now Utilities 4.0 (8 essential utilities) ..... £65.00
- PopUpFolder (view folder contents with submenus) ..... £32.00
- RAMDoubler (actually doubles your available RAM!) ..... £55.00
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- Citadel (lock your info from prying eyes) ..... £59.00
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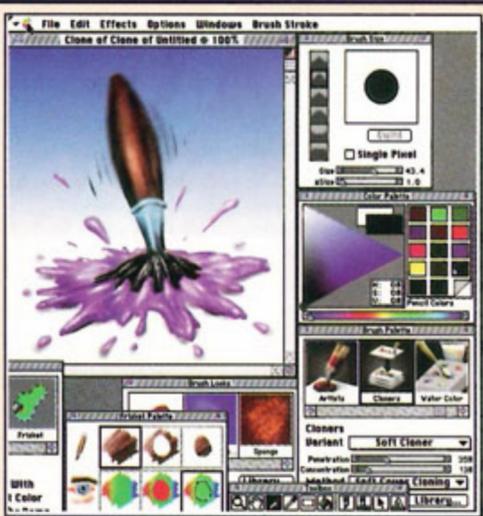
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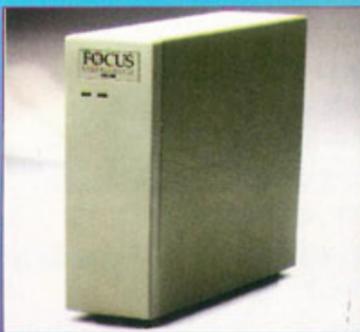
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- Mac LC 475 8/160 & Performa Monitor & keyboard ..... £935.00
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- Mac LC 475 4/80 & Performa Monitor & keyboard & Personal LaserWriter 300 & AFP ..... £1275.00
- Mac LC 475 4/80 & Performa Monitor & keyboard & StyleWriter II & AFP ..... £1045.00
- Mac LC 475 8/160 & Performa Monitor & keyboard & Personal LaserWriter 300 & AFP ..... £1385.00
- Mac LC 475 8/160 & Performa Monitor & keyboard & StyleWriter II & AFP ..... £1145.00

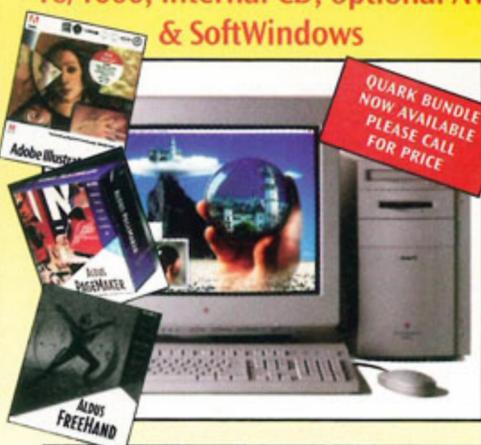
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- Mac LC 475 8/160 ..... £695.00
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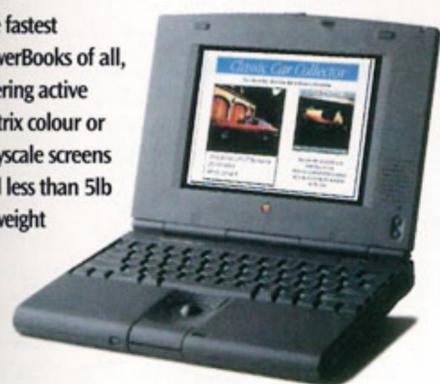
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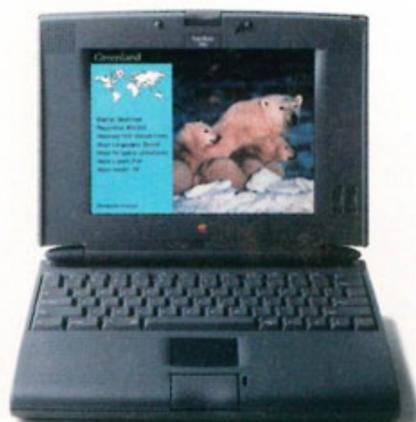
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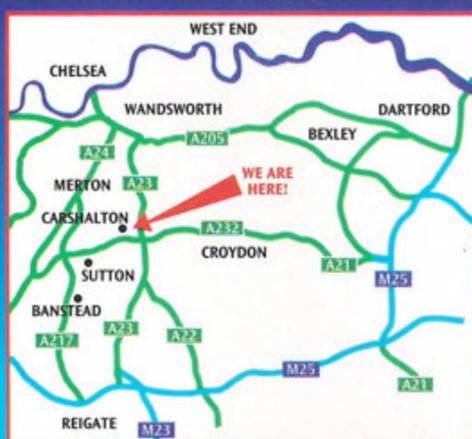


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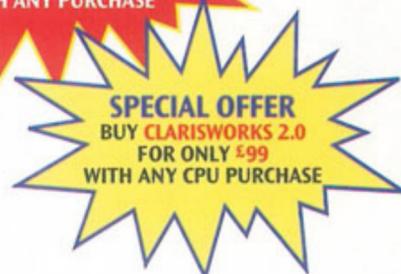
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# Smudge it!

**T**he original graffiti is supposed to have been invented by a bunch of Romans who chalked rude slogans on the walls of Pompeii. Believe that if you like, but in reality the first graffiti-like marks made by humans must have occurred much earlier, and probably consisted of charcoal and crumbly stone (chalk or ochre perhaps) drawn on to rocks, trees, cave walls, even bodies. All these materials were readily available and so universal that almost anyone could have a go at a bit of prehistoric defacement. The marks may not have been art initially, but pleasing colours and significant patterns eventually developed into the enigmatic rock-art of Palaeolithic Europe maybe 50,000 years ago. It seems a huge leap from rock-art and Roman graffiti to modern digital drawing techniques, but in fact the nature of the materials has hardly changed. In this month's round-up of Natural Media software and techniques, we're going to be using effects similar to those used by ancient prehistoric 'graffitists' – and almost every artist since.

Charcoal, pastel and chalk are all powdery, 'smudging' media. The effects which they can produce are determined by their hardness and by the way in which they are applied, but mostly by the texture of the support used (be it paper, sandpaper, slate, cloth or whatever). Gently laid down and smudged across the surface, all these types of 'chalky' media pick up

**Brian Larkman shows you how to create the effect of chalk, pastel and charcoal in your art package – and still manage to keep your fingers clean!**

the high points – that is, the raised surfaces – of your support medium, emphasising the roughness of the material; used with more pressure or blended more carefully, the media cover up the texture and a smoother gradient is achieved. With all the stages between these two extremes, you can imagine how versatile such 'crumbly' media can be in producing a range of surface qualities. If you fancy a go, a brief description of the techniques for using the real-life materials is given in the 'Getting your fingers dirty' box on page 48. This should give you a feel for the materials and enable you to assess how realistic the tools provided in the various paint programs described here actually are.

As you would expect, the true Natural Media (NM) programs – *Painter 2.0*, *Sketcher* and *Dabblor* – come closest to simulating the 'smudging' media, but most of the other paint programs can make a good attempt at stimulating this type of effect, provided that they have some form of finger, blend or smudging tool. Unfortunately, several of the programs lack any kind

of surface texture, a fundamental requirement of charcoal and pastel drawing. Nevertheless, there are ways around this!

Surprisingly, although *Painter* provides by far the most versatile means of smudging and blending colours, the tools needed to carry out this role only feature among the Water and Liquid brush types. It would've been more in

## THE RIGHT TO COPY

Scanning a picture seems like a useful shortcut, but beware of one thing: strictly speaking, it is illegal to copy or reproduce any published material without the permission of the copyright owner. This doesn't mean you can't use the basic composition of something to inspire you, just that you must not publish an illustration which is basically someone else's work – and that applies whether the original was a drawing or a photograph.

## CREATING A PORTRAIT IN 'CHARCOAL'



### 1 Tracing

One of the hardest tasks in computer drawing is to produce an accurate initial outline. Working freehand with a mouse may produce a reasonable version, but it takes hours and will certainly be inaccurate. With a digitiser tablet you should achieve greater precision, and if you have a scanner the job is simple. Digitisers and scanners are, however, expensive items for occasional artwork.

The alternative is the original artistic cheat: tracing. For this you'll need the original artwork (a photo perhaps); a thin acetate sheet; a waterproof, fine tipped felt pen and some tape. Set up the artwork (make a collage if one picture doesn't have what you want, but make sure the final image will fit on the screen), tape the acetate over and trace away.



### 2 Edited Outline

The original photograph of Theodora FitzGibbon used here is quite 'contrasty' and the areas of light and shade are quite well defined. Draw round these, simplifying the line as necessary. Once you have an outline, tape the acetate on to the front of your monitor and transfer the image by tracing with the mouse. In most cases the pencil tool will do, but if your hand is unsteady, use the Irregular Polygon or Curve Tools and keep the lines short. It's easiest to tidy up the image while it's magnified.

Charcoal drawings can be enlivened by using an eraser to give white highlights. To do this, reduce the background colour to a pale grey. Once the outline is complete it should be possible to fill all of the shadowed areas with black.



### 3 Basic Blends

Now the fun starts. Provided you have a full range of greys (the default palette in *Studio 8* contains all the ones you need – most other programs are 24-bit and have 256 levels of grey), dragging a Blend or Finger brush across the boundary between a white and black area will produce a smudge which uses all of the available shades, giving a smooth transition between the two colours. By varying the size of brush, the Pressure setting (if there is one) and the speed of movement, it's possible to control the blend effect. This high degree of control enables you to push the shading about in a very flexible way, so that, in many ways, these programs are more powerful and easy to use than charcoal itself. Note also the use of white along the edge of the nose.

keeping with *Painter's* intuitive interface if a Finger tool had been provided on the tool bar or a Finger brush on the Brush palette. Still, although it would be possible to add this new brush type with your own variations, duplicating tools like this is perhaps a bit redundant.

That small criticism aside, *Painter* provides an excellent simulation of charcoal, chalk and pastel effects on a huge range of surfaces. Quite apart from its options, which enable you to vary the size and hardness of the material itself, the chance to change the surface quality as often as you like during the drawing process is brilliant. Combined with *Painter's* cloning tools, quite complex frottage (or montage-style) compositions can be produced with ease. Once the pastel or charcoal is applied, controlled use of the Water and Liquid tools enables you to employ an almost infinite range of blending and smudging techniques. By using these tools, you can 'rub' your chosen media into selected areas to create a sense of depth and emphasis in the composition, say by outlining a heavily textured area with a smoothly blended one. Similarly, working over a smooth graded surface with a contrasting colour can create a range of textures that are almost identical to the real thing (see 'Creating a portrait in charcoal'). What's more, if you use a pressure sensitive tablet with textured paper taped over it, the drawing 'action' is also very tactile, making the whole physical sensation remarkably realistic.

Although limited to just black and white charcoal effects, *Sketcher* has a similar degree of versatility to *Painter*. However, it has a slower, somehow more 'sticky' drawing action that limits its attractiveness as a drawing system – even on a Quadra 650. *Dabbler*, on the other hand, is almost more fun to use than *Painter* for pastel and charcoal because there are fewer parameters to worry about – you just get in there and draw! For all its playful interface and easy



## DOING PORTRAITS IN PAINTER

This portrait was not produced from a scan, but was instead drawn in *Painter*. The original photograph was traced using an acetate (cellophane) sheet and a felt pen. A 500 x 500 pixel page was used here, but we had to zoom out for the tracing to fit (see the 'Creating a portrait in charcoal' box for technique). The tracing was copied to this page using a black pencil, then cloned using the **File/Clone** option. The clone was then erased and the tracing paper option turned on, enabling us to apply rough areas of pastel based on the colours in the original photo. Once the overall pattern had been defined, detail could be added and gradients produced using the Water smudging brushes.



tools, *Dabbler* is still a powerful program for chalk and charcoal work. It feels smooth and responsive, and the huge number of surface textures enables you to create a variety of marks to rival *Painter*.

Like *Painter* and *Dabbler*, *PixelPaintProfessional* (PPP) can be set up to simulate charcoal and chalk tools. These give a realistic enough effect, especially when used with *PixelPaper*, PPP's range of textured 'papers'. In fact, it is these,

above all the PPP tools, which most completely recreate a 'natural media' simulation. Two 'textured' drawing tools are provided in the toolbox – Charcoal and Pastel. In many ways, the marks made by these are too similar to distinguish, but with two tool icons available, each can be set up differently, enabling you to quickly change between thick and thin, coarse and smooth, and hard and soft media. You can also vary the degree of hardness of the Charcoal tool, and get it



### 4 Textured Blends

For most areas of the face a small round brush is best – unless you want the effect of a bad case of acne, that is. Once you start working on the hair and the edges of the image, you may wish to emphasise the texture of the 'paper', so try using an oval patterned brush. You'll need to experiment to get the best effect, so try lots of different patterns. Some will give a very fine grain to the paper while others will introduce a regular moiré effect.

In this particular case, an irregular distribution of four-pixel square dots was used to give a fairly coarse but random-looking texture to the neck and hair. By keeping the strokes parallel, the look of hair that has been tightly brushed back was introduced.



### 5 Smoothing

Around the eyes, nose and mouth, a medium-sized plain brush is used to get as smooth a gradient as possible. Care must be taken in these areas not to darken the shadows too far or they will look like the dirty marks they actually are, rather than the shadows they are supposed to be. Start with very small areas of black or dark grey and spread these carefully, gradually building up the shade. If you are using a program that has a smudge tool with variable pressure (*Studio 32*, *Color-It*, *Photoshop* etc), set it at a medium to low value. It is always easier to add more than take some away. If you really have to erase a section, remember that the paper is pale grey so use a brush with that colour paint rather than a true eraser.



### 6 Final Details

The last area worked on here is the ear. This has been worked over very carefully but it is obvious it lacks the spontaneity of the rest of the drawing. It is here, perhaps, that the limitations of working with a mouse instead of conventional drawing materials become most apparent. The whole drawing was intended to be nothing more than a quick sketch and this means we have to resist the inevitable temptation to go back and perhaps overwork the areas of the drawing that go a bit awry. (A cynic might suggest that this is a somewhat convenient argument!) Nevertheless, the overall effect of the final drawing is quite pleasing, both as an attempt at emulating a conventional design style on the Mac, and as an artistic expression in itself.

## POTTERING WITH PASTELS



## Using Scanned Pictures

Here's a demonstration of how a scanned picture can be blended easily to give the effect of an oil pastel drawing. The original is a photograph by Monty Rakusen of Rakusen Photographic.

The most limited program discussed in this series, *Studio 8*, was used here and in the 'portrait' walkthrough on pages 46 and 47 – and if you can do it with *Studio 8*, you can do it with anything. (At least, that's the logical conclusion.) Curiously, though, when we tried the same experiments with the other non-Natural Media programs, they weren't as effective!



## Colour Blending

Because scanning provides so many shades for the colours used in the image, blending usually works well, even with the limited palette of *Studio 8*. In this case, several different sizes of patterned brush were used to give the effect of textured paper. Where possible, the blending is kept within one colour area – flowers, flowerpots, back wall, etc – or dragged consistently from the centre of an area. To get a convincing effect, it helps to have some experience of 'genuine' pastel work. This will let you know what sort of strokes give what result, but this is by no means essential. In this case, you can emphasise the picture's central image by dragging outward from the flowers. Other possible effects include:

- **Depth-of-field.** This is achieved by blending only the background, so that it looks slightly out of focus, again emphasising the foreground features.
- **Motion blur.** You can enhance moving objects or people by blending back away from the direction of movement. Be careful only to drag the trailing edges of the object, though.

to 'lighten' surfaces over which it passes. This is a distinctly un-charcoal-like ability, but it enables you to create some succulent surface effects where darker areas are replaced with lighter colours while retaining the background texture. This is most noticeable in the illustration 'Dancer 1' on page 49. *PPP* also has a very

effective Smudge cum Finger tool with which you can smooth together areas of colour. By varying the brush size, shape and pressure, you can produce a range of smoothing effects. These have been used widely in 'Dancer 2'.

Of the 'normal' paint programs considered here, *Studio 32*, *Studio 8*, *BrushStrokes* and *Super-*

*Paint* are broadly similar in their simulation of Chalk and Charcoal. All have a 'spattering' Airbrush or SprayCan tool which offers a rough, centre-weighted sort of texture, and some type of Blend, Smudge, or Finger tool to smooth textured colours into a blend.

*Studio 32* has a good range of parameters for its airbrush. A setting of 66% Flow and Step of 4 works well with almost any brush radius, but, as with *Studio 8* and *SuperPaint*, the dots produced are too regular and hard-edged to properly simulate the soft-edged roughness of charcoal marks. *SuperPaint* has a custom 'charcoal' brush, which is rather poor, plus a custom 'texture' brush, which is much better but is ulti-

## GETTING YOUR FINGERS DIRTY

Chalk, charcoal and pastel have one thing in common: the way the marks they produce build up on textured paper. Usually, as the medium crumbles, depositing its powder on the paper, the high points of the support texture tend to pick up more colour than the low points. As more pressure is applied, the low points become filled as well. However, the centre of the mark is always denser than the edge, so small irregular patches of the background colour continue to show through.

Charcoal is a peculiarly satisfying material to use; it can be soft and delicate, and yet it's also capable of producing sharp, precise lines. The natural, unrefined origin of the sticks means that they can produce fine random textures, but the strength of line and tone can be easily modified by smudging it with your fingertip. Charcoal is always black, but wider tonal values can be achieved by using coloured paper and chalk as well. In this case, the paper provides the mid tones, the chalk the highlights, while the charcoal is used for the shadows and shading. Kneaded bread or putty rubber can

also be used to produce highlights and soft areas of light.

Unlike watercolour and oils, pastels and chalks can't be mixed in advance; blending must instead take place on the support, so a wider range of colours is required. Mixing on the support also requires a different application technique. Areas of colour need to be applied in such a way that they are isolated one from another in an almost abstract composition, ready for blending later. Once again, coloured paper can provide interesting results because pastels can be applied in a completely opaque fashion. Gradients and shading can then be constructed from light pastel to dark rather than being confined to a white background covered with varying levels of translucent colour. Working over a smooth blended gradient with a second or third colour can re-introduce flecks of contrast at the high points of the texture, creating rich, interesting surfaces.

That's how the real thing works anyway, but surprisingly many of the Mac's paint applications can do all this and more – and still enable you to undo your mistakes.

## JARGON BUSTERS

**Frottage:** a technique invented by Max Ernst, the Surrealist painter, which gives a similar effect to montage or collage, where a number of materials are used in the same drawing to vary the apparent surface quality. Rather than using torn paper or photographs as in collage and montage, however, frottage uses a range of rubbings of various surface textures to assemble the composition.

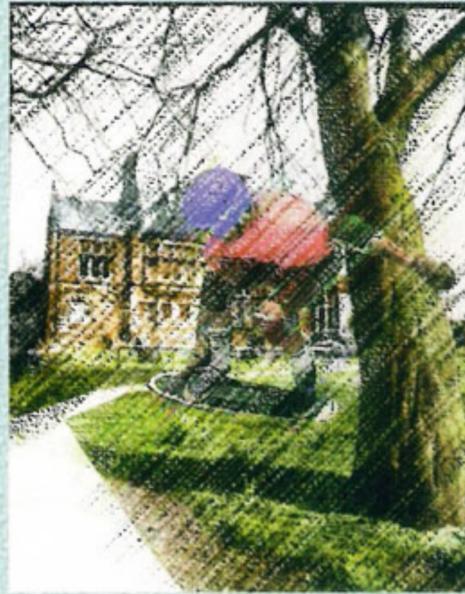
**Support:** when you're using the real, 'dirty' media, the support is the material on to which the media are applied. Usually paper is most convenient, but with pastels and charcoal you can use sandpaper, stone (slate), stiff cloth, wood or almost any other reasonably flat, abrasive surface.

## 'SKETCHING' IN PASTEL OR CHARCOAL

If you haven't the time or skill to draw your own pastel or charcoal sketch, *Gallery Effects* or *Paint Alchemy* could just save your bacon. Between them, these two offer a huge range of paint effects including pastel and charcoal. Both systems enable you to modify the brush size or amount of detail, surface texture and so on to a degree. Aldus *Gallery Effects* are easier to apply, but they're less realistic and much less customisable than *Paint Alchemy*. The only catch is that they're not stand-alone programs, just plug-ins that enhance other applications.



Aldus *Gallery Effects* – Chalk and Charcoal



Aldus *Gallery Effects* – Rough Pastel



Xaos Tools *Paint Alchemy* – Pastel

mately too hard-edged. *BrushStrokes* can use soft-edged custom brushes, but they are complicated to set up and rarely produce anything convincing. This seems a bit of a missed opportunity, because a large range of ready-made custom brushes could've been provided to do this sort of job. These custom brushes are best used with the Impressionist tool, which has a range of parameters that get you close to a true textured mark. Curiously, the most convincing effect is produced by *Studio 8* using its Blend ef-

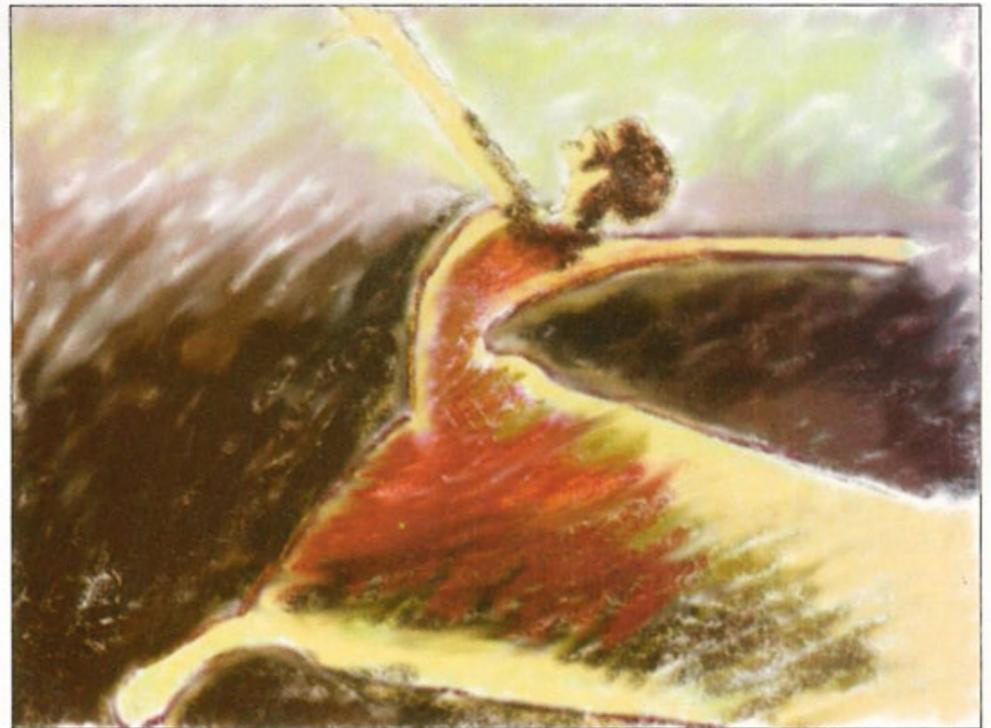
fect with a custom 'texture' brush. This technique is described in the tutorials this month.

The one thing that all these 'normal' paint programs have in common is their lack of true textured paper or a 'soft' 8-bit mask that would enable you to create your own 'paper'. And the two programs that do include this sort of masking – *ColorIt* and *Photoshop* – can't make rough-edged marks or even spray-can 'spatters'. To make up for this, however, both can use plug-ins like Aldus *Gallery Effects* and Xaos Tools'

*Paint Alchemy*. These two add-ons provide, among other things, excellent pastel and charcoal effects which can be applied to a complete image or a selection. A few examples are shown in the illustrations. Several other programs can use these plug-in modules, including *Painter*, *Dabbler* and *BrushStrokes*. The final effect of using such filters can never match the intelligent use of manual tools in *Painter* or *Dabbler*, but with care and experimenting, good results can be achieved. *Brian Larkman*



'Dancer 1': with *PixelPaintProfessional* you can vary the Charcoal tool's degree of hardness and 'lighten' the surfaces over which it is drawn. This is a distinctly un-charcoal-like ability, but it enables you to create some great surface effects where darker areas are replaced with lighter colours, while retaining the background texture – as shown with the pale green areas here.



'Dancer 2': *PixelPaint* also has a very effective Smudge cum Finger tool with which you can smooth together areas of colour. By varying the brush size, shape and pressure, you can produce a range of smoothing effects. These were used to produce the ethereal 'halo' outline in 'Dancer 1' and the delicately blended textures in the background of 'Dancer 2' here.

## WHERE CAN YOU GET THEM?

- Claris's *BrushStrokes 1.0* costs £52.88. Contact Claris on 081 756 0101.
- Fractal Design's *Sketcher 1.0* costs £81.08. Contact Letraset on 071 928 3411.
- Fractal Design's *Dabbler* costs £88.13. Contact Letraset on 071 928 3411.
- Xaos's *Paint Alchemy* costs £92.83. Contact Principal Distribution on 0706 831831.
- Fractal Design's *Painter X2* costs £116.33. Contact Letraset on 071 928 3411.
- MicroFrontier's *ColorIt! 2.0.1* costs £116.33. Contact Softline on 081 401 1234.
- Kai's *Power Tools 2.0* costs £175.08. Contact Principal Distribution on 0706 831831.
- Aldus's *Gallery Effects 1, 2, & 3* cost £176.25 each. Contact Aldus on 031 220 4747.
- Aldus's *SuperPaint 3.5* costs £229.13. Contact Aldus on 031 220 4747.
- *Studio 8* costs £233.83. Contact Electronic Arts on 0753 549442.
- Fractal Design's *Painter 2.0* costs £381.88. Contact Letraset on 071 928 3411.
- *Studio 32* costs £587.50. Contact Electronic Arts on 0753 549442.
- Adobe's *Photoshop 2.5* costs £851.88. Contact Principal Distribution on 0706 831831.
- *PixelPaintPro* is currently unavailable. However, a new version is on its way. For details on its price and release date, contact Pixel Resources (US) on 0101 404 449 4947.

# Colourful *history*



**N**ow that desktop scanners have become increasingly affordable, and hand scanners more and more widely owned, the use of scanned photographs in DTP documents has ceased to be the preserve of high-end professional set-ups. Black and white photographs in particular are now an easily accessible image source for very large numbers of desktop publishers.

As well as using them 'straight', you can apply all sorts of special treatments to black and white photographs without recourse to expensive graphics packages – just how many treatments, and which kind, depends on the DTP software you're using. Some packages have built-in image editing controls that enable you to set high or low contrast in your pictures, to posterise them, draw quite precise and complex input-output curves, and set a variety of line and elliptical screens.

One treatment that is possible without using any sophisticated controls, though, is to depart from basic black and white and apply colour tints to your pictures. If you intend to output on a multicolour output device (a colour inkjet printer, for example), this is often quite a straightforward process – just colour the picture and hit **Print**. To ensure that colourising works in multiple-plate commercial printing will require more care than this, but it is often a possibility even in software that doesn't ostensibly support colour separations.

Sometimes, colour treatments of black and white pictures will be applied simply because they look good (and why not?); but on other occasions there may be more pressing reasons, such as to emulate an old photographic process. My picture collection includes a number of historical photographs from a now defunct college in the West Midlands, many of which were printed using chemical processes that produced a variety of shades of warm brown (what are often called sepia tints), but some of which have more neutral tones. For example, a cricket team photograph from the late 1920s is a glowing sepia, while a similar picture from the 1930s has been processed to give a much more bluish-black.

If you wanted to reproduce the colouration of the earlier picture without colour scanning it, or if you wanted to run the two pictures side by side but 'cheat' and make the later picture appear sepia-toned too, there are a number of

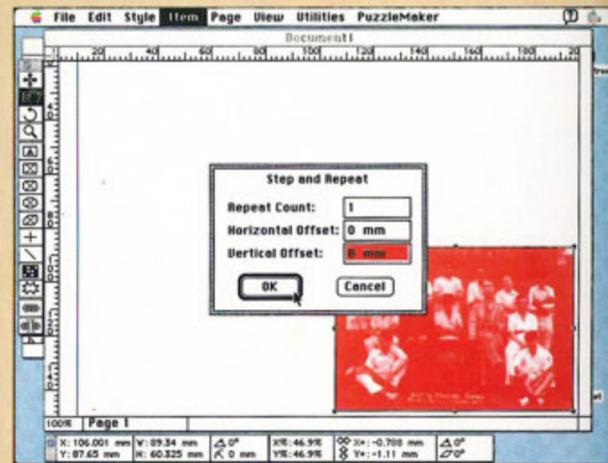
**Achieving that aged, sepia-toned look of old black and white pictures isn't as complicated as you might think. We take you through the process...**

## TINTING A BLACK AND WHITE PHOTOGRAPH

Tinted photographs can enhance any publication, and the effect is easier to achieve than you might suppose. This step-by-step guide will show you how to turn a black and white photograph into a tinted picture with *QuarkXPress* using black and warm red to make a sepia-like duotone.



**1** Having sized, cropped and positioned your photograph, select the contents (use the Content tool in *XPress*) and choose your spot colour from the colour menu.



**2** You now need to overlay the red photograph with a precise duplicate in black. Use **Step and Repeat** from the **Item** menu with both offset values set to zero.

ways that you might go about it.

The most straightforward method of producing tinted pictures in a commercially printed document is to use a second ink of exactly the colour you want – in the case of sepia tints this would be a brown ink, preferably a yellowish-brown. In any DTP software that supports spot colour separations, all you need to do is define a spot colour and then apply this to your placed scan, which will usually be a TIFF file (Tagged Image File Format).

At output, the document must be set to print separations rather than a composite image. This will result in two pages printing out – one reproducing all of the text, lines and standard graphics, the other containing the sepia photographs. The printers then turn these into two printing plates, one of which will print black ink and the other brown.

The great thing about the spot brown method is that, at a pinch, you don't even need DTP software that will produce separations, as long as it will place and output scanned photographs – most integrated ('Works') packages fit into this category. You have to put in more effort with this type of software, of course, but it's not too painful with a little practice.

What you need to do under these circumstances is make the separations 'manually' – that is, make one page of black material and another of the items that should be printed in brown – just as separation supporting software does. There's nothing intrinsically difficult about this – all that's required is plenty of care in making sure that the brown items sit in exactly the same place on their pages as they would be if they were in the black pages.

You can do this using rulers or measurement specification dialogues but, depending on the complexity of the page, it can be more sensible to perform the task by making selective deletions from a master document. Design the entire page, including all the black and brown items, as if it were going to form a single plate, then save it as, say, 'Bulletin composite'. Next, delete all of the brown items from the page and save the changes to a new file with a name such as 'Bulletin black'. Now re-open 'Bulletin composite', which still has all of the page elements in place, delete the black items, and save the changes as 'Bulletin brown'. Because you haven't moved any items from the positions they had in the original design, you can print



**Original**

Here's our original photo scanned in at default brightness and contrast settings at 300 dots per inch. It's a nice enough picture, but printing it in flat black doesn't produce the impression of a bygone era that we're trying to create.



**Process**

This version of our photograph has been printed in a custom colour, which we have defined as 70M, 100Y and 40K and specified to process separate – choose your own CMYK mixture to obtain whichever shade of brown you're after.



**Pantone**

For this version of the picture, we have browsed through the samples of Pantone colours available via the *QuarkXPress Edit Colours* dialogue, selected Pantone 1675 and saved it as a custom colour, specified to process separate.



**Duotone**

This is roughly the effect of a straight black/warm red duotone. It would be possible to improve on this by altering the input/output curves either at scanning or in *XPress*, but that's a subject that will have to wait for another occasion...

out the 'brown' and 'black' files independently, knowing that everything in these separations is in the right position relative to everything else.

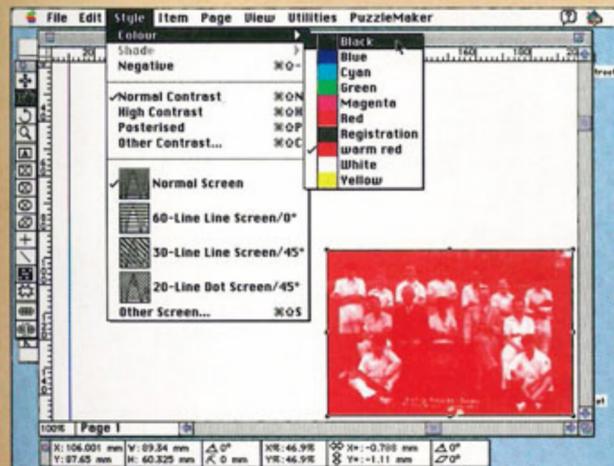
The limitation with this method is that the only colours that it's possible to use in your document will be black, greys, and browns. This may be all you want, of course, but many people will feel that, considering the extra expense involved in spot colour printing, they would rather have something with more impact than just sepia for their money.

If you find yourself in this position, there is one partly successful dodge worth considering. This approach relies on using duotones. A duotone is a black and white picture printed using both black and spot colour inks. Instead of still looking black, which you might expect, the

printed picture takes on a tint determined by the colour of the second ink used. Print the picture in black and magenta, and it takes on a reddish hue; black and yellow becomes mildly yellowish; and black and cyan has a blue cast (see the DTP pages in *MACFORMAT 10* for an example of this).

None of the process colours offers us a sepia effect, but one very popular spot colour, warm red, does come reasonably close – warm red and black together produce a brownish tinge. It's not the most accurate way of emulating sepia toning, but the effect isn't bad and it does mean that you also have a bright red ink available for other elements in your document.

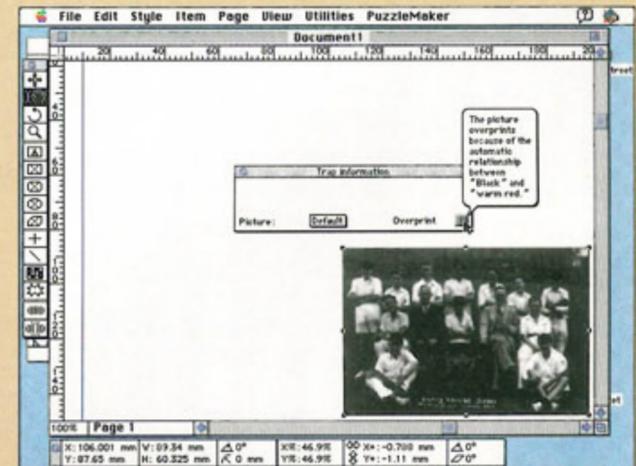
To produce duotones in software which does not have any separation facilities, you need to



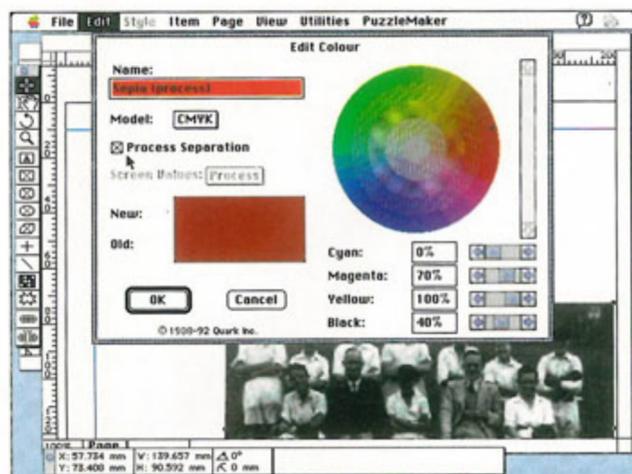
**3** Use the Content tool to select the contents of the new (front) copy of the photograph, and then choose black from the **Colour** options in the **Style** menu.



**4** This is the step that's all too easily forgotten. Choose **Modify** from the **Item** menu, and set the background of the front (black) copy of the picture to 'none'.



**5** This is why it's safest to make black the top one of the two pictures. Black defaults to overprinting other colours, so all of the red picture will print.

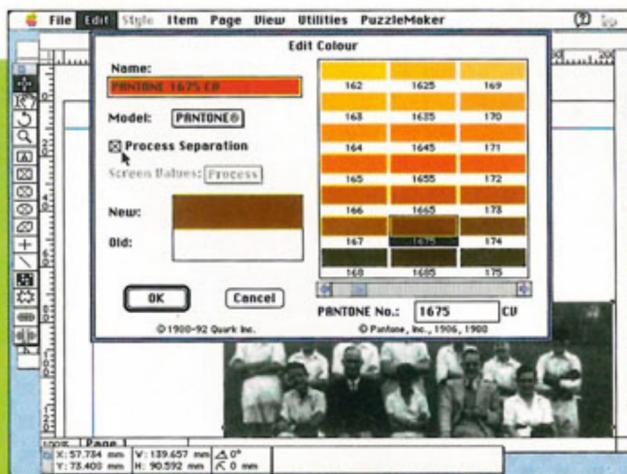


Here's how we set up the sepia for our process colour example. We remember to check the **Process Separation** box, otherwise the software will make a fifth plate for this colour and that can be expensive.

follow a similar route to the one indicated above for making manual spot colour separations. The elements that appear in black are saved to one version of the file, and those that appear in colour are saved to another version. The only difference is that any items that you want to be duotoned are not deleted from either version, and so are printed in both colours.

In software that does support spot separations, it's vital that you can specify the background of a picture box as having no colour rather than just white. This is because you need to duplicate the photograph and lay one copy over the other, each specified as a different colour. If the only background available is white, then the background of the 'front' picture will completely blot out the one underlying it, and the photograph will only print in the colour applied to the front version.

The other potential problem to watch out for with this method is that the image (rather than background) colour in your front picture does not knock out the image colour of the back picture. It can be argued that you should set the screen value of your second colour to one other than that used for black, so that the dots don't overlay, but form rosettes. (See the 'Knocking it out' box for more details.) Using the magenta or cyan screen value may well be a sensible thing to do, but the option may not be available in all software and, in any case, it won't solve the knockout problem in picture areas of 50% density or more, where the colours will be obliged to overlap.



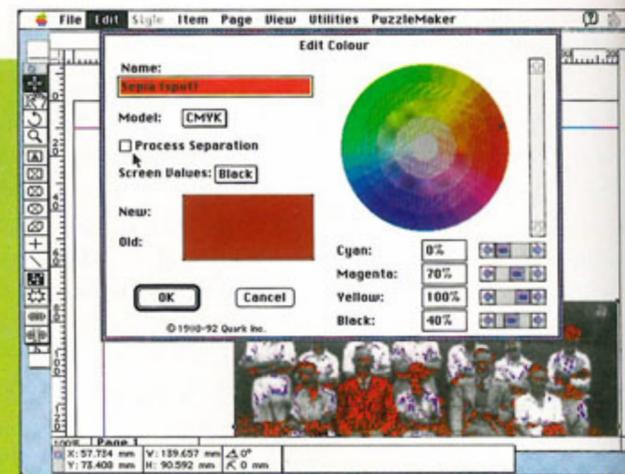
If you want to avoid fiddling with the CMYK values, you can switch to a colour matching system model, such as Pantone, and choose a suitable colour from the swatches – again, check the **Process Separation** box.

The only real answer is to ensure that the colours, as layered, will overprint. You can ensure this by editing their relationship, but often the simplest thing to do is to use the second colour for the back picture and use black for the front one. It is normal for black to have a default overprint relationship with all background colours, while other colours normally have a default knockout relationship with black. So if black is in front of warm red, it will overprint the red image, giving the duotone effect required.

Four-colour (process) printing is the least economical way of applying colour treatments to photographs if that's the only reason you are laying on colour facilities for yourself. However, if your document is going to be printed in four colours in any case, then clearly you can modify the colours in your pictures without incurring any extra costs.

Provided your software supports process separations (and if you're printing in four colours, it'd be silly to use any other type of software), these tints are the least fiddly of the three methods in terms of the structure of your documents. There's no need to duplicate your photo, just place the TIFF on the page and then apply a custom colour to it – the software does the rest.

The one important point here is to make sure that your custom colour is defined as one which process separates – if you don't do this, the software will think that it is a special fifth colour and will print five separations at output, which is no use to you. Sepia tones are usually specified in the CMYK model as mixtures of



If you are going to produce sepia tints using spot brown, by all means make up a brown in CMYK so that you can preview the effect on screen, but don't check **Process Separation**, or you will end up with three plates instead of two.

magenta, yellow and black – choose the proportions to your own tastes, but you may wish to try something like 70M, 100Y and 40K as your starting point.

In software that supports colour matching systems, such as Pantone, you can even save yourself the trouble of playing with the CMYK controls. Simply switch from the CMYK model to a matching system model and choose a suitable colour directly from the sample patches – in this instance a rusty brown that falls around Pantone number 1675. Save this as a custom CMYK colour and apply it to your picture.

On these pages you will find examples of these techniques – they have all been created in MACFORMAT's standard software, *QuarkXPress*. The black/warm red duotone is, of necessity, only an emulation of that effect, because obviously we would need to use five-colour printing on this page to show the real thing. We have specified a 'warm red' of 100M and 100Y to produce a reasonably close match.

You're probably thinking that this is all very well for people with access to high-end scanners, but how well would it work with the much lower-priced system in your back bedroom. In fact, we've deliberately placed ourselves in a lower-end environment by getting in the cheapest desktop scanner we could find in the mail order ads (a Microtek ScanMaker II), scanning in our picture at just 300dpi, using the basic B&W scanning DA on default settings, avoiding the temptation to open and improve the files in *Photoshop*, and keeping our fingers crossed...

Martyn Lester

## KNOCKING IT OUT

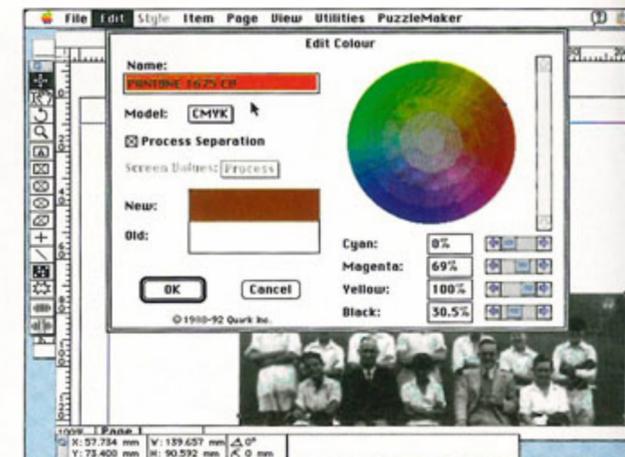
Sometimes colours have a specified relationship whereby the background colour is deleted from behind overlying items in another colour, so that the front items print straight on to bare, white paper. This is known as knockout.

If the background colour is not deleted – and so shows through the ink of the foreground items – this is known as overprint. So, if a blue square is placed on a yellow background in knockout mode, the square will still be blue; but if it is used in overprint mode, it will appear green, because the yellow still prints in the background.

For more details of how these modes

work, and what their implications are, see the DTP pages in MACFORMAT 14 (turn to page 112 for details of how to get hold of that issue).

Screen values are the angles used for halftone screens. They vary according to hardware and software, but are designed to keep patterns of the other strong process colours – magenta and cyan – at an angle away from those on the black plate so that, wherever possible, dots fall into spaces. When an image such as a colour photo is printed, the ink dots appear, when magnified, to be arranged in clusters of mixed colours, known as rosettes.



If you have chosen a matching system colour, such as a Pantone, and would like to know what its CMYK values are for future reference, just switch models back to CMYK. The familiar colour wheel appears, but instead of showing the default column of zeros, the slider controls indicate the CMYK values of your chosen colour swatch.

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# Be consistent!

**A consistent visual and verbal style is the mark of a professional publication, but how exactly is it achieved? John Morrish explains...**

**O**f all the qualities that separate professional publishing from its amateur counterpart, the most important is consistency. You may be an amateur publisher, but you don't really want to look like one. Tightening up the consistency of your publications is one essential way of improving them.

Two types of consistency are important. The first is internal consistency: different pages from the same book, leaflet or newsletter must be clearly seen to come from the same publication. The second is serial consistency: if you are publishing something regularly, then different issues must have a strong similarity to one another.

Consistency needs to be both verbal and visual. A lack of the latter is much more immediately apparent than a lack of the former. If a publication is properly designed throughout, you should be able to take any two pages and see that they come from the same magazine or newsletter. Similarly, separate pages from different editions of the same publication should all be readily identifiable as coming from the same source.

The object is not to stamp out design ingenuity, but to place it on solid ground. Different features or stories may need radically different design treatment, but the end results must not look like they come from a series of different

publications. This is a difficult balancing act and sometimes it can go wrong. Err on the side of consistency and you have dullness; err on the side of individual design and you have chaos.

Luckily, the task of maintaining a visual style throughout a publication has been eased by software innovations. In the past, columns of type were literally pasted on to boards that included grid lines in non-printing ink and repeating elements, such as page numbers, that would be reproduced in the final version. Now layout programs, such as *QuarkXPress*, *PageMaker* and *PublishIt Easy*, enable you to set up 'Master Pages' or 'Templates' that maintain common design features through a series of pages; these design features may be printed (in the case of page numbers, for instance) or they may just be there as a non-printing guide (grid lines). Similar facilities are available in integrated programs such as *ClarisWorks*, where the template pages are known as 'stationery'.

You will also need consistency on the level of type handling: the font, point size, leading (which is the amount of space permitted between lines of type), indentation and so on all need to be established in advance. Once you have done that, you can save your basic type setup as your default style. If you need to use any variants on the default style, they can be saved as 'style sheets' in programs such as *XPress* and *MS Word*, as 'styles' in *ClarisWorks*,

and as 'Paragraph Tags' in *PublishIt Easy*.

But before you get to the stage of setting up your master page, you need to make a lot of decisions, starting with the actual typefaces you want to use.

## Type handling

You may remember that we discussed this before, in the context of single page layouts, where the expressive qualities of various typefaces were paramount: the way Helvetica makes everything look like a leaflet from the Social Security, for instance (see *MACFORMAT 9* – if you don't have that issue, refer to page 112 for details of how you can get hold of it).

Now we need to think about the practical qualities of type. How appropriate is it for continuous reading? How good is it in large sizes for headlines? How readable is it when it's small?

Remember: here we are looking for a basic type that we can occasionally deviate from in headings, captions and for occasional contrast; we call this the 'body font'. Now flick through a type catalogue, or look at one of those advertisements offering 100 or 1,000 fonts. The massive range of fonts is further expanded when you consider you can use any of these fonts at any size and in bold and italic variants. Baffling, isn't it? Where do you begin?

Well, there are a few things that people have generally agreed upon over the years that can help you in your type handling. You should, ideally, base your judgements on actual printed samples of the types you are thinking of employing on the kind of paper you are using. But at the very least, you must print them out by the best method available to you. If you are



Never let it be said that we at MACFORMAT aren't big enough to take criticism. These two double-page spreads are from the same issue of MACFORMAT, but you'd hardly know it...



This is a case of differing subject matter being allowed to overwhelm the principle of design consistency. What can we say? We were young, and it seemed more exciting this way...

## RULES OF REVERSING TEXT

As you can see from the two examples below, it is far easier to read black text on a white background than white text on black,

abcdefghijklmnopqrstuvwxy

especially if your printer slightly over-inks the page. If, however, you do choose to use reversed text for some sort of dramatic 'arty'

abcdefghijklmnopqrstuvwxy

effect, you should bear in mind that a bold sans serifed face appearing in short lines with extra leading is by far your safest bet.

going to be sending your pages to a bureau, put your type samples through by that method before you decide on your standard body font, bearing in mind, of course, that nothing ever looks as good after printing as it does on the bromide paper that comes out of typesetting machines. It's also worth considering the following points:

1. Serifed type, which is the sort with the little tails at the bottom of letters (like Times, or Century), is preferable to sans serif type (like Helvetica or Avant Garde) for continuous reading, black on white.
2. Normal text type is used in the 8 to 10 point range (there are 72 points to the inch). Anything smaller is unreadable; anything bigger looks childish. A well designed body font should work perfectly well without extra space ('leading') between the lines. Adding a modest amount of leading gives a more leisured, stylish feel, and is essential in certain circumstances, but too much leading looks weak.
3. Plain text (what we usually call Roman) is the font to use for continuous reading – that's what it's designed for. Anything else can only be an expressive or decorative variant. You can use bold or italic variants for short intros, emphasised paragraphs, captions and even short, quirky stories, but they are no good beyond that.
4. If you must use white type on a black or dark background (we call this 'reversed out' or 'wob', meaning white out of black), it can only be used for short bursts. It is always harder to

read, and if your printer even slightly over-inks the page, it can actually destroy the shapes of letters. Consequently, you should use a sans face, or a bold variant of a serifed face, as these are more robust and stand up to rougher treatment. You'll usually need to use it at a slightly bigger point size than your normal type, and you will certainly want to stick to short lines with extra leading between them. All these adjustments are to help compensate for the inherently poor readability of reversed out type.

### The grid

Designing a beautiful grid for print production, which determines the width of the individual columns of type, is both a science and an art. Allen Hurlburt's excellent book on the subject, *The Grid*, is an ideal reference for anyone who wants to design his or her own grids. It was written before the invention of the Mac or any other small computer, when designers were expected to measure up and hand-draw their own grids. There is, however, no real reason why computers should make us all lazy, particularly if you can get beyond the default grid settings provided with most software.

In my experience, if you ask most software to put three columns on an A4 page, it will provide you with spaces between the columns (known as 'gutters') that are either too narrow or too wide. I advise you to start from first principles and work through; who knows, you

may end back where *ClarisWorks* would have put you in the first place, but at least you'll know why. A ruler and a piece of paper are of great assistance in this exercise.

### Paper size and page size

Your paper size is fixed. In all probability you will be using one of the ubiquitous A-series sizes which work up and down from A4's 210mm x 297mm. But your page size, the area you define for printing on, can float anywhere inside that rectangle. Again, you don't have to use the default size selected by your software, which is designed to suit the maximum print area available from printers rather than to be elegant. Your software will prompt you to choose your print area first, through the **Page Setup** menu; it will then sub-divide that print area to produce the requisite number of columns. But you may prefer to work the other way round, deciding on your final print area last, after you've considered the width and height of your columns, the space between them and the generosity of your margins.

### Line lengths

Much research has been done over the years to determine the best line-length for continuous reading. You must have noticed from your own experience how difficult it is to read long lines of continuous text. Short lines, by comparison,

## VERBAL CONSISTENCY

Nobody is suggesting that you have to say the same things from article to article, or from issue to issue; that would be absurd. No, the kind of verbal consistency we're talking about here will hardly be noticed by most of your readers, except, perhaps, subliminally. English is full of variants: different spellings of the same word, different ways of writing the date or the time, different ways of indicating in type (by the use of italics, or inverted commas) whether something is the title of a book or a song. You have to decide between these variants and stick to your decision.

There are obviously arguments about the 'right' way of doing some of these things, but that is much less important than ensuring that one way is decided upon and then consistently applied. So one of your most important tasks as an editor is to assemble a 'house style' sheet or book that indicates these rules and removes any ambiguity ('house style' should not be confused with a 'style sheet', which we will return to later). You can buy someone else's style book, which will probably be absurdly over-elaborate for your purposes, or you can make up your own, using a reference book such as *The Oxford Dictionary For Writers And Editors* for guidance. At the very least, it would need to lay down, for your benefit as much as for anyone else's, the following:

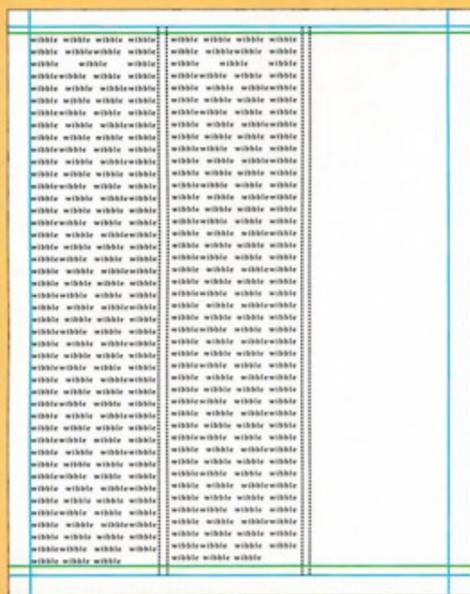
- Whether you call an individual by the name of Mr John Smith first

and then Mr Smith, or plain John Smith and then Smith, or a cross between the two.

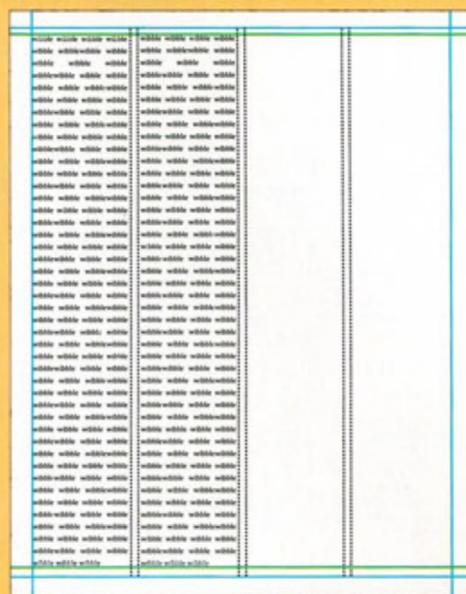
- Whether you write January 4, 1990, or 4th January, 1990, or something else.
- Abbreviations and acronyms: B.B.C. or BBC, AIDS or Aids?
- Whether you say 2 am or 2am or 2 a.m. or something else.
- How you handle numbers: 1 to 10, or one to ten, or one to 10.
- Whether you write Gasworks Street or Gasworks St.
- Whether you use judgement or judgment, Moslem or Muslim, gypsy or gipsy and any number of other such words.
- Whether companies and organisations are singular or plural: the Government is clamping down on crime, or Take That have got a new record out.
- How you deal with song titles, book titles etc: 'Chirpy Chirpy Cheep Cheep' or Chirpy Chirpy Cheep Cheep.

There are billions of these things; the best bet is either to borrow someone else's style rules and modify them as necessary, or make a note of your decision each time one of these things crops up and then stick to it. You can check your reasoning with some authority – your office will certainly need a good dictionary in addition to any spell-checker you might use. But it is at least as important to be consistent as it is to be right.

## ORGANISING COLUMNS



Three column grids with gutters of about 1 pica are normally used for A4 publications, particularly for feature material.



Four column grids can be used for newsier material and where advertising appears (ads usually being sold in quarters, eighths, etc.).

are easy to read, although if they are too short they can become irritating, particularly when hyphenation and justification are not properly controlled: some short lines will have a broken word at each line-ending or grotesque spaces between words.

If you want to know more about this, try Harold Evans's *Handling Newspaper Text*. There are many views, but the consensus seems to be that the ideal length for a line of text is about one-and-a-half 'alphabet lengths' in any given size. The 'alphabet length' of a font is simply how wide it measures if you type out abcdefghijklmnopqrstuvwxyz, in lower case, without spaces. So the perfect line length for continuous reading is about one and a half times that, which may or may not be practical.

### Columns

Columns are used to organise type, to make reading more rapid, and to provide many and varied opportunities for the use of pictures. Bearing in mind our 'perfect' line length (which works out about 13 picas for normal 9 point Times), you can see you can just get three columns on an A4 page, with a gutter of about 1 pica between them, and a none-too-generous margin at either side. Anything less than 1 pica would not effectively separate two columns of text, much more looks amateurish.

In practice, you won't want to organise the whole of your publication around one set of columns. Three column grids are traditionally used for feature material. For newsier material, and in places where advertising needs to be fit-

ted on to the page (advertising being sold in halves, quarters, eighths and sixteenths of a page) people have traditionally used a four column grid, which means bringing your line lengths slightly below the optimum for continuous reading. But then, you don't 'continuously read' a news page, or a page of reviews, or a page of small adverts, all of which sit happily on a four column grid: you drop in and out at different points.

With a bit of jiggling with a pencil and ruler, you should be able to come up with a page size that will accommodate both three and four sensibly wide columns and gutters. That's when you can fix your page size in the software.

### Vertical aspects

Put bluntly, type is most economical at its normal leading ('S/S', or 'set solid'), in which 9 point type sits on 9 point leading. You write that 9/9 and call it 'nine on nine'. If you are using *QuarkXPress*, for instance, you might wish to create a 'baseline grid' set to that vertical measurement and display it across your entire document - this will ensure that your type always lines up.

Type works perfectly well set solid, but adding extra space, or leading points, is essential in special circumstances. These are:

- When line lengths become very long.
- When white type is on a dark background.
- When you are using bold or italic type.

If you add one point of leading to a 9 point body type, you will be using it 'nine on ten', written 9/10. Add two, and it becomes 9/11.

### HOW LONG SHOULD IT BE?

Here's a one-and-a-half alphabet length line in 9 point Times. By my reckoning it comes out at about 13 picas (you will remember that a pica is 12 points):  
abcdefghijklmnopqrstuvwxyabcdefghijklmnop

Here's the same line in 12 point Helvetica:

abcdefghijklmnopqrstuvwxyabcdefghijklmnop

I make that about 20 picas. Thus, your choice of font and type size has important implications for your line lengths.

These modified versions of the body type can be kept as 'style sheets'.

Grid theorists have in the past gone to great lengths to equip their grids with regular vertical measures closely related to the horizontal divisions represented by the positioning of columns. They then make sure that the tops and bottoms of pictures, headings, captions and other elements line up with those vertical divisions. These days this is considered a bit excessive, but you must specify where your columns stop at the top and bottom. If you are using a regular header arrangement, with perhaps a heading and the body copy floating some way beneath it, it is as well to incorporate such a header into your grid and the master pages that stem from it.

### Fixed elements

Agreeing a page size, a standard type treatment and a grid or two will go a long way to ensuring visual consistency in your publication. The other thing to consider is the elements that will appear on every page. You must not forget to design a page number and find a place for it; the easiest thing is just to use a numeral in your body font, but many people like something more 'designed'. You must also ask yourself whether you want some other kind of regular header or footer at the very top or bottom of the page, perhaps indicating the name of the publication and its issue date.

That deals with the underlying aspects of design consistency, and with the elements that must be applied throughout a publication (although page numbers are usually dropped where they clash with advertisements or editorial photographs that bleed off the page). The other thing you will need to consider is how to treat the regular aspects of your publication, which are sometimes called the 'departments'.

For instance, you won't want to design your contents page or your news pages from scratch each time you produce your publication; you will want a set of stock layouts. Ideally, you want to lay down a set of design rules that you can follow, or that you can hand over to another person to deal with in each eventuality. These will specify the size and positioning of type beyond that specified on the grid. In particular, they will lay down a specification for headlines, captions and 'intros' or 'standfirsts' in various parts of your publication. This information can be kept on paper or in the 'style sheets' of your software. We will look at this in more detail next time.

*John Morrish*

### FURTHER READING

*The Oxford Dictionary For Writers And Editors*: price: £8.95, ISBN 0-19-212970-8, publisher: Clarendon Press, Oxford  
*The Grid* by Allen Hurlburt: price: £25.00, ISBN 0-442-23966-1, publisher: Van Nostrand Reinhold  
 Harold Evans's *Handling Newspaper Text* in his *Editing and Design* series (published by Heinemann) is currently out of print. You may be able to get hold of it through your local library, though.

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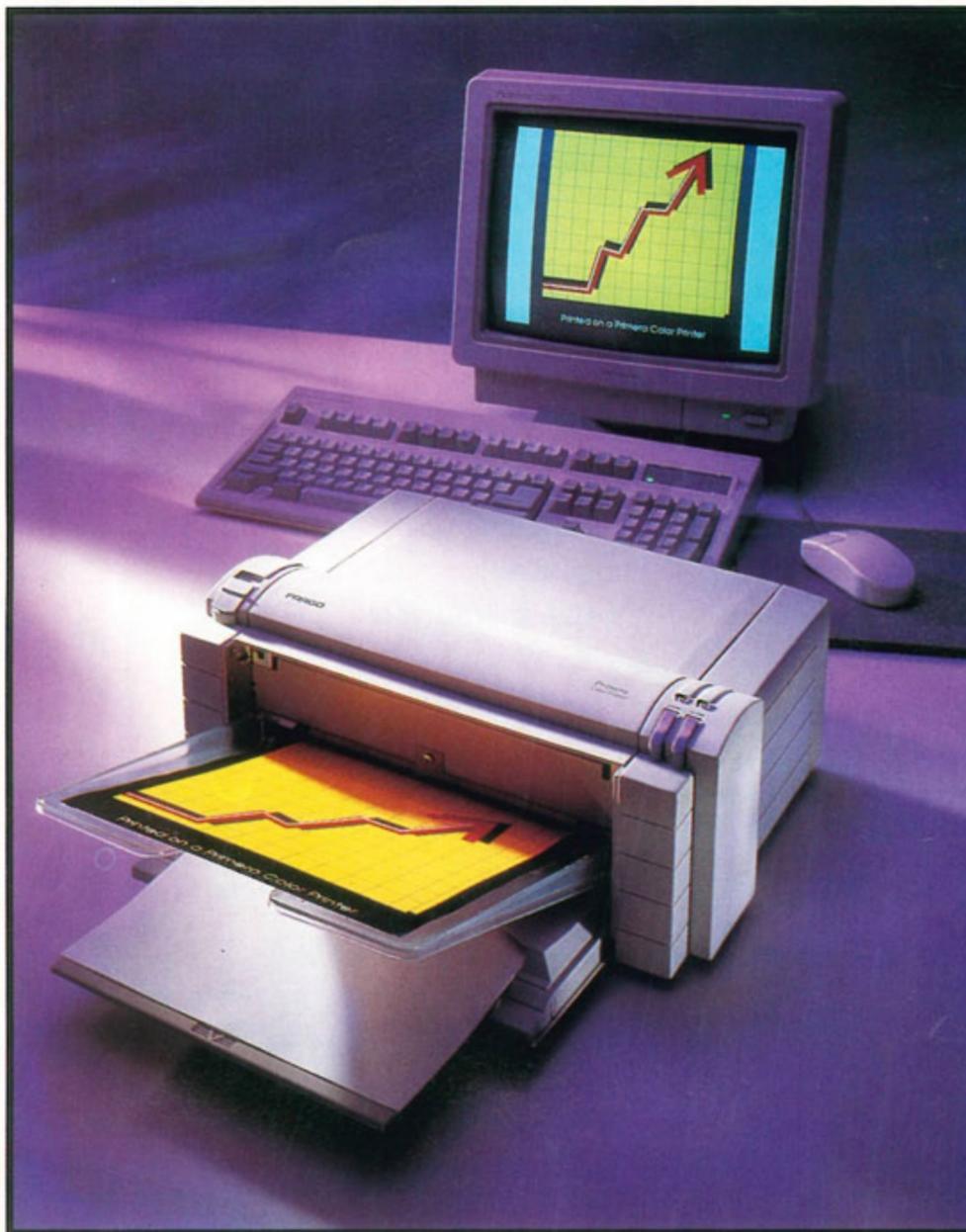
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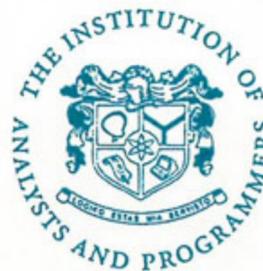
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# MAC ANSWERS

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Please note that we are unable to answer questions over the phone – so there's no point ringing us up with technical enquiries. We're also unable to enter into personal correspondence – even if you enclose an SAE.

## Do-it-yourself problem solving

One of the main causes of a program not working properly is something called an INIT clash – this ominous-sounding term means your program isn't happy with one of the system-level Extensions (INITs in System 6) that are running.

Fortunately, it's easy to check if this is the case. First of all, restart your Mac without any System Extensions (INITs). If you're running System 7.0 or above, that means restarting the Mac and holding down the **[shift]** key – a message telling you

'Extensions off' will appear. For any System version below 7.0, move all the Control Panels and INITs out of your System folder and restart the Mac.

If your program now works, it must have been unhappy with one or more of the INITs. The only way to work out which one is the culprit is to move them all out of the System folder, then put them back in one at a time – not forgetting to restart your Mac after each one – and test the program again after each one has been replaced.

## Termination – I'll be back!

### GENERAL

**Q** Ex-SCSI me, please [Oh dear – Ed], but...  
1. Is there any way – apart from unplugging the SCSI lead – of using the CPU with items in the SCSI chain turned 'off' without start up, freezing, or crashing problems?

2. The hard disk will only spin down while there is a CD actually in the drive; otherwise it just keeps on going – do you have a solution?

3. Is termination still a suck-it-and-see science? My PowerBook user manual insists that there should be a terminator at the end of the SCSI chain and between the PowerBook SCSI cable and the first device in the chain. Neither the manual for the Apple Colour printer nor for the CD300 mention this second terminator. What is the truth in this tangled turmoil of termination?

Justin Crawford  
Yeovil, Somerset

**A** 1. Sadly, there is no sure way of switching SCSI devices off without problems arising. Yes, your system may hang, it may slow down to a standstill (which is actually quite entertaining to watch) or it may refuse to start up, often with the result of a sad Mac. Equally, you may, on occasion, get away with it...

The one thing of which you should be aware, though, is that the SCSI connection is 'live', so you should always switch off the power before connecting or disconnecting any SCSI device. Otherwise the power surge could damage the device.

2. Erm, this sounds a little suspect. I assume by 'spin down' you mean what happens when you go into Sleep mode? I've never seen this; it could be yet another termination-related problem. Let us know if you've seen this – or better still, if you've solved it.

3. Termination is, surprisingly, still something

of a black art. Different devices seem to have varying termination foibles; the SCSI specification has never really been embraced across the industry and adhered to in the way that other 'standards' like Nubus or PCMCIA have been.

Put simply, a SCSI chain has space for eight devices, numbered 0–7. However, the Mac CPU itself occupies space 7, while an internal hard disk will almost certainly have ID 0. Both of these are terminated – the other devices fit into the middle. There should be termination at the beginning and end of the chain (as the name implies).

It's also possible that a device contains internal terminators already (so you don't need to attach a terminator to one of the ports). Others such as Bernoulli disk drives have a switch to let you turn termination on and off, which is pretty useful. There are even devices with 'intelligent' termination; these 'sense' where they are in the chain and terminate themselves accordingly.

## A 32-bit turn off

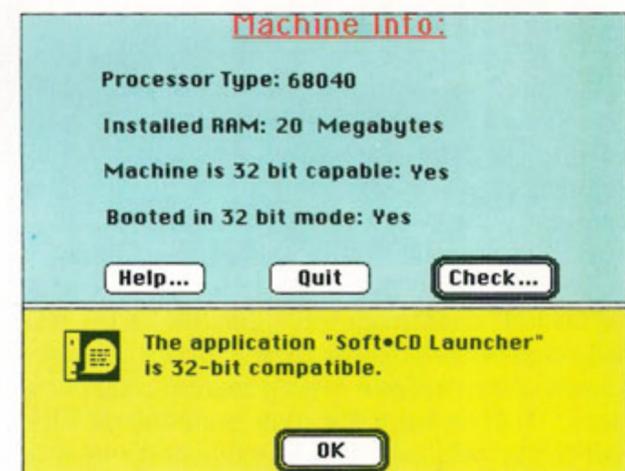
### GENERAL

**Q** Why is there the facility to switch off 32-bit addressing?

**A** Winnard  
Penecuik, Midlothian

**A** Having 32-bit addressing turned on enables your Mac to use more than 10Mb of RAM, so if you have less RAM than this, there is no particular reason to have it switched on.

For those of you with more than 10Mb of RAM the option to turn it off is purely for compatibility. Some older programs won't run with 32-bit addressing turned on. If your software's working fine, then don't worry about it, but if you find programs unexpectedly quitting, then this may be the problem. I know that Microsoft



Want to find out whether a certain piece of software is 32-bit compatible? Then get a copy of *Check32!*

*Works 2.0* doesn't like 32-bit addressing, but newer versions are quite happy with it.

Apple could have had it switched on permanently, but with such a lot of old and badly written software out there, this is the safest and most flexible way. It can be turned on and off from the **Memory Control Panel**.

## Cheap bulletin boards

### COMMS

**Q** I've recently gained access to a modem, but I can't afford access to any of the large bulletin boards. Can you tell me of any BBSs that are 'free'?

## JARGON BUSTERS

**SCSI:** Small Computer Systems Interface (pronounced 'scuzzy').

**SCSI chain:** just about every SCSI device – such as a scanner or CD-ROM – has two ports at the back. This enables you to join them together in a chain.

especially in the Milton Keynes, Oxford or Luton areas? Also, do any of the user groups that advertise in your magazine offer BBSs as well as support?

**Matthew AL Williams**  
Dunstable, Beds

**A** Try the Mac Users Association; its MacBaud service can be accessed by non-members. You'll need to log on as 'guest' and download some files first, though. The MacBaud number is 0865 514466, while the Mac Users Association is on 0865 58027.

MacTel (0602 455444) and Apple Crackers (0268 781318) also have free boards.

## Application creation PROGRAMMING

**Q** What can you tell me about MPW? How much hard disk space is required to store it, and is it very memory-hungry?

Also, is it possible to do assembly language programming on the Mac? If so, how do I get my hands on an assembler?

**Anon**  
London

**A** Well, Anon, first, you don't have to hide your identity any longer. I can assure you that there's no shame in being a programmer nowadays. Many programmers are respectable members of society, in fact.

MPW (*Macintosh Programmers Workbench*) is, for the uninitiated, an environment specifically used for creating Mac applications. Many commercial programs are written using this (the actual language used is Pascal), if they're not written in *Think C*. You'll need 2Mb of RAM to run it (so your LC 4/40 is going to struggle with it, Anon) and 10Mb of disk space if you decide to load all the libraries. It is just like a big text editor, rather than the more friendly environments of *Think C* and other programming packages. It does have its own scripting facility, which is useful for editing – and it'll cost you around £400, but you have to be a member of the Apple Developers' Association to get it.

Assembly language (which by comparison to the English-like structures of Pascal, is much closer to machine code) is still a commonly used method for producing Mac programs – it lends itself particularly to games, where speed is of the essence. Again, there is a 68000 assembler available from Apple 081 569 1199.

## Cross-leads? MODEMS

**Q** Can I use an Amiga or PC modem with the Mac? I know that the cable connections are different, but is an Amiga or PC modem different in any other way? If not, do you know where I can get such a cable?

**Ronan Burnett**  
Ayr

**A** You're quite correct in thinking that a PC or Amiga modem could be used on the Mac. The only thing you'd have to worry about would be the cable. You'll need one with a 25-pin D-connector at the modem end (that's what you'll currently have) and a 8-pin DIN socket to fit the Mac's modem port. Modem

cables are pretty similar, but it's worth checking rather than getting one off the shelf – just in case. Your best bet may be to see your local Apple dealer, though the chaps there might need to see your modem to find out the right pin settings. A dealer who sells both Macs and PCs might already have this information – the nearest ones to you, Ronan, are Abtex in Glasgow and Scotbyte in Livingston.

## Frankly, I'm not HP PRINTERS

**Q** I have access to a Hewlett-Packard LaserJet III printer. I've bought a serial printer cable, but I'm still unable to print. I thought that all HP printers were Mac-compatible.

**Tony Pickford**  
Cricklewood, London

**A** First, it's not true that all Hewlett-Packard printers are Mac-compatible. In fact, most HP printers – especially the older models – don't use either of the Mac standard languages, PostScript or QuickDraw. They use their own language: PCL (Printer Control Language). This is a typical PC language. It's also a little like QuickDraw, in that the printers that use it are cheaper but the output quality isn't as high as those that employ PostScript. Still, a printer using PCL is adequate for home or office use, just not for imagesetting.

If a Hewlett-Packard printer has a 'P' in its name, it doesn't mean it will do PostScript – it stands for Personal. The word 'PostScript' will be in the name if it's a PostScript printer. It's possible that the IIIp has a PostScript option available in the form of a cartridge, but you might find this too costly for you. Another option is the *PowerPrint* package from GDT Software – which is available through Academy Software (tel: 081 656 9560) for £440.63. This will drive just about any PC printer you care to hook up to the Mac, by converting the Mac's QuickDraw output to the PCL commands that the printer understands.

Finally, the word 'Writer' on Hewlett-Packard printers, as in 'LaserWriter', means that the printer in question is Mac-compatible (DeskWriter, PaintWriter, etc). The equivalent PC printers are called DeskJet, PaintJet, etc, and you'd need something like the *PowerPrint* package to use any of these.

## Double virus horror GENERAL

**Q** 1. I frequently use Apple File Exchange to copy files back and forth between a Mac and a PC. Is there any danger of my Mac being infected by a DOS-based virus?

2. Will the PowerMac be as susceptible to PC viruses as to Mac viruses?

3. I have to catalogue my father's library. What software do you recommend?

**Terence Coe**  
California, USA

**A** 1. There's no danger of a PC virus infecting your Mac. Think of it this way – a virus is just a program that acts on a computer's operating system. If you copied a PC program on to the Mac and double-clicked, it wouldn't know

it was a program (it sees it simply as a text file). The same would apply to a virus: the code would be there, but it couldn't function.

2. Again, the PowerMac should be no more susceptible to PC viruses than any other Mac. The PC suffix in PowerPC, the chip used in the PowerMac, doesn't mean that the PowerMac is any more like a PC than before – with one proviso. If you're running *SoftWindows*, then you are replicating the *Windows* environment exactly, so PC viruses could function. Because *SoftWindows* takes a portion of your hard disk in order to simulate a complete PC environment, PC viruses could affect the PC data on that part of your hard disk, or could pass the virus on to floppies you receive. A virus couldn't go between the two disk areas, though. And even if your PC 'hard disk' hit some sort of problem that meant you couldn't access your data, it's highly unlikely that this would affect your Mac portion – the two are completely separate.

Of course, there's also the recently discontinued PC compatible Macintosh, which has an Intel processor built-in. Again, this would be susceptible to the same sort of problems as *SoftWindows*.

3. The choice of any database depends on a few things, like which criteria you need to reference and the size of the job itself. But for some very simple cataloguing, a regular flat-file database should do the trick. In that case, *FileMaker Pro* (£323.13 – tel Claris on 081 756 0101) would be a good bet, or maybe *4th Dimension* (£934.13 – tel ACI on 0625 536178) if you need a relational system with more power.

For an off-the-shelf bibliographic system, try *ProCite*. It's very comprehensive yet versatile, but at £300 it costs around the same as a general-purpose database. To get a free demo disk, call PBS on 0854 326612. (The US number is (0101) 313 996 1580 and the company is in Michigan.)

## Parlez-vous Français? GENERAL

**Q** I am in France with my UK-purchased system. It's easier to buy software here rather than get all the currency transfers from the UK. Are there likely to be any problems (language barrier apart) with using the French-based applications on my system?

**Simon Lepar**  
Toulouse, France

**A** No. You need to change the keyboard mapping (like you do between UK and US machines) and if there isn't a 'French' option in the Control Panel, you need to get a French version of the System from a local Apple dealer. Of course all your menus will be in French, as will be your spell-checking dictionaries (assuming that the applications are localised, which won't be the case for a lot of the smaller companies). However, you should be able to get supplementary dictionaries from your supplier.

## Stone Age drivers GENERAL

**Q** 1. I have been experiencing a number of similar error messages recently (for example, error -108, etc) with some of my applications and Drag and Drop utilities. Sometimes, I also get an error of 12 when I double-click on a program or its alias. Can you pos-

## Custom screens

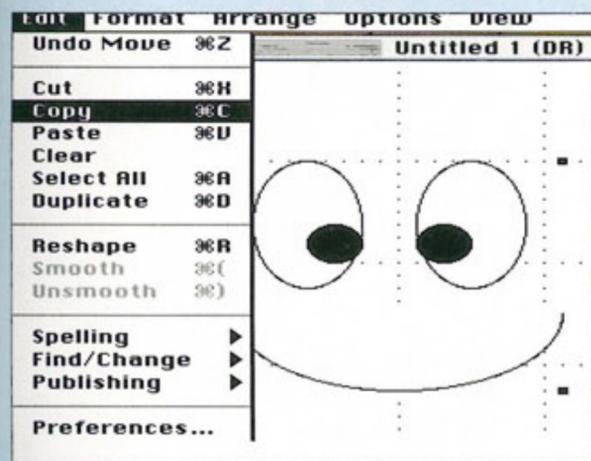
### GENERAL

**Q** I'm using ResEdit, which you gave away on *MACFORMAT 11's* cover disk. I read somewhere that it can produce startup screens. How? And where does it go?

**I Dean Formby, Merseyside**

**A** Probably the most reliable way to do this (except for making the screen up in a program like *SuperPaint* or *Canvas*, and saving it in StartupScreen format) is to take the following steps:

1. Create your screen in whatever program you want. Select it and copy it to the Clipboard. You can then paste it into the Scrap-



Create your own startup screen, copy it to the Clipboard and then paste it into the Scrapbook.

book (in case it gets 'lost' on the way).

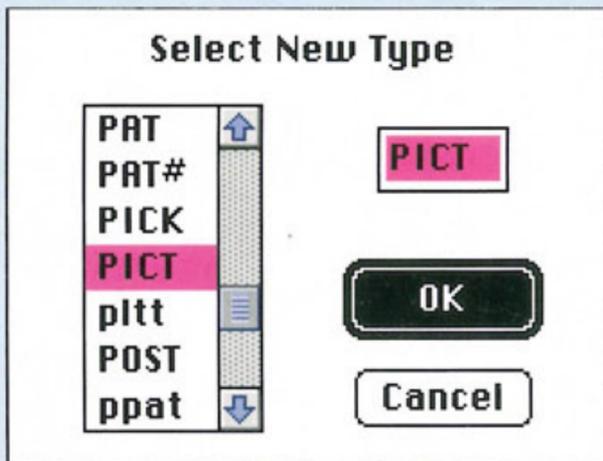
2. Open *ResEdit* and make a new file, then a new resource. Next, open the Scrapbook File and look under the PICT icon to find your artwork. Highlight your creation, select **Copy** and paste it into the new resource window.

3. Then in the **Resource** menu select **Get Resource info**. Change the ID from 128, or whatever it is, to 0.

4. Save the file with the name StartupScreen and put it in the System folder.

This enables you to create full-colour startup screens on the Mac, which will also work on a monochrome screen. Simply copy the file to the System folder (not to the Startup Items folder – this is for programs you want to run at startup).

You could convert an existing file if it has a



Highlight your creation in the Scrapbook and copy and paste it into the new resource which you've already created in *ResEdit*.

PICT resource attached to it. This is more likely to be in an EPS (Encapsulated PostScript) format. An EPS file will usually have a PICT screen image, as well as the information required for printing. You can open the file in *ResEdit*, then open up the PICT resource and simply copy and paste this to a new file, as above. For other formats – where you are asked if you want to add a resource fork when opening a file (these are just raw data files that can't be seen on-screen, except when you open them in a graphics application) – you need to save as another format. Again, EPS is quite a good bet. (*GraphicConverter*, which featured on *MACFORMAT 8's* cover disk and again on issue 14's CD-ROM, is capable of opening and saving out most graphic file types – including EPS.)



Select **Get Resource Info**, change the ID to 0, save the file as 'StartupScreen' and put it into the System folder.

sibly help?

2. I'm unable to print out certain TrueType fonts, such as *Crilliee* and *MachineBlock*, when I'm using *Freehand 2.0* – my Mac just gives me PostScript and VM error messages. This doesn't happen with all my TrueType fonts, though.

3. In *ClarisWorks*, how come I can't double-click on a selected document and get straight into it? Instead I have to cancel the title screen that comes up, and then open the desired document using the pull-down menu. Is this another symptom of my troublesome system?

**Stephen Humphrey Taunton, Somerset**

**A** 1. Error -108 indicates a full memory, while an error of type 12 relates to an unimplemented core routine. In your letter you also say you haven't reinitialised your hard disk yet – well, I reckon that's the only option you have left. Go for it! It does seem that your file system is damaged in some way and if rebuilding the desktop (hold down the [option] and [command] keys when restarting your Mac) doesn't help, this is certainly the next logical step. Of course, before you reformat your hard disk you'll first need to back up your files using *Norton Utilities* or a similar application.

2. *FreeHand 2.0* was written long before TrueType 1 fonts first appeared, so it's not surprising that some of them don't work correctly. TT fonts are more likely to be shareware, so there's no guarantee that these are as well-written as commercially available fonts.

This version of *Freehand* also pre-dates most

commonly used printer drivers. I would guess that you have either LaserWriter driver version 8.1.1 or, more likely, version 7.0. I found that the standard Apple TrueType fonts (Times, Palatino, etc) worked fine with both 7.0 and 8.1.1, but although version 8.0 doesn't produce any errors it doesn't produce any text on the printed page, either! Even some Apple TrueType fonts (Onyx and Zeal in particular) have problems in current applications with the LaserWriter 8.0 driver – and if Apple can't get it right, what chance do you have with old shareware fonts.

3. To get *ClarisWorks* to recognise your files when you double-click, you should first try the old trick of rebuilding the desktop. If you've already done this, then formatting your hard disk, as I suggested earlier for your first problem, should do the trick.

## A shrinking bottom?

### HARDWARE

**Q** While running the majority of CD software, I lose about one to two inches off the bottom of the display. Yet my PowerBook has 640 x 480 resolution.

**Michael Wong Sale, Cheshire**

**A** Your problem is caused by the way the games have been written. Manufacturers seem to assume that all users have a 13-inch screen, so even if the screen were big enough to accommodate the window, it's possible that it would still be shifted downwards.

You could amend this in *ResEdit* by altering

the window size to fit your screen (640 x 480); unfortunately, there is a chance that you'd cut off vital information, like navigation buttons. A better option might be to go to the WIND resource and choose a new window type, Warning: do this on a copy of the program – you may need to tinker to get the best result for each window type. Of course, if it's on a CD, this might not be possible, because the CD is write-only and, as such, can't be changed.

Buying an external monitor should cure the

## JARGON BUSTERS

**Flat-file and relational databases:** flat-file databases hold their information in the same way as a card index, with the same fields on every card. Relational databases hold their information in spreadsheet-like tables, where it can be cross-referenced by other files.

**Printer driver:** this is the piece of software that you click on in the Chooser to select a printer.

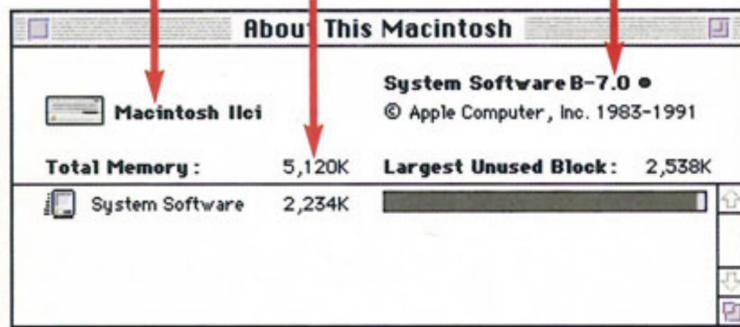
**SoftWindows:** this is a commercial program that enables a Mac to run PC Windows programs.

**TrueType:** this is Apple's own printing language, much like Adobe's PostScript. TrueType fonts work with all printers to give best quality characters, whereas PostScript fonts will be jagged on low-end non-PostScript printers.

## HOW MUCH RAM HAVE YOU GOT?

Obvious, but true: even the same models of Mac can have different amounts of memory or run different System software. To solve your problem, we need to know all about your setup, and this is where you can find out. Make sure you are in the Finder, point to the Apple menu and go to the first item About This Macintosh, then release the mouse button.

Macintosh model    Amount of RAM installed    System software version



cerned that buying now, when the range of software is so limited, will leave me with a 'white elephant'.

**Clive Sweeting**  
Bradford-on-Avon, Wilts

**A** Well, Extensions and Control Panels are in many ways like any other program. That is, they will need to be written especially for the PowerMacs, if they are to take advantage of the full power of the new processor. Mind you, until new versions appear, there's still the emulation mode. And this is still quite an improvement over the old speeds.

The thing about Extensions, is that they form part of the System and, as such, they're more likely to interfere with the smooth running of your Mac. So PowerMac versions of these would be desirable. You probably won't have to wait too long for the Extensions you mention, though – in fact, *SpeedyFinder* won't run on anything under System 7 Pro on the standard (non-Power) Macs – so I'm sure that new versions will be under way right now. *Disinfectant* has a particularly good record in releasing new versions, so I'm sure that'll also appear soon.

So I'd say that your 'white elephant' should still function – and be pretty fast about it too. And while the new software will take time to develop, it will be here in much less than the year which you forecast.

problem, but check the screen runs successfully on your Mac before parting with the cash.

### A Gothic adventure FONTS

**Q** Does any batch of fonts include Luthersche Fraktur, the (genuinely) Gothic script traditionally used for German and Scandinavian languages?

**Zoë Bremer**  
London W14

**A** Yes, I managed to track down this Mac font. It corresponds to the Mergenthaler Type Li-

brary, complete with unusually shaped 'y's. It's a Bitstream font and is available from FontWorks (tel: 071 490 2002) as Fraktur (code BT798).

### PowerMac Extensions EXTENSIONS

**Q** I'm thinking of buying a PowerMac 6100, but I have a few doubts. At present, my LCII has many Extensions (*Disinfectant*, *Zoomin*, *Gatekeeper*, *SpeedyFinder*, etc). Would these work on the PowerMac? If they were only loaded in '040 emulation mode, would I still have all the useful System tweaks which these Extensions provide? I'm con-

# MACANSWERS

**I**f you send in a question for the MACFORMAT experts to solve, please fill in and include this form (or a copy of it). And please make sure that you include all the relevant details – version numbers of software and so on – so that we have the best chance of helping you. Send your form and question to:  
Mac Answers, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW, or fax it to us on 0225 446019.

Name .....

Address .....

Your Mac  
(For example, Performa 200, IIfx, PowerBook 145):

Approximate age of machine: .....

System version  
(see About this Macintosh screenshot above):

Amount of RAM  
(Total Memory figure from the About This Macintosh dialogue box):

Are you using virtual memory? .....YES/NO  
(This is accessed from the Memory control panel under System 7)

Do you have 32-bit addressing turned on? .....YES/NO  
(This is accessed from the Memory control panel under System 7)

If your Mac has an external monitor, list the make and model; if you are using a video card, give details:

Details of any SCSI devices connected  
(eg CD-ROM drive, hard drive, scanner):

Details of any other relevant hardware which could help us to answer your question:

Now, use this space to describe your problem or question. Include as much relevant information as possible. Please continue on a separate sheet if necessary.

The **Future** Earls Court 2  
26<sup>th</sup> - 30<sup>th</sup> October 1994

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# Call Today!

We continue to look at practical *HyperCard* applications. This month, *PhoneLogger* – a stack designed to time and log all those vital calls.

Last month we looked at a stack designed to time and log all your business calls. There wasn't space, though, to explain every feature. See the *PhoneLogger* stack on this issue's cover disk and last issue's pages for the story so far (if you missed that particular issue of *MACFORMAT*, turn to page 112 for details of how to get hold of it). Now we'll pitch in and look at the remaining buttons...

## Calls today

Having a log of all your conversations with contacts, plus a record of when you're due to make your next call, is all very well, but you don't want to keep trawling through all the cards in the stack just to find out whether you're due to telephone anyone on that particular day.

This is why the 'calls today' button is so useful. Here's the script:

```
on mouseUp
  if the hilite of me is false
  then
    set the hilite of me to true
    if the long date is not in field -
      "calls today"
    then
      put empty into callstoday
      repeat with i=1 to the number -
        of cards
        set cursor to busy
        if the long date is in field -
          "next call" of card i
        then
```

```
      put field "name" & "
      & field "next call" -
      into line (the number of -
        lines in callstoday + 2) -
        of callstoday
      else
      end if
    end repeat
    put callstoday into field -
      "calls today"
  else
  end if
  show field "calls today"
else
  hide field "calls today"
  set the hilite of me to false
end if
end mouseup
```

There are lots of nested 'if... else' expressions in the above script, so perhaps the best way of unravelling them is to start from the button's basic action and work outwards.

We want the script to check each card in turn to see whether the item in the 'next call' field has today's date on it. That's what the central 'repeat' structure does. Every time the script finds today's date in the 'next call' field, it adds the contact's name, followed by the contents of this field, to a variable called 'callstoday'. When every card has been checked, 'callstoday' is put into the field 'calls today'. This field is then displayed on screen.

Incidentally, we used an intermediate vari-

The symbol '-' means this text should run as one continuous line.



The *PhoneLogger* stack, which we introduced last month. Find out how the remaining buttons work in this instalment.

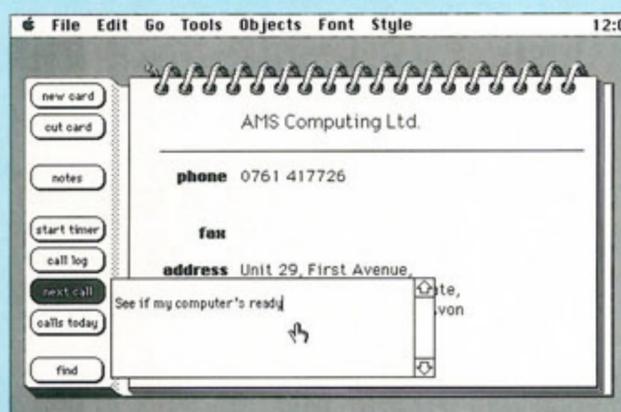
able here, rather than assembling today's calls directly into the 'calls today' field. This is because HyperTalk carries out operations much faster when working with variables than when working with fields.

You can use the same name for a variable and a field within the same handler. For example, you could put the contents of a variable called 'callstoday' into a field also called 'calls today' and HyperTalk wouldn't get confused. The same applies to button and field names. It makes your handlers much easier to write and decipher when related objects have the same names. To take another example, you could have a button called 'notes' displaying a field called 'notes'.

Right then, now for the other 'if... else' constructions.

Updating today's calls takes time, because it means checking every card in the stack. And if you've got *HyperCard* to work it out once, why get it to work it out again? Hence the 'if... else' statement that checks the contents of the 'calls today' field. If *HyperCard* finds today's date within the field, it knows the job has already been done once today, and that it doesn't need to do anything else except dis-

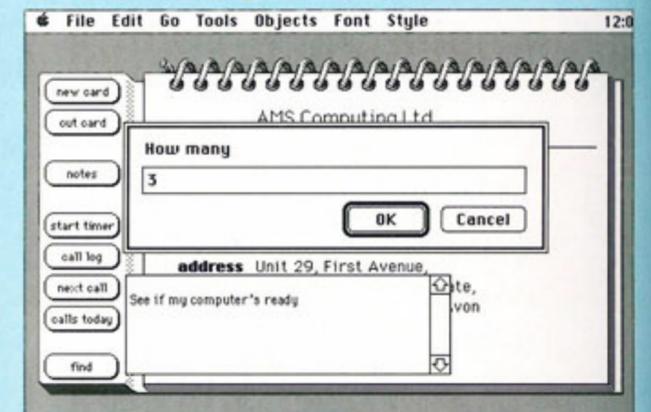
## CALL BACK THE SAME TIME NEXT WEEK



1 The 'next call' button brings up a field with the second line selected. You can now type in your message.



2 Now when you try to hide the field, you're asked roughly how long you want to leave it before calling again.



3 Once you've chosen whether you want the time lapse to be days or weeks, you're asked how many.

## READER FEEDBACK: DELIBERATE MISTAKE

Michael Foy of Southend-on-Sea (amongst others) has kindly pointed out that my 'beeping' handler in MACFORMAT 14 won't actually work because I specified four replies, when HyperTalk can only handle a maximum of three. Well, that'll teach me to write code without testing it. Thanks,

Michael. No, really.

Anyway, Wayne Smith offers the following, more efficient version:

```
on mouseUp
  answer "How many times etc" -
  with "1", "2" or "3"
```

```
beep it
end mouseUp
```

Wayne also points out that I said my original, clumsy handler had 14 lines when it actually had 21. Quite. I think I must be working too hard.

play the field!

And the third, outermost, 'if... else' construction simply checks the status of the button. If it's not highlighted, it means *HyperCard's* got to go ahead and check today's calls. If it is highlighted, it means *HyperCard* has already done that, and you're clicking the button to close the field.

## The 'Calls Today' field

This field is locked. Why? Because it has its own script...

We've automated the process of checking the calls you've got to make today, so why not go one stage further and build in the ability to simply click on an entry in the list and go straight to that card? It's easy with the following field script:

```
on mouseup
  select the clicktext
  find the clicktext in field "name"
end mouseup
```

We only 'select the clicktext' so you get visual feedback that something is happening.

The above script only works if you click on a name, and even then it will only find the first entry if two people have the same first or second name. There are solutions to this, but they would result in a much bulkier and clumsier code, and the above field script does demonstrate the principal point: that you can continually add features to your stack as you go along. *HyperCard* is like a great big Lego set, where you never run out of blocks.

One last thing about this field. To click on a field to activate its script, the field must be locked... or shared. This one is shared because, clearly, the contents should be the same whichever card you go to.

Here's a useful tip, by the way. While you're in the stack development stage (and still editing fields whose scripts you want to test), you can click on an 'unlocked' field with **[command] click**. This has the same effect as clicking on a locked field. As a side effect, this calls up the message box that displays the clicked-on text, which is a bit of a drag – but **[command] clicking** is still an extremely useful time-saver.

## Find

There are lots of ways of 'finding' text in a *HyperCard* stack. The quickest is the standard menu option, but this does have its disadvantages. Imagine you're taking a call – one hand is holding the receiver, the other is clicking on the *PhoneLogger* stack in order to start the timer. But before you can start the timer, you have to find the right card... with one hand.

Well, when you click on the 'find' button it displays a field into which you can type straight away. But where this differs from the standard 'find' function is that after every key-press *HyperCard* searches for the contents of the 'find' field.

So if you take a call from a contact called 'Stevens', pressing 's' to start the word will take you to the first card with an 's' in the 'name' field. Then you press 't' to go to the first card with 'st' in that field (note that the HyperTalk 'find' command is not case-sensitive). Then you press 'e' and go to the first card with 'ste' in the 'name' field...

Get the idea? As you type the letters of the name, HyperTalk continually searches the cards based on what you type, narrowing down the search as you add more letters. This means you arrive at the right card after the minimum of key-presses, which is good news when you've got only one hand free (and you may be unsure of the full spelling, too).

The only slight snag with this custom 'find' function is that it's not especially rapid. Not compared to the standard 'find' anyway. But even on a slow Mac, it's still perfectly usable, and on an IIsi or LCII it's fine.

So how's it done? Well, like the timer button discussed earlier, it relies on handlers both in the button script and the background script. This is because it needs the 'keydown' message, which is only sent to cards and above in the message hierarchy.

Here's the button's script:

```
on mouseUp
  set the hilite of me to not the -
  hilite of me
  put empty into field "find"
  set the visible of field "find" to -
  the hilite of me
```

```
select line 1 of field "find"
end mouseUp
```

It's simple enough. All it does is highlight itself, if it's not already highlighted, or un-highlight itself, if it is. Basically, switching the button 'on' displays the 'find' field. But we'll assume you'll be searching for a different person each time you use 'find', so before we display the 'find' field we put 'empty' into it. Once the 'find' field is displayed, selecting line one (which is empty by now) simply puts the insertion point in the field, ready for you to start typing.

The real work, though, is done by the 'on keydown' handler in the background script. Here it is:

```
on keydown anykey
  if the hilite of background button -
  "find" is true
  then
    put anykey after field "find"
    find field "find" in field "name"
    select after line 1 of field "find"
  else
    pass keydown
  end if
end keydown
```

The 'anykey' after 'on keydown' is a parameter. It carries the value, or identity, of the key that was pressed to send the 'keydown' message. This handler then trots off looking for the text in the 'find' field in the 'name' field in all the cards. It does this every time you press a key – hence the way it 'zeroes in' on the right name.

It's really that simple? Well, almost. Clearly, we don't want *HyperCard* doing this all the time, otherwise we'd never be able to type anything on to our cards. So we use the same trick as we did for the timer. Rather than being active all the time, this handler checks to see if a specific button is highlighted – in this case, the 'find' button. If it is highlighted, then every keypress you make will send *HyperCard* off looking for the text in the 'find' field. If the button is *not* highlighted, then the handler simply passes the 'keydown' on through the system as if nothing had happened. *Rod Lawton*



4 The field is then hidden, with a 'datestamp' before your message. You can check it by clicking on 'next call'.

## NEXT MONTH

You know how you can intercept *HyperCard* menu messages? Well, you can redesign the menus, too. Is there no end to this program's versatility? Find out how to customise your stacks' menus in the next issue of MACFORMAT...

# ResEdit Delight

This month we show you how to increase your RAM for free and play the *Prince of Persia 2* demo on a 4Mb Mac.

Many thanks to Mogens Thyregod from Denmark, Danny Kraakman from the Netherlands and Thierry Hoffnung from Paris for their help in putting this tutorial together. It's interesting to note that many *ResEdit* tips come from the European mainland – well done, you chaps. Anyone with any useful tips or tricks should send them to: 'ResEdit capers', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW. The world will be a better place for it. The more detail you can provide, the better, and a few screenshots can say a thousand words.

If, on the other hand, you are stuck with a problem and think that *ResEdit* can help but you're not sure how, send us your problem and if our dedicated team of experts (me) can't help, we'll publish your query.

If you are new to Macs and MACFORMAT, you may be wondering what *ResEdit* actually is. The best way to find out is to get hold of a copy from a shareware house, or you will find it on MACFORMAT 15's covermounted CD, and best of all it's absolutely free.

Derek Smith

## OH NO! DANGER!

I'm sorry to bring everybody down, but I have to make the usual dire warnings about *ResEdit*. It is a very powerful program, so *always* work on backups and keep the original, unadulterated copies for a while to see if any problems occur. If they do, you can replace the original and start again from scratch. This particularly applies if you ever change the System file or the Finder, both of which should only be tackled if you really know what you are doing.

We make no warranty as to the safety or usefulness of any of the techniques described. MACFORMAT cannot be held responsible for any problems you may suffer after using *ResEdit*, nor can we answer any queries on it individually.

## RAM FOR FREE

Connectix's *RAM Doubler* (£82 from Computers Unlimited, tel: 081 200 8282) doubles the amount of memory you have. It does this by optimising RAM use and by using your hard disk in the same way as Apple's virtual memory. In fact, by using *ResEdit*, *RAM Doubler* can increase your RAM by a factor of 16, although the extra memory will be in the form of slow virtual memory.

```
0101 1101
0010 1001
0110 1010
0001 1110
0100 0000
...
```

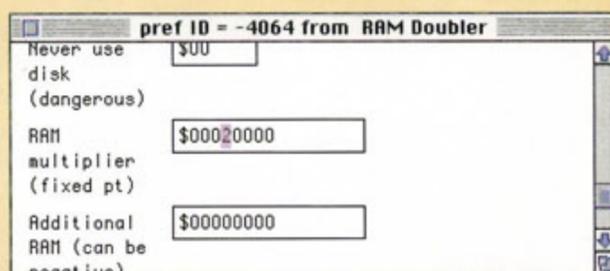
pref

1 find it at the top of the list of Extensions because it starts with a space. Double-click the pref type.

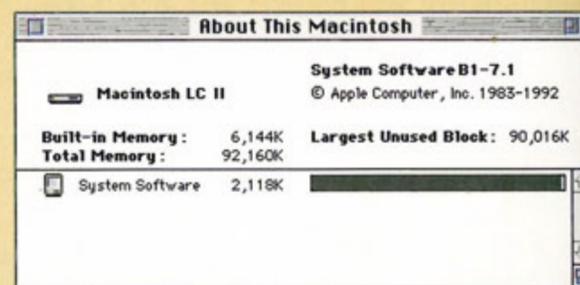
Open a copy of *RAM Doubler* in your Extensions folder. You will actually

ID	Size	Name
-4064	12	

2 Open the only resource, -4064, which contains the preferences for *RAM Doubler* – but don't change any except for the one that we need.



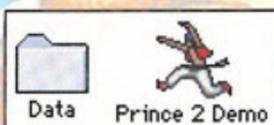
3 Find the RAM multiplier pref and replace the 2 with a 3, to treble your RAM, or any hex number up to F, which will give you 16 times as much RAM.



4 Quit *ResEdit* and save the changes. Restart your Mac and – hey presto! – you have more memory. But remember, it is at the expense of speed.

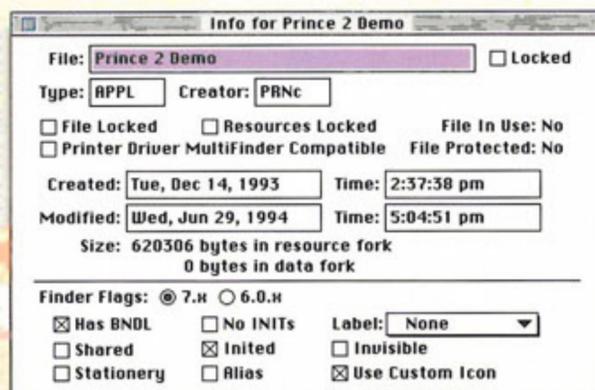
## PRINCE OF PERSIA 2 ON A 4MB MAC

Judging by the number of comments (read complaints) we had about the *Prince of Persia 2* demo on MACFORMAT cover disk 12, there were a lot of people with 4Mb Macs who felt discriminated against because it needed 3Mb free to run. Here's a way to make it run which is as clever as it is simple. When you boot up your Mac, the last thing it does is open the Finder to create the Desktop, which takes up most of the System memory. What this *ResEdit* trick does is fool the computer into believing that the demo is the Finder, hence it loads the game instead of the Desktop.

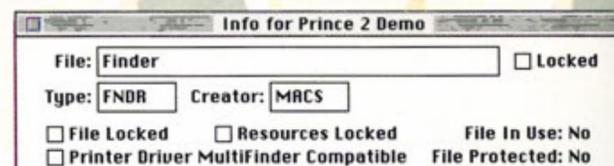


1 Place the *Prince of Persia* demo and data folder in the **System** folder and drag the Finder to the desktop. Don't worry when all the icons disappear.

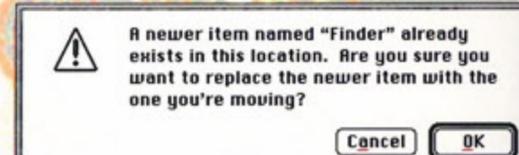
Beware though: you'll need to restart afterwards from a startup floppy disk – Disk Tools from the System software is ideal.



2 Open *ResEdit* and select **Get File/Folder Info** from the **File** menu. Having done that, choose the *Prince of Persia* demo to bring up this screen.



3 Change the File name to Finder, the Type to FNDR and the Creator to MACS. Save the changes and quit *ResEdit*, then restart to play the game.



4 To put your Mac back to normal, restart holding down **[command] [ctrl]**, and the power key on the keyboard, then insert your startup floppy and re-boot. Drag the Finder from the floppy on to the **System** folder to replace the game.

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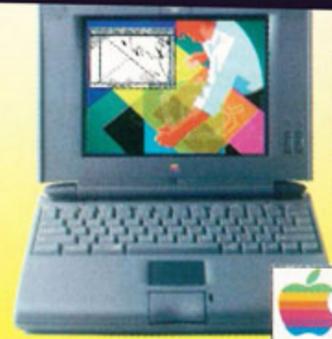
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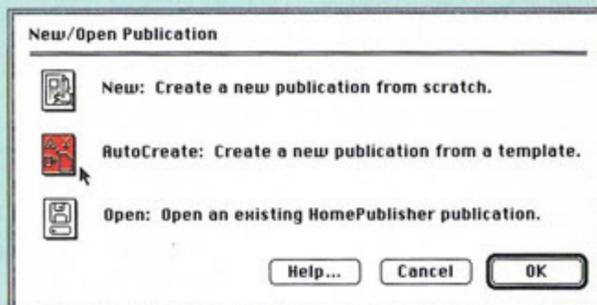
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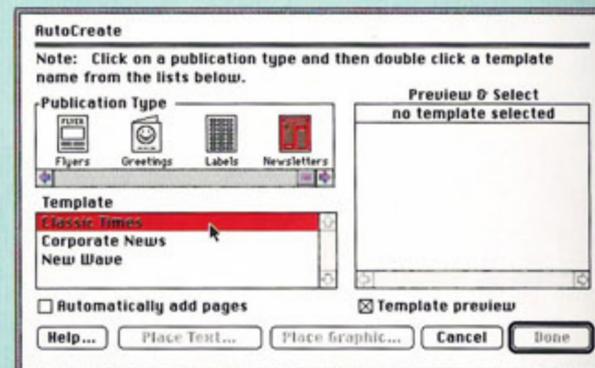
MCFSEP

## CREATING A NEWSLETTER FROM SCRATCH

*HomePublisher* may not be up to really high-end desktop publishing work, but for a little under 70 quid it's ideal for publishing small newsletters and, with its wide range of layout templates, you don't need to have much DTP experience to use it either.



**1** When you select **New** from *HomePublisher*'s **File** menu, you have the choice of starting a new publication from scratch, opening an existing publication or using the **Autocreate** function to access the program's range of layout templates. This is what we're going to do, so we just click on the appropriate icon and take our pick.



**2** We're then offered a variety of publication types, each of which has one or more templates available. In order to make up a small newsletter, you'll need to look at the designs on offer within that category.

# HomePublisher 2.0

The fact that *HomePublisher* is flagged on its box as being 'From the creators of *PageMaker*' should ring bells with anyone familiar with DTP software. Fire up the program (or indeed the demo provided on this month's cover disk) and your suspicions are immediately confirmed – although, for some obscure reason, Dublin-based publisher Iona Software is not at liberty to append the name Aldus to this product, it is actually Aldus *Personal Press* in all but name.

Well, let's not be snotty about this. The name *HomePublisher* is a clearer indication of what this software sets out to be, and the new price level is sufficient reason alone to take a fresh look at the product.

By 1994 standards, *HomePublisher* could not be described as a fully-featured DTP package, largely because it does not support process colour separations. However, to press this as a complaint against a £70 package would be rather like moaning that the cross-channel ferry doesn't move as fast as a Boeing 737. Perhaps it would be as well to start at the other end and point out that *HomePublisher* does have several features that even some of the top-priced Mac packages didn't introduce until three or four years ago.

The basic building blocks in *HomePublisher* are referred to as 'objects', and many operations can be performed on them regardless of whether they are plain, text, or graphics-based. Most objects can be dragged or moved via dialogue boxes – they can even be nudged one pixel at a

## Modestly priced at just under £70, can Iona's *HomePublisher* deliver all its name suggests?

time. Objects can also be duplicated or step repeated (with some quite sophisticated options), resized manually or by dialogue boxes, framed, tinted or patterned, and shadowed.

Many objects, including graphics objects containing images, can be rotated either by dialogue boxes (in whole degrees) or free rotated. The notable exceptions are linked text objects, lines and *QuickTime* movies. With lines, however, you can draw them at any angle anyway, so this is no loss.

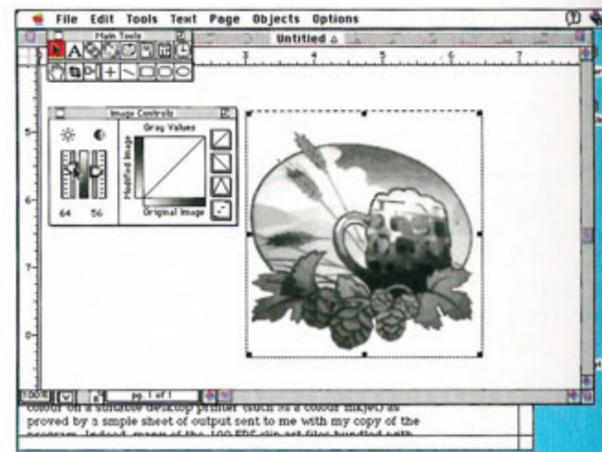
Text objects may be linked into a story chain, and text can be imported from popular word processors or entered directly. If you choose to type your copy from inside *HomePublisher*, standard basic word processing facilities apply (such as cut, copy and paste). There's a built-in thesaurus and spell-checking dictionary (with the option of a user dictionary), and the search and replace features can each be extended to cover attribute functions – for example, to find all instances of 'MACFORMAT' in Times medium and change them to Helvetica bold italics.

One criticism of the package, though, is that it is word processors – rather than high-end DTP packages – which are, to some extent, the model for its typographical controls. Leading (the space between lines of type) is always set to automatic. It can be altered at one-point increments above or below automatic, but as you don't know what automatic is (and because it may not be a whole number of points) you can't decide to set your copy in, say, 9/10 point type and be sure of being able to implement that decision precisely – although you should be able to get close.

Kerning (the space between letters) is also

handled in a basic kind of way. *HomePublisher* recognises the standard kern values for each character, but not the special pair kerns that enable a high-end package to realise that character pairs with an opposite slope, such as AW or YA, have too large a gap between them and need to be closed-up. This is rarely noticeable in standard text setting, but is glaringly obvious in headlines. In *HomePublisher*, this spacing needs to be tidied up manually – to be fair, though, at least it has controls for doing so, which can't be said for all word processing or *Works* packages.

Graphics objects may be filled with images that you have copied to the clipboard, such as *MacPaint*, TIFF, PICT, EPSF and Thunder Scan images (black and white, greyscale or colour); spreadsheet charts and graphs; scanned images edited in manipulation programs; and *QuickTime* movies. We were not able to test any Thunder Scan images, but we did manage to place and output greyscale scans edited in

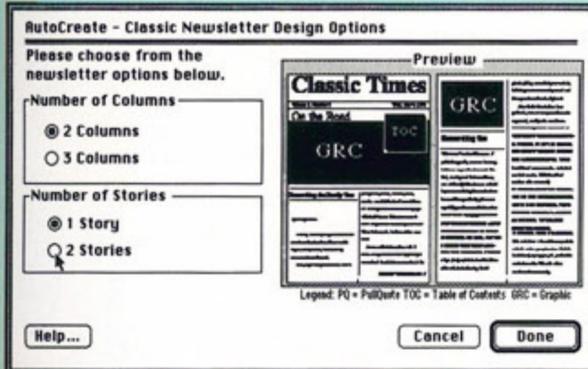


*HomePublisher* features a dialogue box for adjusting the input-output curve of any greyscale image used in a document (by the way, in the crazy world of graphics, this is always referred to as a curve, even when it's a straight line). Alterations to the curve are reflected in the image in less than a second (without you having to close the dialogue), so you can play with the image until it looks just how you want it.

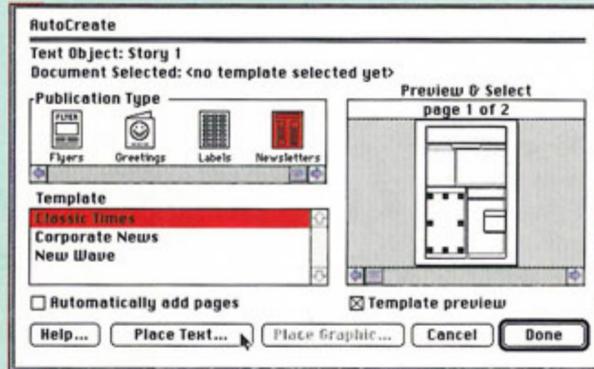
Arrus  
Arrus It  
Arrus Bd  
Arrus BdIt  
BREMEN BD  
Hemish Script

Gando  
GothicNo13  
Humanst521 Ubd  
SquareSlab711 Bd  
Stuyvesant  
Swiss911 Xcm

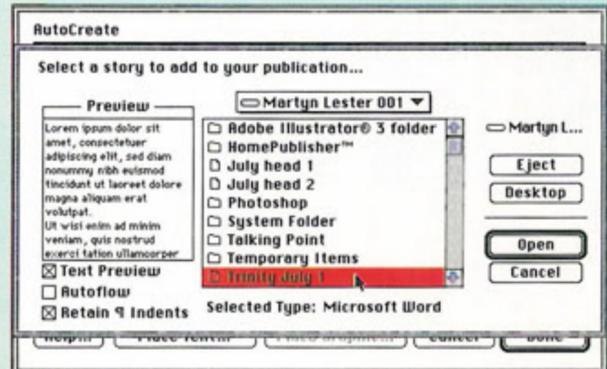
Iona's generosity apparently knows no bounds – *HomePublisher*'s bundled with 12 free Bitstream TrueType fonts, or to be accurate, one family of four weights, plus eight other fonts.



**3** Here's what the preview shows when you select the 'Classic Times' template. What you can see is a one-story newsletter, but if you want to use two stories, as in this case, modify the option using a radio button...



**4** The Classic Times two-story option looked OK, so here it is in the **Preview & Select** dialogue window. You can select four of the objects in this window, including the one that is highlighted by eight squares here.



**5** *HomePublisher* asks you which story you want to place in the selected object. Note that you can preview the first few words of any story to make sure that it's the right one - even though this one happens to be in bogus Latin!

*Photoshop* LE, provided they were of a reasonable size. The program rejected files of over 1Mb, even when *HomePublisher* was allocated an extra 2Mb of RAM.

Unusually (very unusually, considering the price) the package also offers editing controls for greyscale images. Sliders alter brightness and contrast, or a custom curve can be drawn into a greyscale map. Preset maps include four-level posterisation and inverted (that is, negative) images.

As stated earlier, *HomePublisher's* colour capabilities don't stretch to process separations, but it will separate up to eight spot colours (with registration marks for each). It will also print in colour on a suitable desktop printer (such as a colour inkjet). Indeed, many of the 100 EPS clip art files bundled with the package are colour images. And speaking of bundled freebies, there are 12 Bitstream TrueType fonts supplied with *HomePublisher*, several of which could prove quite useful.

*HomePublisher's* two particularly unusual features are a copy-fitting command and something called Autocreate templates. Copy-fitting is a feature which alters the text size and/or the line and paragraph spacing until the text fills its object - you can choose for yourself which of the three alterations are permissible. This can be a very useful feature provided your text is reasonably close to fitting in the first place - if there's miles too much or too little, copy-fitting simply enables you to create a dog's breakfast more quickly than you could have done it by hand.

The Autocreate function features a set of templates from which you can choose, and then allocate your text and graphics to a pre-determined design. To see how it works, refer to the 'Creating a newsletter...' box above.

There are clearly restrictions with the Autocreate process, in that your material needs to be suitable for use in the template chosen. For example, if you look at the eight screenshots you'll see that the graphic started life with different proportions to the space that was available in the template. In the finished version, its width has therefore been stretched to fit.

We could have gone further into the dialogue box nests and asked for the graphic's original proportions to be kept intact, but that would have left it floating in space, so either way you would need to cure one problem or another in tidying up. And the stories chosen for this example are only just long enough for their purpose. Had they been much shorter,

the software would have needed to set them in a larger type size and with more leading than would look sensible.

However, the result of this experiment would probably be considered OK for a small newsletter, and could've been created by someone who had never attempted a page layout in their life. Granted, half-an-hour with the manual or help system, and that same person could learn how to re-scale the graphic to something closer to its proper proportions, and put in a new headline to better fill the space this would create. All in all, this is at least a small triumph for the software.

An extensive on-line help system does much to make up for the fact that the manual has been cut back by 220 pages to just 80 pages, although at some points the pruning has gone too far. For example, there should be a line in the tutorial telling you to set a 0.25-inch standoff when performing an Actual Shape text wrap on a graphic. Otherwise, though, the documentation is clear and helpful.

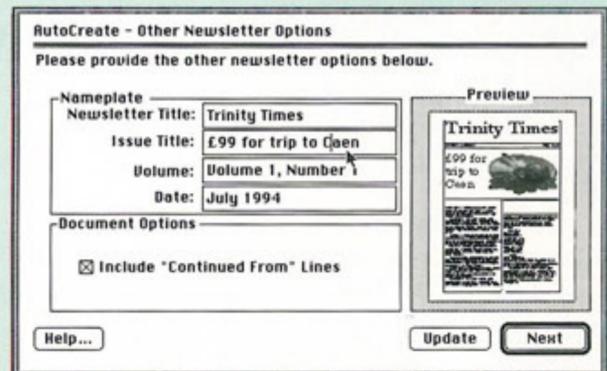
The fact that we've picked on one or two points in this program that'd put off the professional DTPer says much for the quality of the rest of the package. There are many things you can do at least fairly well with this software that would be tricky in a *Works* package.

If low-cost, domestic (or even small business) desktop publishing is your aim, then *HomePublisher* may be what you're after. It's capable, flexible and easy-to-use - and your chances of finding anything that's better value for money are pretty slim! *Martyn Lester*

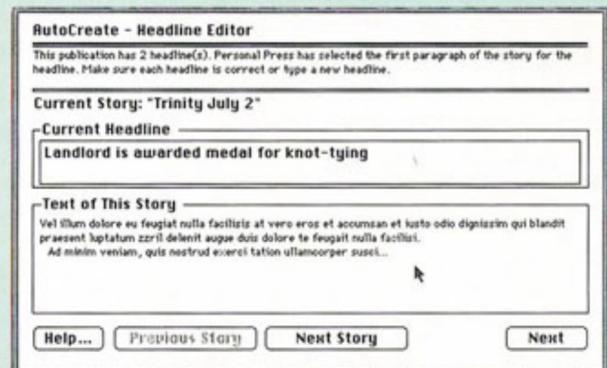
## HOMEPUBLISHER

Price: £69.95.  
Requires: 2Mb of RAM; System 6.0.3 (with Finder 6.1) or later, and a hard drive.  
For more details contact Iona Software on 081 241 8925.

<b>Features</b> Only the finer points are missing.	<b>80%</b>
<b>Ease of use</b> Very friendly indeed.	<b>90%</b>
<b>Documentation</b> Great on-line help, but thin manual.	<b>80%</b>
<b>Value for money</b> We have to leave room to manoeuvre!	<b>98%</b>
<b>MACFORMAT RATING</b>	<b>92%</b>



**6** We've placed mock stories in both the boxes, and a scan of a pub sign in the graphics object. Now we're prompted to add other details. (In case you're wondering, 'Trinity' is the name of the MACFORMAT team's local pub.)



**7** Next, *HomePublisher* asks you to attach headlines to your news pieces. It shows you the start of your story to make sure you know what you're writing about. If you decide not to write a headline, however, it will bump up the size of the first paragraph's text instead.



**8** Once you're happy, the package resizes all the items you have either selected or typed in until they fit the template. The document produced is fully editable and, in this case, you could re-shape the graphic before printing.

# The Write stuff!

**MacWrite Pro has come of age! Boasting a dreamy interface and full support for System 7 Pro, could this be the package to depose Word?**

In the history of the Mac, there are certain packages that stand out as being special. Titles like *PageMaker*, *Photoshop* and *Freehand* all set standards in their field, and if you were to prepare a list, no doubt *MacWrite* would feature on it somewhere, too.

Released shortly after the dawn of time, *MacWrite* has amassed a sizeable following over the years. After a number of mutations, the biggest improvement came with the release of *MacWrite Pro*, and here, a little over a year later, we find Claris rolling out the guns yet again. *MacWrite Pro 1.5* is on the market, but can it hope to compete against the likes of *Word* and *WordPerfect*? Read on...

*MacWrite's* main attraction has always been its interface, and this tradition lives on into the latest version. From the moment the application is sparked into life, it feels very comfortable and uncluttered. At the top of each document window you find the statutory text formatting controls and the ruler, but everything else is tucked safely up in the menu bar, or accessed through palettes.

Beyond basic editing, most operations can be handled via these 'floating' palettes. Text styling is an ideal example. It's often inconvenient to go through a dozen menus to tweak the size, style or colour of text, and with the text palette on screen, it's not necessary – it's all available instantly. Style tags are similarly sophisticated – it's far easier to click on the name of a tag than to remember a cryptic keyboard shortcut.

With the 'tool' palette displayed on screen, *MacWrite Pro* takes on its desktop publishing

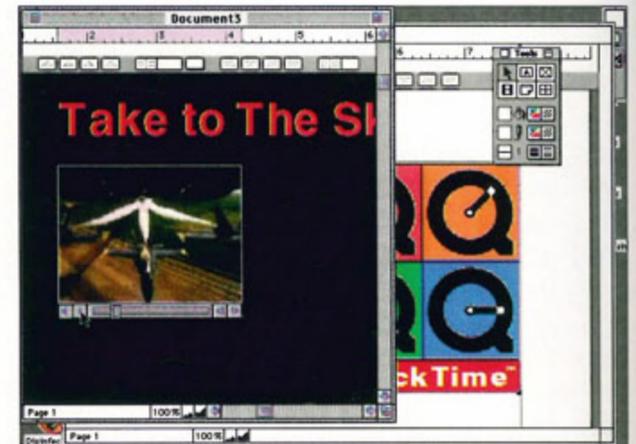
persona. Graphics are no longer held as part of the text, but become frames in their own right and, as such, can be moved freely around the document. What's more, text, tables and even *QuickTime* movies can be treated in exactly the same way. It's no real replacement for a desktop publisher, but at the same time it does provide enough power to deal with relatively complex layouts.

From a writer's point of view, most of the essentials can be found tucked away somewhere in the program. There's a spell-checker, which contains a shade over 100,000 words, and a very well-endowed thesaurus. One particularly

Released shortly after the dawn of time, *MacWrite* has amassed a sizeable following over the years.

nice touch is the way *MacWrite Pro* enables you to mark text for spell-checking in a particular language; play your cards right and multi-lingual documents can be parsed in one smooth sweep. Slightly less thoughtful is the lack of a keyboard shortcut for the word counter – slow it may be, but surely that's no reason to try and hide it! The manual does a very good job of explaining all of these features and, as if that wasn't enough, an on-line help system is also on hand to clear up any queries.

Seasoned users will no doubt be aware of most of the ups and downs of *MacWrite* life, but the good news is that version 1.5 also brings

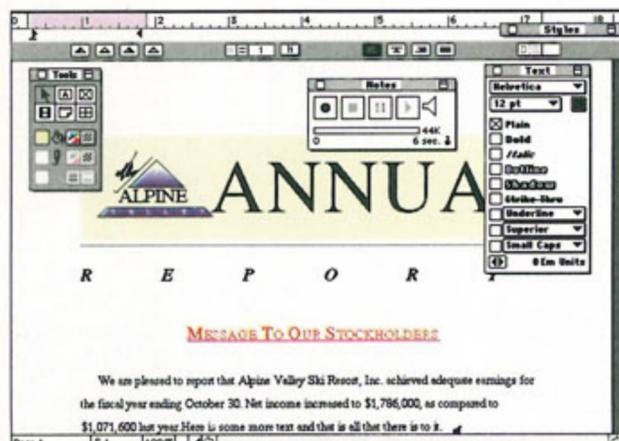


*QuickTime* movies can be positioned within documents and replayed at the touch of a button – now ain't that useful?

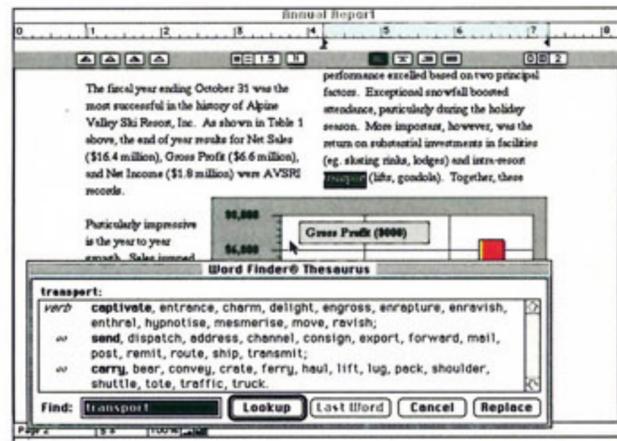
with it several completely new features. As a division of Apple, Claris has clearly tried hard to keep up with the latest System enhancements, and perhaps the most important addition is support for *PowerTalk*. With the help of System 7 Pro, a 'mailer' can be added to any document and the whole shebang can be bundled across a network in the blink of an eye. In effect, the system acts like e-mail, except that you can only send and receive documents from people hooked into your local network.

*AppleScript* provides much needed macros and also goes further in enabling you to automate very complex tasks – even across different applications! However, while *AppleScript* is more powerful than most macro systems, it's also far more complicated. You really need to have some programming experience to make the most of it, although the supplied examples do give you a good starting point. And let us not forget good old *QuickTime*. At last it's possible to incorporate movies into your work and, who knows, given time somebody might even work out a reason why you'd need to do so!

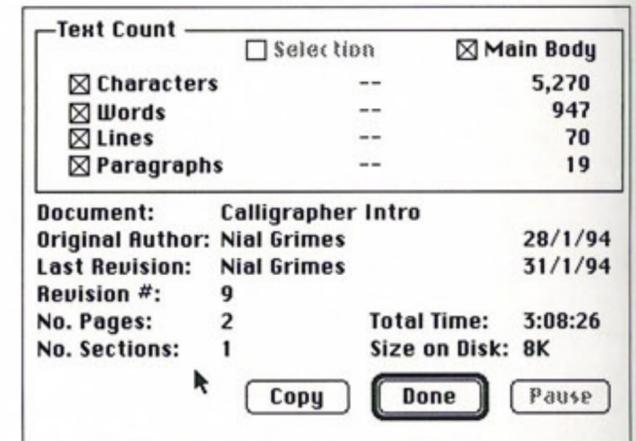
The ability to generate a table of contents will no doubt be of more general interest. This



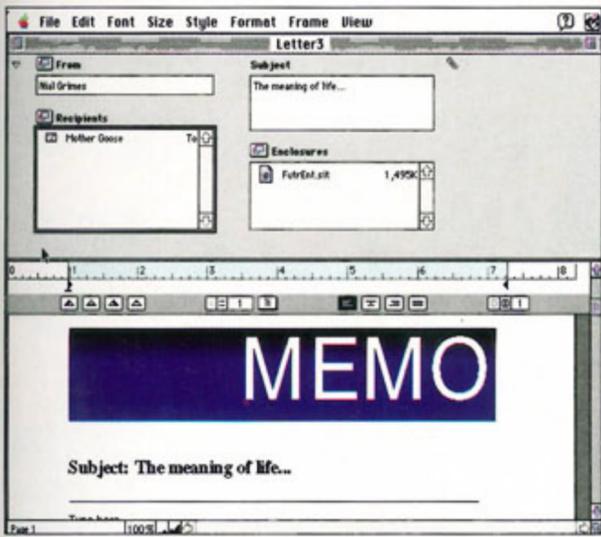
If the screen's too cluttered with palettes, each can be reduced to a title bar and tucked into the document ruler.



A comprehensive spell-checker and thesaurus can be instantly summoned by using a keyboard shortcut.



The document statistics dialogue box covers everything, but it eats time on slower Macs and lacks a keyboard shortcut.



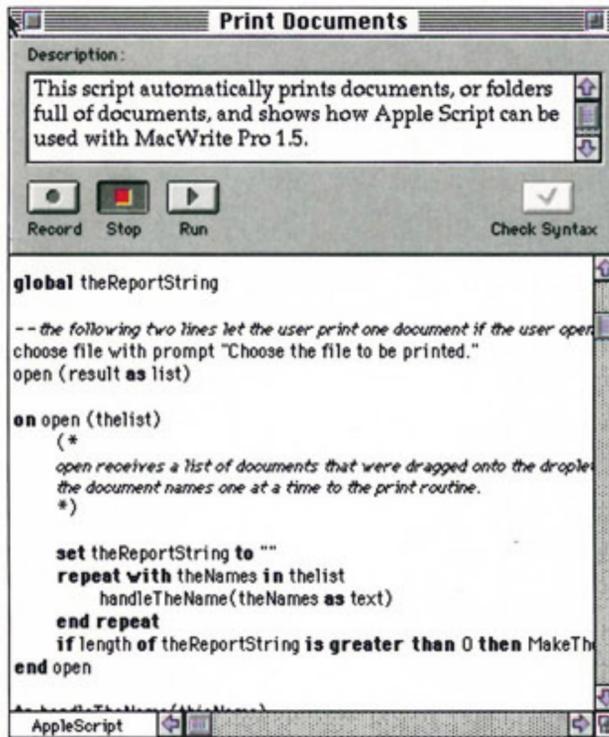
With PowerTalk, you can send messages and document files (as enclosures) from within the MacWrite Pro application.

is linked in very closely with style tagging and it couldn't be easier to use. Just mark the headings in your text and leave the rest to MacWrite Pro. It all works predictably well, although you must be sure to recreate the table if you do make any changes to the text - it doesn't happen automatically!

Sitting shyly behind these rather substantial improvements are a few tweaks and bug fixes. For a start, the ridiculous limit of 100 cells per

*From the moment the application is sparked into life, it feels very comfortable and uncluttered.*

table has been improved, and now page space usually runs out before cell 'rationing' begins to bite. As is normal with any new software release, a few minor bugs have managed to sneak in at the same time. There's nothing especially life-threatening about these new bugs, but redraws can be a bit erratic when it comes to

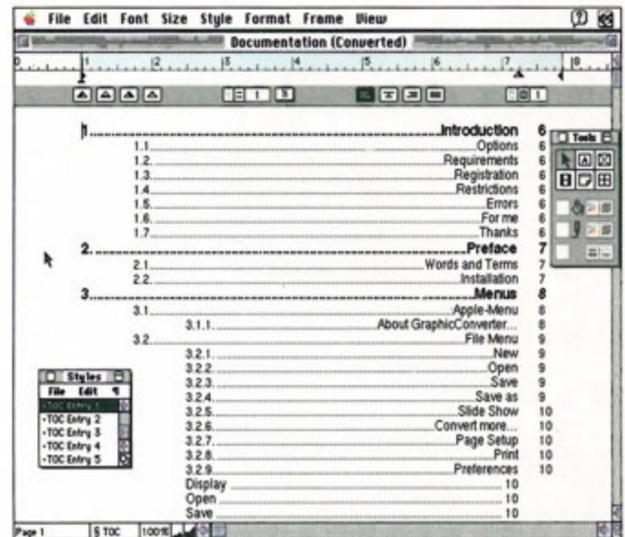


AppleScript support makes up for the lack of macros. It may be more complex to use, but it's infinitely more powerful.

QuickTime movie frames. But then considering the somewhat redundant nature of the QuickTime feature, this is hardly a major flaw.

It's easy to compare word processors feature for feature, and dismiss MacWrite Pro without a second thought - don't! It may lack the brute force of Word but, at the end of the day, very few people are likely to need the bells and whistles that MacWrite lacks. As a relatively compact application, it runs well on a PowerBook and speed is unlikely to be a problem unless you are dealing with large tables or feel the urge to word count every few seconds.

MacWrite has most certainly come of age. It boldly goes where quite a few people have been before, but if you can live without constant goading from a grammar-checker, consider it recommended. *Niall Grimes*



MacWrite Pro can automate the process of creating a table of contents, providing you use the right paragraph styles.

## MACWRITE PRO 1.5

Price: £205.63.

Requires: any Mac running System 6.0.5 or later. The 'mailer' feature requires System 7 Pro.

For more details about the full package contact Frontline Distribution on 0256 20534. For upgrade details contact Claris on 0800 929005.

### Features

Falls short of Word, but competent in most areas.

76%

### Ease of use

Soft, squidgy and thoroughly adorable.

92%

### Documentation

Clear and concise, with a comprehensive index.

90%

### Value for money

At around £160 on the streets, it's well worth the money.

80%

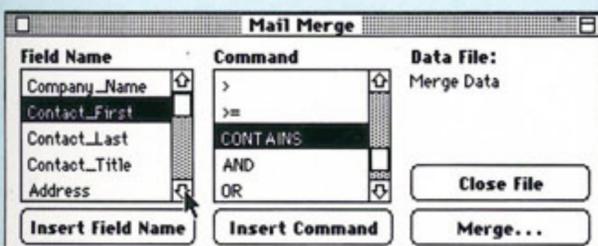
### MACFORMAT RATING

84%

## CLEARING THE JUNK FROM JUNK-MAIL

Most people tend to think that mail merge is only useful for pestering thousands of innocent householders with an avalanche of junk-mail - but this just isn't true! There are literally dozens of bona fide business situations where an individually addressed, made-to-measure letter is needed, and most of them can be automated with the help of a decent word processor.

Once again, with characteristic amicability, MacWrite Pro pushes simplicity to the fore when dealing with mail merge. A data file is prepared by typing in field names and then simply entering tab-separated data underneath. There's no direct support for data-



Most mail merging is mouse-controlled. Data files are easy to set up, or you could choose to import FileMaker Pro files.

base files, but it does manage to handle FileMaker's 'merge' format.

When you are actually ready to drag the data into a document, the merge palette itself comes into play. The fields are automatically listed here, and new conditions can be added by simply double-clicking on a name. For example, you could export your customer database from FileMaker and print a stern letter based on the 'overdue payment' field. (Hope my bank manager isn't reading this.)

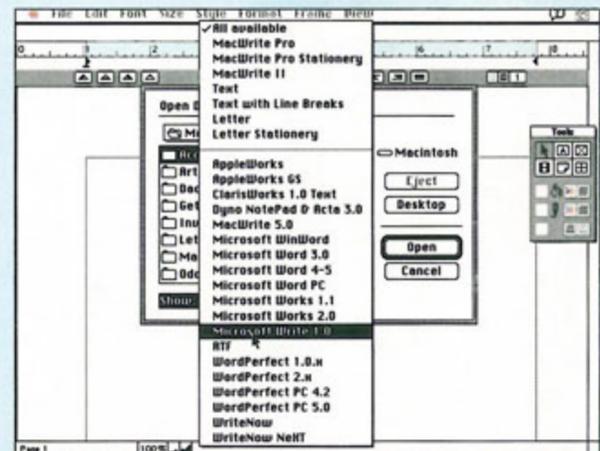
### Extended Play

One of the biggest headaches when it comes using an 'alternative' word processor is compatibility. Home users are unlikely to face much trouble, but if you find yourself buried in an office full of Word users, it can pose more of a problem.

MacWrite Pro navigates its way around this sticky situation by using the Claris XTND system. Through these translators it is possible to import and export text in a huge variety of formats, ranging from WordPerfect PC to good old RTF. Most of these dialects

are picked up automatically and if you are fortunate enough to own AppleScript, bulk conversions are a piece of cake.

What's more, the XTND translators also work through PowerTalk, enabling you to e-mail your documents in Word format, for example. In short, you should be able to get basic formatting across to almost any other package on the PC or Macintosh.



MacWrite can load/save almost any text format, and similar flexibility is offered when sending files via PowerTalk.

# The Multimedia Workshop

At last, a multimedia package for the budget-conscious. But does it really deliver?

Choosing the right software to seamlessly mix words, graphics, sounds, speech, photos and live video in your presentations is no problem if you have a spare few hundred quid. But if you're budget-conscious, or cautious about learning the skills involved, the absence of anything of quality under £100 should raise a few perplexed eyebrows.

After all, these days it's not too difficult to develop multimedia software. All the tools are in place, the hardware can easily handle the different media and market demand is growing rapidly. So why is it so expensive?

This is a question Ablac appears to have given due consideration before it launched *The Multimedia Workshop*. For only £59.95, this set of three software tools claims to deliver professional quality at consumer prices, bringing powerful yet easy-to-use features to the desktops of students and businessmen alike. But while the package targets 'Ages 10 to Adult' as the range of potential purchasers, don't assume *The Multimedia Workshop* is kids' stuff.

The three suites of tools on offer here are the Writing, Painting and Video Workshops. Each enables you to easily transfer materials to and from any other module and, indeed, a wide range of third party applications. Moreover, the package includes an on-line program overview, an off-line tutorial, video special effects and text-to-speech synthesis to make editing documents and video storyboards easier.

## The Writing Workshop

The Writing Workshop module provides all the tools you need to create documents designed for professional printing. To this end, it features a range of desktop publishing tools with which

you can modify a library of 31 supplied document templates. So, after selecting a template to suit your intended invitation, newsletter, calendar or whatever, it's simply a question of adding your text, graphics and photos and following the suggested guidelines for styling and appearance. You can override the template option if you wish, though, and create your own preset documents, but I found the supplied ones sufficiently comprehensive.

For a DTP suite, Writing Workshop is surprisingly flexible when it comes to layout and graphics handling. Multi-column documents with control over fonts, styles, line-spacing, margins, alignment and borders are all there. Likewise, graphic elements can be precisely po-

*Think of the package as a video sequencer with a DTP program and paint package thrown in...*

sitioned, resized, rotated, flipped and cropped with ease before being checked with the **Preview** option to view the edited document in its full-screen entirety. With a spell-checker and a thesaurus thrown in for good measure, the Writing Workshop is good value – particularly when you consider its text-to-speech facility. This enables you to hear your documents read back to you by a voice that sounds peculiarly alien, but can nevertheless be trained to pronounce specific words correctly.

While many of us may have access to clip art and scanned photographs, these won't always suffice for published documents and video presentations. So the inclusion of Paint Workshop is handy because it enables you to customise a photo, create backgrounds, and alter existing clip art. Along with a good range of pens and

brushes, the painting tools include fine control over patterns, text handling, and special effects. You can treat graphic creations or modifications with filters to invert, blur, sharpen and rotate their contents. What might prove most useful for artistic endeavours, though, is that you can modify the transparency of each graphic.

## Moving pictures

But multimedia usually means more than text, sound and graphics – however well they're presented. The missing element is moving video and in its Video Workshop suite, *The Multimedia Workshop* succeeds admirably in providing a collection of useful video utilities that can be used to create and edit *QuickTime* movies.

The process is based on a concept of Scenes – individual page documents containing a mix of graphics, movies, texts and sounds – which can be linked together in a video sequencer to create a movie. In this respect, Video Workshop is perhaps the most powerful of the three suites, since many of its features combine those found in the other two. It is therefore possible to style text, create backgrounds and import pictures into a Scene just as easily as in the Writing and Paint Workshops. But in this case, it's just as easy to create or import sounds and import *QuickTime* video clips into the proceedings. You only need to click on the microphone icon to create your own sounds by either speaking directly into it or hooking it up to a hi-fi system.

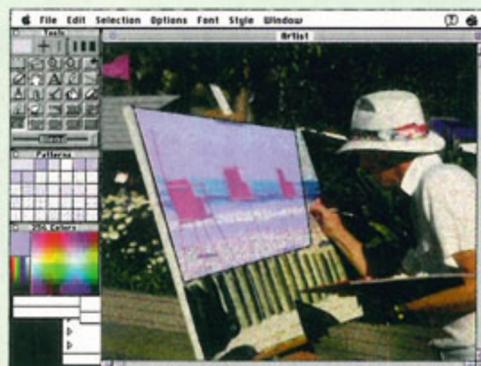
Once you've created several Scenes, the next step is to align and edit them together in the Video Sequencer. This involves simply creating a new sequencer document, importing a Scene and placing it on the video and audio track where a thumbnail of its contents appears.

By choosing from a selection of preset transi-

## THE PAINT WORKSHOP



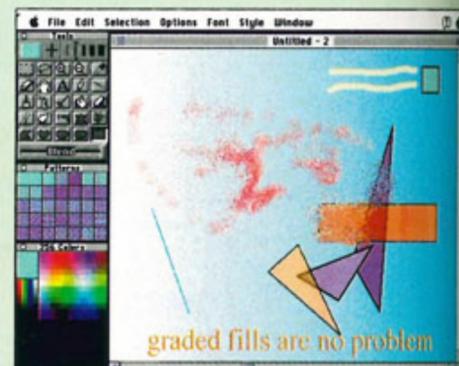
**1** This module enables you to create your own art, modify clip media or manipulate photographic images with a range of tools.



**2** Using a shape tool, you can select an area of the photograph that you want to be treated to a transparency effect.



**3** As you can see, it's easy to build up modified photographic materials that will form the basis of a video presentation.



**4** OK, so it's not the greatest art you've ever seen, but it shows what can be achieved using the Paint Workshop.

## THE WRITING WORKSHOP



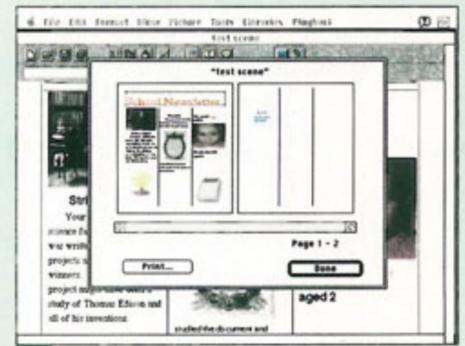
**1** Here we've loaded in a newsletter template – one of 31 preset document styles – which we're going to modify.



**2** Importing a picture is easily achieved by selecting the Libraries menu item and clicking on the desired file.



**3** Once it's in position, you can crop, rotate, and resize it – here we've just pulled it into the grid and added some text.



**4** By selecting **Preview** from the **File** menu, we can get an idea of how the finished document will appear in print.

tions like venetian blind effects, fades and dissolves, you can link together subsequent Scenes placed on other tracks of the sequencer at different points on a time-line. Up to 4,000 Scenes can be sequenced together in this manner – enough for a fairly lengthy movie. Pre-recorded sounds can be added in the same way, anywhere on the sequencer's tracks, where they too appear as thumbnail representations, and by clicking on the Auto Play icon you can view your edited work as you experiment. With precise control over the positioning in time of the various media elements, and the facility to cut, copy and paste Scenes, sounds and transitions, the sequencer is highly versatile yet easy to use.

Once you've assembled a collection of linked Scenes you can save them out as a Workshop movie for subsequent replay as full-screen presentations. But it's at this juncture that the only serious omission to *The Multimedia Workshop's* features appears. Because while the ends to which the package can be put are largely dependent on your own imagination, it would appear ideally suited to presentation work. So it's a shame then that there's no facility to save your productions as stand-alone files, which will run irrespective of whether you have the host application.

Alternatively, it would be handy if you could save movies in *QuickTime* format, but, alas, this isn't possible either. So for the moment, the only way you can view *The Multimedia Workshop* productions is from within *The Multimedia Workshop* itself. A playback only mini-application would have been a good inclusion, but

users requiring wider distribution will just have to transfer their movies to video tape.

But having pointed out the application's only serious omission, it's perhaps fair to say that *The Multimedia Workshop* more than makes up for this with its ease of use. Since every function can be implemented with just a click on an icon, this is one package where not even the slightest knowledge of anything as arcane as programming is required. The entire setup is a point, click and drag affair with an easy means of continually reviewing and modifying your work in progress. This means it's ideally suited to younger Mac users.

### Value for money?

What I like most about the working environment is that you can open files created in any of the three Workshops from within any other – the application just switches to give you all the relevant editing tools for the type of media you've selected.

If you have a CD-ROM drive, make sure you buy the CD version (selling for the same price as the disk version), because this contains over 200 photographs, 300 items of clip art, 75 *QuickTime* movies, and 200 sound effect and music clips. In the disk version, only samples of this free clip media are included.

It's hard to fault *The Multimedia Workshop*, given what you get for your money. With the spell-checker and thesaurus, the Writing Workshop gives many a word processor a run for its money; the Painting Workshop is as good as a

low-cost stand-alone paint package and the Video Workshop has all the functionality of programs costing three times the price. Indeed, it's best to think of the package as a video sequencer with a DTP program and a paint package thrown in for good measure.

With its excellent range of tutorial examples, clip media collection and fun features like text-to-speech conversion, *The Multimedia Workshop* is dead easy to use and can yield surprisingly powerful results.

*Andy Storer*

## THE MULTIMEDIA WORKSHOP

Price £59.95.  
Requires: an LCII, Performa, Quadra or PowerBook running System 7, with at least 2Mb of RAM.  
For more details contact Ablac Learning Works on 0626 332233.

**Features** Great DTP, paint and video sequencing tools that would be worth buying separately. **94%**

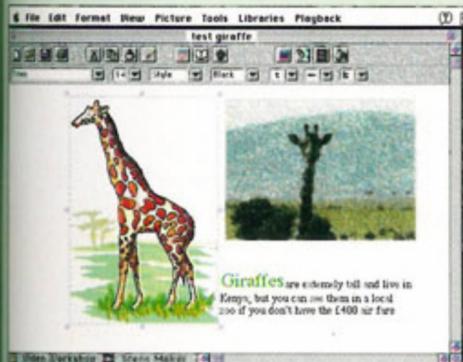
**Ease of use** Multimedia production doesn't come any easier – just point, click and drag. **90%**

**Documentation** A plain-sailing read throughout. **90%**

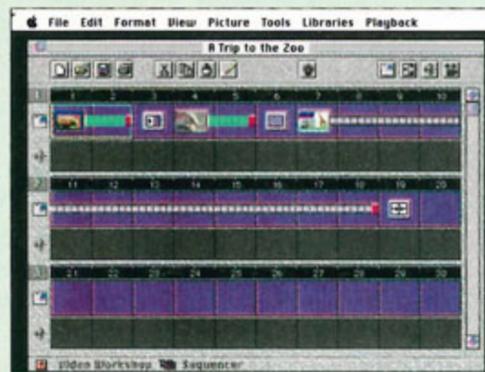
**Value for money** This range of features just doesn't come any cheaper. **98%**

**MACFORMAT RATING** **93%**

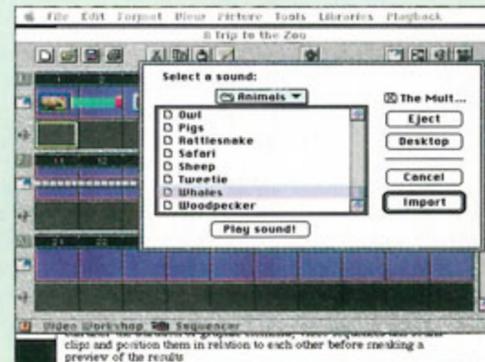
## THE VIDEO WORKSHOP



**1** From the initial construction screen you can combine text, graphics and *QuickTime* videos to build a Scene.



**2** Once we've designed a few Scenes, we're ready to pull them together in the Video Sequencer, which is shown here.



**3** Adding sound involves choosing Sound from the Libraries menu and importing the chosen sample to a location on the audio track.



**4** It's easy to preview your results before returning to the Sequencer for fine-tuning. The presentation uses the entire screen.

# Musical desktops

With all the Mac musical kit available, it can be daunting selecting the right set-up, but now you can opt for one of these all-in-one solutions.

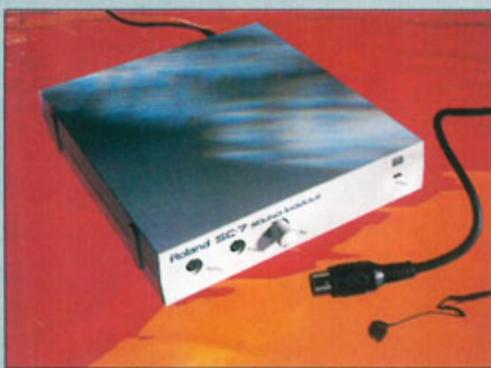
## THE CONTENDERS...



Korg's Audio Gallery is based on the AG-10 expander. It has a slightly greater polyphony than the other units, but only single reverb and chorus effects – you can adjust their depths for each MIDI channel, though.



The Yamaha Hello! Music! System is based around the CBX-T3, which is essentially a vertical-standing TG100. With 192 sounds, ten drum sets, six reverb and two delay effects, this is a fairly impressive bit of kit.



The Roland Desktop Music System is based around the SC-7: a GM unit that includes 128 sounds and a great range of digital effects.

**WIN**  
A YAMAHA 'HELLO MUSIC' PACKAGE –  
SEE PAGE  
114

To go beyond the Mac's internal sounds you need a MIDI interface, a synth, some cables and suitable music software. But connecting everything to your Mac and deciding which music software to buy can be a little daunting for the beginner. The ideal solution is a bundle that contains everything you need to get started in music – and that's exactly what three leading musical instrument manufacturers have produced.

The three packs are Yamaha's Hello! Music!, Korg's Audio Gallery and Roland's Desktop Music System. These are all, in fact, very similar. Each pack includes a General MIDI (GM) sound module, the necessary cables to connect it to your Mac and some music software.

The first thing to note is that none of the systems come with a keyboard. If you're a beginner who can't play anyway, you might think this doesn't matter greatly, but a keyboard is useful for recording notes on to your Mac, even if you do it slowly.

Without a keyboard you have to enter notes in step-time within the sequencer. This isn't always easy, depending on the software, nor is it particularly fast, so you may have to budget for a keyboard, too. We mentioned some suitable ones last issue (if you missed it, turn to page 112 for details of how you can get hold of it).

Also, none of the bundles include speakers. You can play them through headphones or through most hi-fi systems or ghetto blaster-type units, but that means your Mac must be in the same room, which could cause conflict with the non-musical members of the family!

On a more positive note, all the modules have a To Host interface, which connects to the Mac's modem or printer port. This means you don't have to buy a separate MIDI interface, because you can use the MIDI sockets on the sound module. The module in Roland's pack, however, does not have MIDI Thru or Out sockets, which prevents you transmitting MIDI to other MIDI equipment. You may want to do this as you expand your system.

The two main features of each system you'll want to check out are the sounds and the software, so we'll look at each system in turn.

## Hello! Music! System

This Yamaha package is based around the CBX-T3 expander, which is essentially a TG100 in a vertical-standing case. It has 16 LEDs that show

## HOW THE SOUND MODULES MEASURE UP

	Sounds	Drum kits	Polyphony	Effects	MIDI sockets
Yamaha CBX-T3	192	10	28	6 x reverb, 2 x delay	In, Out, Thru
Roland SC-7	128	6	28	6 x reverb, chorus, delay, pan-delay	In
Korg AG-10	128	4	32	reverb, chorus	In, Out, Thru

## JARGON BUSTERS

**GM:** General MIDI. A standard which specifies that all General MIDI instruments contain a certain set of sounds, so a MIDI file that is played on any General MIDI instrument will always sound roughly the same and a flute part won't sound like a piano.

**GS:** Roland's General Standard, a superset of the GM spec with additional editable parameters.

**Pan:** short for panoramic. The pan position of a sound is where it sits in the stereo image. If it was panned left, for example, the listener would hear it mostly from the left speaker.

**Pan Delay:** a delay effect which causes the echoes of a sound to appear at different places in the stereo image.

**Polyphony:** the number of notes an instrument can play at the same time.

**Real-time:** the process of recording a piece of music into a sequencer by playing it 'live' on a keyboard.

**Sequencer:** a program that records and plays back musical information via the MIDI link between your Mac and an instrument.

**Sound Module:** basically, a synthesiser

without a keyboard. It contains the sound generation part of a synth and is quite compact, ideal for plugging into a computer and playing MIDI files.

**Step-time:** the process of entering notes into a sequencer one at a time. Unlike real-time note entry you can take as long as you need to make sure every note is exactly right.

**Sys Ex:** short for System Exclusive, a special type of MIDI data exclusive to a particular instrument and used for changing and storing the parameters which make up the sounds on that instrument.

when data is being received on the 16 MIDI channels, and it looks pretty impressive flashing away next to your Mac.

There's a mini-jack headphone socket on the front, plus an audio In with its own volume control that enables you to run other equipment through it.

It has 192 sounds, ten drum sets, six reverb and two delay effects. The sounds are produced by AWM (Advanced Wave Memory), Yamaha's custom form of sampling, and grouped into three banks - GM, Disk Orchestra and C/M. Disk Orchestra provides compatibility with one of Yamaha's custom file formats and C/M is essentially Roland's MT-32, which was the 'GM' standard before GM came along.

You get two pieces of software. Steinberg's *Cubase Lite* is a very much cut-down version of the famous *Cubase* sequencer. It has mere 16 tracks (which is probably OK for most beginners), but the only editor is a score editor. This is fine if you can read music, but not much cop if you can't. And even if you can, there's no event list should you want to tweak anything.

The good news is it has the *Cubase Arrange* page, which enables you to create songs simply by dragging patterns around your Mac's screen. There's also an on-screen mixer that's designed for use with GM/GS equipment, which you can

use to set up sounds, volumes, pan positions and so on.

The other program is Steinberg's *Music Box*, a MIDI file player. It can hold up to ten songs and enables you to mess around with various settings, but it's not exactly an inspired piece of programming. You also get some MIDI files with which to experiment.

You can edit 64 of the sounds in the CBX, but not from the front panel. Yamaha will, however, provide a Mac-based editor on request. The company actually commissioned this editor and then made it available as a Public Domain program - which is jolly decent of

Yamaha, but why not bung it in the box with the rest of the stuff?

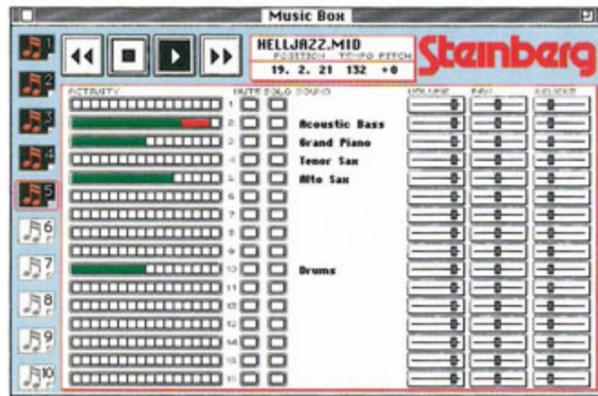
*Cubase Lite*, however, can't handle System Exclusive messages, so you can't save the voice data in the same file as your song.

## Desktop Music System

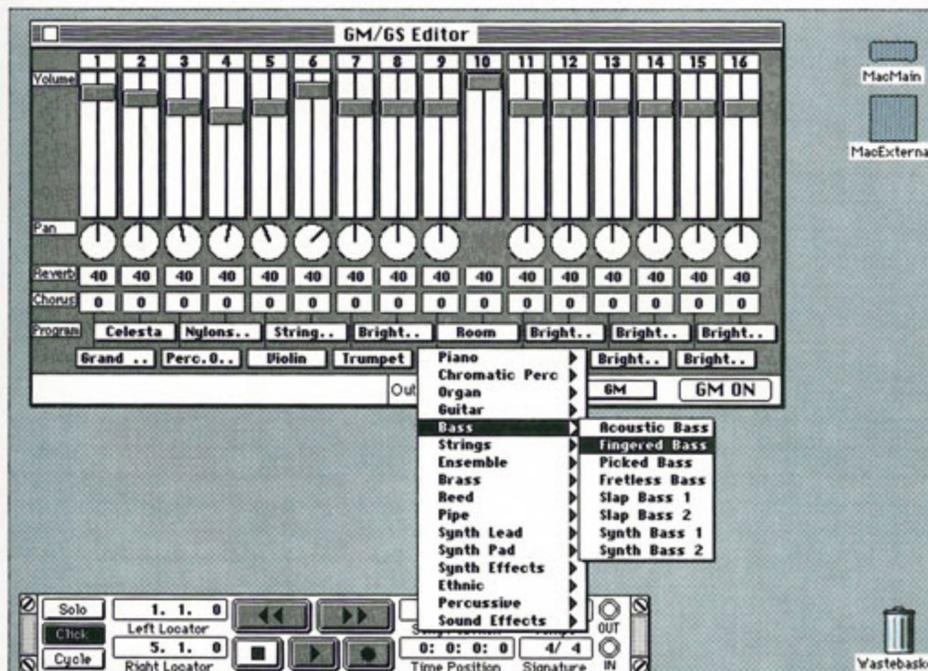
Roland's bundle is based around the SC-7, a GM unit with 128 sounds but none of the GS extras found in Roland's Sound Canvas instruments - although it does have an excellent range of digital effects that, strictly speaking, aren't a GM feature. They include six reverbs, chorus, delay and pan-delay.

There's a volume control, an audio input and a headphone socket on the front, and another audio input on the back with a level control. Like those used on the CBX, the audio Ins enable you to run another sound source through the system.

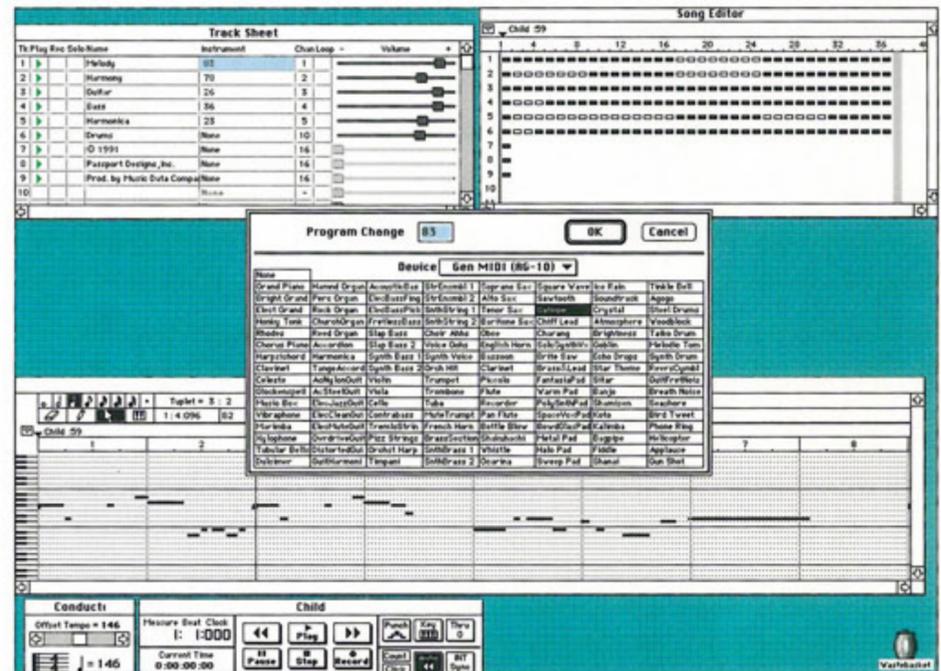
There are three pieces of software included in the Roland package. Passport's *Turbo Trax* is an easy-to-use 64-track sequencer, but recording is linear, so there are no patterns to drag around the screen. It has grid and song editors but no score editor or event list. It supports Sys Ex messages and has a pop-up instrument list, so you can select sounds by



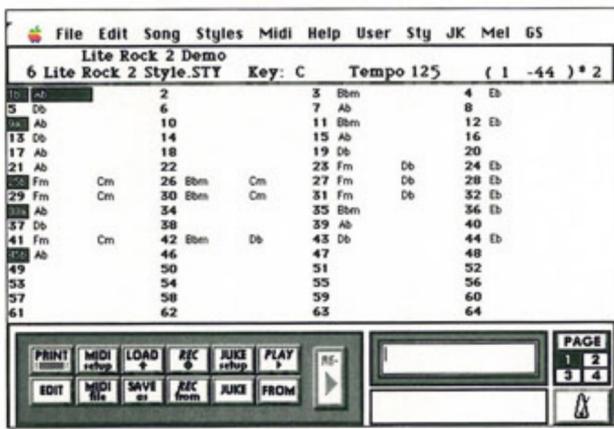
Steinberg's *Music Box* in the Hello! Music! pack is a functional MIDI file player with edit facilities.



Hello! Music! System's *Cubase Lite* includes a General MIDI and General Standard editor that enables you to select instruments for each track and adjust their volume.



The *Trax* sequencer is included in both Korg's Audio Gallery and Roland's Desktop Music. The two versions are pretty much identical, but the Korg version doesn't support Sys Ex.



Band-In-A-Box comes with the Roland package. It can create an automatic backing-track from a chord list.

name rather than by number.

Band-In-A-Box is another very easy-to-use program that generates automatic accompaniments rather like those on a portable keyboard – all you do is enter the chord sequence. It comes with lots of styles and you can also create your own. Arrangements can be saved in MIDI file format and loaded into Trax.

The MIDI File Player is a sophisticated jukebox program with a light show and animation windows. You can create a playlist from loaded songs and there's a mixer so you can balance the instruments. It looks the biz. There is also a collection of QuickTunes to play.

### Audio Gallery

Korg's package is based on the AG-10 expander that can lie down or stand up next to your Mac. It contains the standard 128 General MIDI sounds, courtesy of Korg's AI<sup>2</sup> synthesis system, which is similar to that used in the 05R/W. It has audio In sockets, but no separate volume control. It also has a slightly greater polyphony than the other units, but only single reverb and chorus effects – although you can adjust their depth for each MIDI channel.

The software includes Passport's Trax, but, oddly, it's a slightly earlier version than the one used in Roland's Desktop Music pack, and it doesn't support Sys Ex, which is obviously a bit of a drawback. However, there is also an AG-10 Sound Editor that enables you to twiddle the parameters, in lieu of any front panel knobs. It's a neat bit of kit, and can save sounds as Sys Ex

data in Standard MIDI Files – which, alas, Trax can't handle. Oh dear!

The MIDI File Player jukebox and QuickTune collection is exactly the same as the one provided in the Roland pack.

Other Audio Gallery goodies include a SMF Format convertor, which converts files between Format 0 (all the data on one track) and Format 1 (each MIDI channel on a separate track). There's a MIDI File Translator, for use with Apple File Exchange. This converts MIDI files from other computers to a format Trax can read. (However, if you're serious about reading PC disks, you should invest in Access PC or DOS Mounter.) You also get lots of MIDI files to play.

### Sounds for your pounds

None of the units stand out as having far and away the best sounds. Some of the Korg's AI<sup>2</sup> sounds are really excellent, although others are noticeably weak. Perhaps on balance the SC-7 has the most consistent sounds, but the CBX is snapping very closely at its heels, and it, too, has a few gems which shine and sparkle.

Quite simply, there's not a lot to choose between them, although the CBX with its extra 64 sounds is more versatile. But then again, you can also program the sounds in the Korg...

The software isn't quite cut and dried, either. The Hello! Music! pack may have the least amount of software, but it's the only one with a score editor.

Trax, in the Roland software pack, is inherently more powerful, but lacks an event editor. The jukebox is great, though, and Band-In-A-Box is a terrific little extra.

The Korg pack includes a useful sound editor (although, alas, you can't load new sounds into its version of Trax), a great jukebox cum mixer and some useful utilities.

And then there's the price. Only a week before we went to press, Yamaha and Roland announced price cuts to their packages, and Korg, eager to compete, will probably reduce its too – although we don't know by how much.

If you're after a low-cost, all-in-one starter pack you won't go far wrong with any of these systems, but do weigh the pros and cons of each bundle and try to listen to the modules before buying.

Jan Waugh

### Sequencer editors

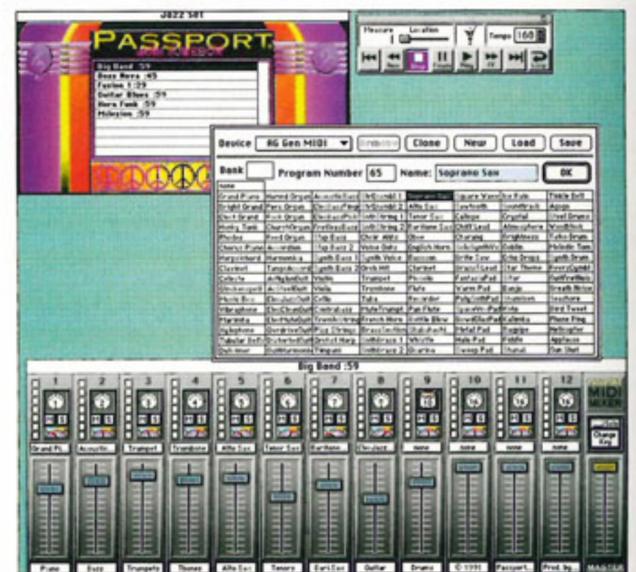
Sequencers show music data in several ways, all much friendlier than the raw list of numbers MIDI uses. Each editor is useful for performing different kinds of operations on the data.

**Event List:** music data is shown in a list, so you can see the precise order in which the events occur. It lists the exact start times and lengths of notes, so you can edit them with great precision.

**Grid Editor:** notes are shown as oblong bars on a grid with a piano keyboard running down the side of the display. The longer the bar, the longer the note, and the keyboard indicates the pitch. It's easy to work with if you don't read music.

**Score Editor:** notes appear on the staff in traditional music notation. This is ideal for users who can read music.

**Song Editor:** this shows a line of oblongs against each track, each representing one bar of music. This makes it easy to cut, copy and paste larger sections of the song.



Passport's MIDI File Player jukebox in both the Korg and Roland packs is colourful and has lots of things to click on.

### HELLO! MUSIC!

Price: £299.  
Requires: 2Mb of RAM (4Mb preferred), System 6.0.7 or later (System 7 preferred).  
For more details call Yamaha-Kemble on 0908 366700.

**Software**  
Scorewriting, plus a great Arrange page. **78%**

**Ease of use**  
Fairly easy to get started. **80%**

**Sound quality**  
An excellent collection, plus 64 programmable sounds. **88%**

**Value for money**  
Versatile hardware and the cheapest of the bunch! **90%**

**MACFORMAT RATING** **84%**

### AUDIO GALLERY

Price: £399.  
Requires: Mac Plus or later with SuperDrive, 2Mb of RAM, hard disk, System 6.0.3 or later.  
For more details contact Korg UK on 081 427 5377.

**Software**  
Custom sound editor, plus several nice extras. **84%**

**Ease of use**  
Little to choose between them. **80%**

**Sound quality**  
Some real gems here. **88%**

**Value for money**  
Currently expensive, but likely to be cheaper by the time you read this. **70%**

**MACFORMAT RATING** **79%**

### DESKTOP MUSIC

Price: £322.  
Requires: Mac Plus or better, 2Mb of RAM, hard disk, System 6.0.2 or later.  
For more details contact Roland (UK) on 0252 816181.

**Software**  
Three strong programs. **85%**

**Ease of use**  
As I said, there's little to choose between them. **80%**

**Sound quality**  
The most consistent set of sounds – but not by much. **89%**

**Value for money**  
The software makes it very good value. **90%**

**MACFORMAT RATING** **86%**

# FUTURE MUSIC

MAKING MUSIC WITH MODERN TECHNOLOGY

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listening

Dual-format disc  
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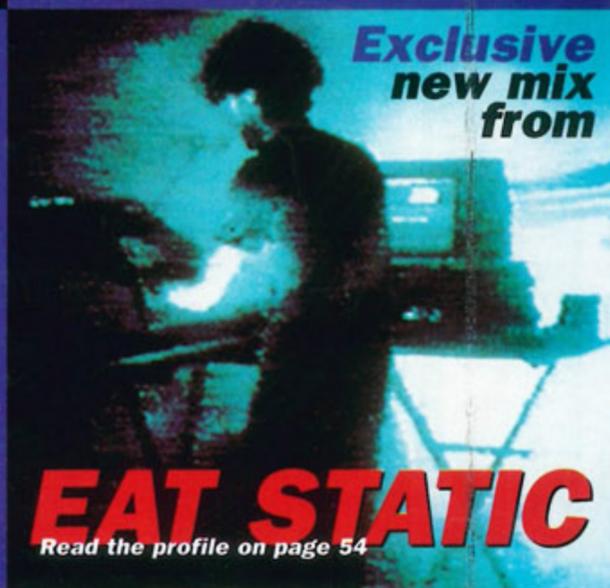
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# Snapshot up!

**N**ot so long ago, getting an image on to your Mac meant scanning it in. Then along came the first still-image digitisers, also known as digital cameras. The only problem was, they weren't exactly cheap: JVC did one for £5,750, Kodak's cost about the same, and Hasselblad's effort set you back a cool £26,500. However, Apple's new QuickTake 100, at an RRP of just on £600, promised to be a (relatively) cheap and cheerful alternative, so we asked the photographic experts in the Future Publishing Photo Studio to put it through its paces.

The QuickTake 100 camera uses no film; instead, it can capture images in 24-bit colour and store them in a built-in EPROM memory chip, which can retain them for up to a year – even if the batteries run dry. How many images it can contain depends on the resolution: up to 32 images at a resolution of 320 x 240 pixels, or eight at 640 x 480 (Apple calls this 'high resolution'; it's actually the same resolution as Apple's 14-inch monitor).

The lens and viewfinder have a sliding protective cover, as do the serial port and the connection to the optional AC adaptor at the side. The camera comes with three rechargeable NiCad batteries and a charger, although it can also use three AA alkalines. The controls are adjacent to the LCD display on the back of the camera, near the eyepiece. One large rubberised button turns the flash from auto-on to full-flash to off, another switches resolution between 'normal' and 'high', and a third activates a self-timer. A smaller button erases all the images stored in the camera, but this one is helpfully inset to prevent accidents and has to be operated with a pen-point or similar pointed object.

The lens has apertures from f2.8 to f16, exposures are set automatically, and the shutter speeds are computer controlled from one-30th of a second to one-175th. (This seems to be pretty typical for electronic imaging cameras, but by comparison, you'd expect any cheap automatic camera to give you a range from one-quarter of a second to one-500th.) The lens is of the fixed focus type, with a range of four feet to infinity – Apple claims it is the equivalent of a 'standard' 50mm lens on a 35mm camera. In short, as a camera, the QuickTake's nothing fancy: a budget compact 35mm camera from Boots would offer a similar level of features. However, the camera's simplicity is a plus for most purposes, because it enables virtually anyone to go out and take useable

**Apple's QuickTake 100 digital camera seems to promise a simple, fairly affordable means of getting images straight on to your Mac, but can it deliver?**



At a recommended retail price of £600, Apple's QuickTake 100 promises to be a relatively affordable digital camera.

pictures.

After you've handled the QuickTake for a while, you find yourself wishing for a better grip. The viewfinder window is small and it requires more careful positioning of the eye than most cameras. The viewfinder has no connec-

tion to the lens or metering system, and is only reasonably accurate. There's a slight, distracting delay between pushing the shutter release and the shutter actually firing, and its design makes it easy to misfire.

Images were consistently under-exposed, with a green bias. Only on full flash or in situations where the meter would be expected to over-expose were the images exposed correctly. To be fair, we tested a pre-production model and Apple assures us that the problem has been corrected.

Things get more interesting once you hook the camera up to your Mac, using the serial cable supplied. Software is included that enables you to view all the images in the camera, either as thumbnails or in larger sizes, and to copy images on to your hard disk. You can even operate the camera entirely from your Mac, using an on-screen display of the control panel. The program enables you to rotate, scale and crop images; cut, copy and paste them into other applications; transform your pictures to

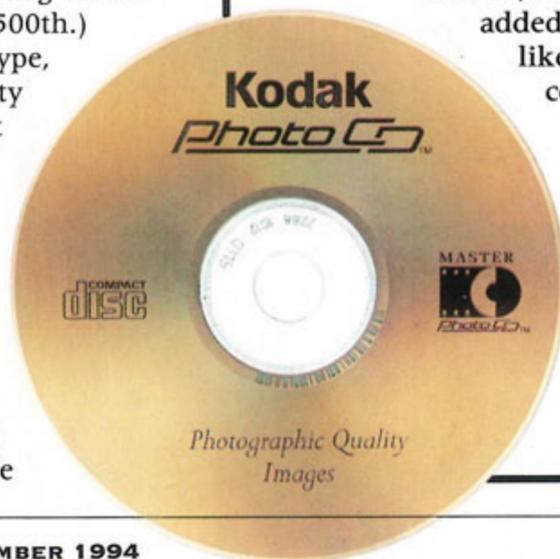
## COLOUR SHOTS ON CD

If you need photos in digital form, consider Kodak's PhotoCD. You take your normal 35mm film to a processing service (Boots, a high street camera shop or a professional photo lab), and ask for any or all of your shots to be put on CD. The CDs are multi-session, so more images can be added later, as often as you like, up to about 100 colour pics per CD.

To read the images, you need a multi-session CD-ROM drive – such as Apple's CD300 or Power-CD portable, among others. Kodak itself produces a range of

software for organising, accessing and manipulating PhotoCD images (see MACFORMAT 5 for details or contact Computers Unlimited on 081 200 8282 for more info).

So how does the quality compare? PhotoCD offers different resolutions for different purposes, right up to a sixth 'professional' format of 4,000 x 6,000 pixels – about 4,400 lines per inch. (This is available from photo labs using Kodak's new PCD4045 scanner, which can also scan 5 x 4 transparencies. There are about 20 centres around the country with such facilities, and these also offer extras, like colour correction – at a price.) Even the 'consumer' format below this (2,200ppi) gives you a perfectly usable 10.5 x 7 inch image at a magazine-quality 150 lines per inch, or 5 x 7.5 inches at 200 lpi. But, of course, you have to wait for the disc to come back from the processing lab...





Demonstrating the quality of QuickTake images is tricky – so much depends on our printing processes...



However, these pictures showcase typical difficulties: skin tones, coloured stripes and high-contrast textures...



And you can always load QuickTake images into your image-editing program to compensate for any shortcomings.

16-bit, 8-bit or 1-bit images to save disk space; and save them out in PICT or TIFF formats, which means they are fully editable in your usual art package and can be imported into your documents like any other graphics.

OK, it's fun to view or print a picture you've just taken, but if that's all you wanted, you'd get a Polaroid. The problem really is the low resolution of QuickTake pictures. Because Mac monitors only have a resolution of around 72 pixels per inch, the images are fine for on-screen viewing and applications such as multimedia – providing you don't want to display the QuickTake's 'high' resolution images in a window any wider than nine inches. The images would also be passable for rough positionals in DTP or graphics work, and adequate for things like ID shots in a small office, real estate pics or urgent 'on-location' pictures. However, the minimum focus of four feet eliminates close portraits and small product shots from the repertoire.

You can have lots of fun chopping up QuickTake images to create collages in your image editing or paint program, but while the QuickTake seems like a bargain at its street price of just over £500 when compared to high-end digital cameras, this is still a lot to pay if all you want to do is mess about with some clip art. Considering what you can get in the way of 35mm camera equipment for £500–£600, the recent price cuts made by some of the QuickTake's competitors, and the decreasing cost of alternatives like scanning and PhotoCD, anyone serious about photography will go elsewhere. *Rich Buettner*

## QUICKTAKE 100

Price: £609.85 (but shop around!).  
The QuickTake software requires: an LC or better and 10Mb of available hard disk space.  
For more details contact Apple on 0800 127753.

### Features

The equivalent of a budget 35mm camera with few options.

65%

### Ease of use

Just point and shoot. However, the design of the shutter release makes it easy to misfire.

79%

### Value for money

Provides better images than most 'cheap' digital cameras, but they're still of limited use.

56%

### MACFORMAT RATING

64%

## THE ALTERNATIVES...

The two main alternatives to the QuickTake are the Logitech FotoMan Plus and the Canon Ion Still Video RC260. The FotoMan was the first digital camera for the computer market. The current version, the FotoMan Plus, has been improved, but it's still just a grey-scale camera, so you can only work in 256 shades of grey. The camera operates in a similar manner to the QuickTake and holds 32 images in its internal memory. It loads images to your Mac via a serial cable and comes bundled with Aldus's *Digital Darkroom* software.

The Canon Ion RC260, and its more expensive big brother the RC560, are the latest versions of the still video cum frame grabber approach to digital imaging. These two cameras offer more features, versatility and accessories, while producing an image comparable to that of the QuickTake. They were considerably more expensive than the QuickTake or FotoMan Plus, but Canon has recently cut the price of the RC260 to under

£600, making it a very strong contender. It stores up to 50 images on Ion floppy disks.

If money is no object, take a look at the new Kodak DCS 420 – essentially this is a Nikon N90 camera body with an added electronic back that looks a bit like a very big motor-drive. The DCS 420 offers 1,524 x 1,012 pixel resolution and 24-bit colour, and can capture a 'burst' of five images in 2.25 seconds. It stores up to 75 images on a removable PCMCIA memory card (like the one used in the Newton Message Pad), and comes with a battery pack that is good for over 1,000 images on a single charge. It even boasts a built-in microphone so you can record notes or captions (before or after taking the shot), which you can then play back through the Mac's speakers.

All this will set you back £9,634, including a *Photoshop* plug-in for reading the images but not a lens (you just add your own!). For more details, contact John Blishen on 081 969 0071.

Image system	Resolution at about 1.6-inches wide*	Street price	Advantages
Apple QuickTake 100	400ppi	Approx £535	Quick and easy
Canon Ion RC260 Still Video Camera	470ppi	Approx £575	Lots of camera features, stores images on floppies, shows images on TV as well as computer
Logitech FotoMan Plus	310ppi	Approx £590	Easy to use; comes with <i>Digital Darkroom</i>
Kodak PhotoCD	(5 resolutions) 1 170ppi 2 240ppi 3 460ppi 4 920ppi 5 2,200ppi	Approx 50–60p per image (consumer quality) or up to £3–£10 per scan (commercial quality)	High-quality images, easy storage of many images
Microtek 35T slide scanner	1,828dpi	Approx £1,300	Unlimited high-quality 35mm transparency scans
Epson Scanmaker II	Up to 1,200dpi	Approx £830 (with transparency adaptor £1,400)	Unlimited scans of print material, different size slides and negatives with adaptor; includes <i>Photoshop LE</i>
Bureau scans	professional quality	From approx £2	Trained operators give the best results

notes: ppi = pixels per inch

dpi = dots per inch

\*Resolution figure is for an image approximately the same size as a 35mm original

# THE HACKER CRACKDOWN

## *Law and Disorder on the Electronic Frontier*

by  
*Bruce Sterling*

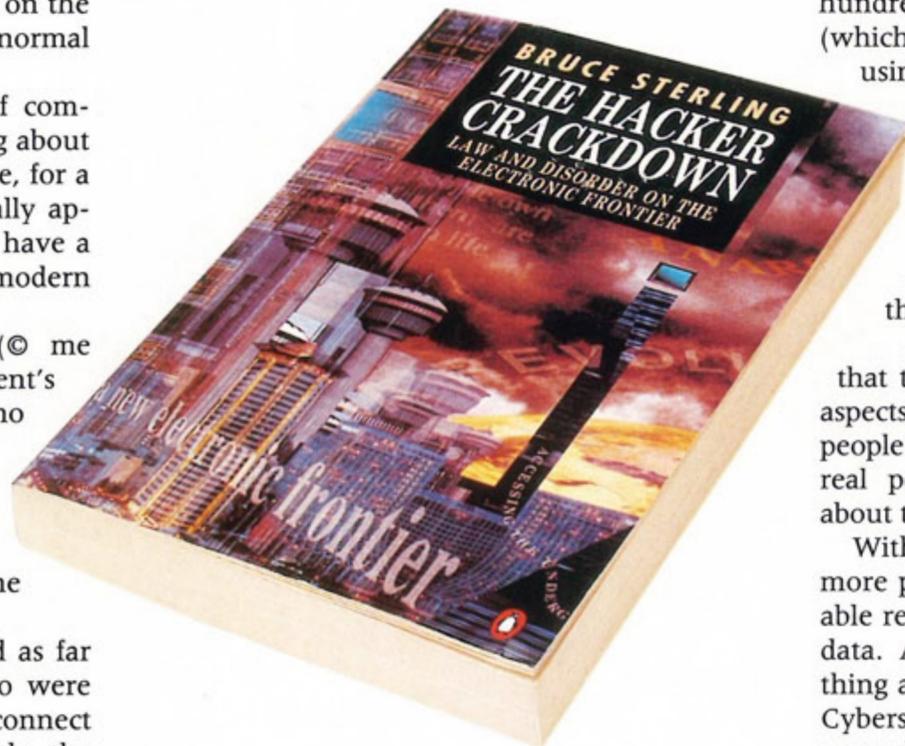
**T**he question you're probably asking yourself right now is why this review's appearing in the comms section of MACFORMAT. The reason is that Bruce Sterling has taken a rather enlightened decision to simultaneously release his latest book on the Internet as well as in paper form via the normal publishing system.

Sterling is a long-standing analyst of computer communications. He's been writing about it, and the people who live in Cyberspace, for a decade or more. His factual works usually appear in magazine articles, so it's nice to have a book's worth of information on the modern day bandit: the hacker.

The compilation of this Netbook (© me 1994) was sparked by the US Government's unprecedented clamp-down on those who interfere with computer networks. After a considerable amount of lobbying from some very large US corporations, the hacking community in the States experienced something akin to the night of the long swords.

According to Sterling, hacking started as far back as 1878, when teenage boys, who were employed by the phone company to connect calls, started playing merry hell with the switchboards and connecting people to the wrong numbers. However, the first modern hacking started in 1971, when a bunch of Californians worked out how to phone phreak – that is, send various tones down a phoneline to avoid paying for the call.

The author regards these people as the direct ancestors of today's hackers, who have re-



**Hacking, cracking, phreaking, snooping, dogging, harassing and doing lunch. Bruce Sterling's had a peek over the edge of the communications boom. And he's scared, as Andy Hutchinson soon finds out...**

ceived much notoriety in the press because of their well-publicised entry into very private computer systems, such as US Defence and telephone companies networks. During 1989, 1990 and 1991 the US Secret Service launched a series of raids on hacking groups, believing, incorrectly, that they were responsible for (among other things) the failure of AT & T's phone network.

In *The Hacker Crackdown*, Sterling manages to pick the truth out of what is a very muddled subject indeed. He points out who the real hackers are and what Draconian measures are being used against them, and then goes about

pointing out the real problem...

'About twenty-five boards vanished in police custody in May 1990. As we have seen there are an estimated 30,000 boards in America today. If we assume that one board in hundred is up to no good with codes and cards (which rather flatters the honesty of the board

using community), then that would leave 2,975 outlaw boards untouched.

Sundevil [a crackdown by the authorities on bulletin boards]. Sundevil seized about one tenth of one percent of all computer bulletin boards

America. Seen objectively, this is something less than a comprehensive assault.'

As Sterling points out, the real problem is that the law is utterly vague on practically all aspects of computer crime. This results in a lot of people being harassed for no reason, while the real perpetrators of crime in Cyberspace go about their lives without ever being needed.

With the Internet spreading and more and more people getting 'on-line', there's considerable reason to be concerned about the safety of data. As Sterling points out, there's no such thing as privacy once your data has passed into Cyberspace. Or to put it another way: there is no such thing as an airtight computer network.

So should you worry? Well, if you're a drug runner, a porn merchant, a phone phreaker or a hacker who uses computers, then you haven't got much to worry about. Yet. However, the law is tightening (in the US, if not here) and there will come a day when the police know just as much as you, if not more. Cyberspace used to be an electronic frontier, but now it's more like an electronic new town – a nice place to commute to, but you wouldn't want to live there.

If you're in the least bit interested in communications, why the Internet's importance, how big business controls the Government, or about the life and times of a hacker, then I can strongly recommend Sterling's book. His prose is a bit on the colloquial side – but then that's a bit rich coming from a computer journalist. This is the sort of book that should be on the National Curriculum. *Andy Hutchinson*



Bruce Sterling, author of *The Hacker Crackdown*

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ISBN 0140177345

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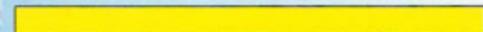
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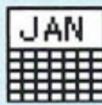
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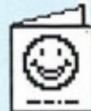
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# Freak Show

In *Freak Show*, you enter a mysterious circus tent where poor unfortunate freaks perform for your devious, drooling delectation, and where the whole shebang is hosted by Tex, the ringmaster, who is himself well-endowed in the oddness department. Moving your mouse pointer around the screen of this interactive movie will cause it to become either an arrow, indicating that you can click to move in that direction, or an eye, for examining items. You begin by wandering about the tent, watching the freaks perform their acts. Once you have tired of cruel inspection of both the freaks and their performances, you can slip through a small flap at the back of the tent. Behind the big top are the freaks' trailers, which you can enter to discover their fetishes, fantasies, rituals and tragic secrets – it's just like *Hello* magazine.

Take Herman the Human Mole, for example. He spends his life in a glass tank filled with soil, within which he has fashioned rooms. There is a secret entrance to his world that enables you to see how this pathetic man lives, and to discover that Herman has a terrible secret.

The graphics are excellent, the sound adds



This CD uses some excellent, eerie music, comics, animations, movies and still photographs to tell the story of the performers at *The Residents' Freak Show*.



greatly to the program, and for the best effect the whole thing should be experienced in a quiet, dark room on a windy, stormy night.

*The Residents' Freak Show* achieves the difficult task of creating a dark, neck-tingling, creepy atmosphere that leaves you feeling distinctly uncomfortable. You will be genuinely intrigued by the macabre life of the freaks and desperate to find out more. Where *Freak Show* falls down and grazes its knee is in the value-for-money department, because you can view the whole CD during a long evening session. At £70 this is expensive entertainment, especially when compared with a trip to the real circus... Although, at least with the CD version, you won't tread in anything brown and smelly. *Derek Smith*

■ Price: £70

■ Requires: LCIII or better, System 7, 5Mb of RAM, 13-inch colour monitor and CD-ROM drive.  
 ■ For more details contact Softline on 081 401 0058.

MACFORMAT RATING **83%**

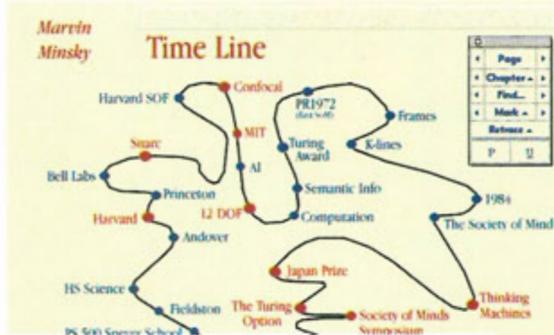
# Society of Mind

This CD contains a *HyperCard* stack of a book written by Marvin Minsky, one of those American scientists who spend all their time communicating really important clever ideas to a public who spend all their time wondering which pizza to order.

*The Society of Mind* attempts to explain how intelligent thought is composed of many smaller unintelligent components. An example of this is drinking a cup of tea. The process is made up of feeling thirsty, grasping a cup, not spilling it and drinking. Individually, none of these acts require thought, yet together they are an intelligent action... well that's Mr Minsky's theory, at least. Personally, I de-

vote plenty of thought to sniffing the milk to decide whether I dare use it for another day.

The concepts are fascinating and well pre-



*A man at the dinner table dipped his hands in the mayonnaise and then ran them through his hair. When his neighbor looked astonished, the man apologized: "I'm so sorry, I thought it was spinach."*

—SIGMUND FREUD

*The world has kept sentimentalities simply because they are the most practical things in the world. They alone make men do things. The world does not encourage a perfectly rational lover, simply because a perfectly rational lover would never get married. The world does not encourage a perfectly rational army, because a perfectly rational army would run away.*

—GILBERT K. CHESTERTON

*The Society of Mind* is mainly text-based but includes some animations and a selection of articles not published in Marvin Minsky's book, which, unfortunately, is no longer available.

sented, but you start to wonder what the relevance of all this thought stuff is and interest begins to wane by the second chapter. It's easier to reach the end of *Myst* than the end of this book. However, it would be useful to anyone involved with psychology, and its explanation of how intelligence emerges from non-intelligence would be of interest to anyone developing artificial intelligence.

For your hard-earned cash you get the entire text of *The Society of Mind* plus 100 minutes of *QuickTime* video, animated graphics and a selection of other articles by Minsky. However, most of the *QuickTime* clips are grainy movies of Minsky talking and the animations won't blow your mind either.

'We are what we pretend to be, so we must be careful about what we pretend to be,' says Kurt Vonnegut in *The Society of Mind*. This is odd, because the CD that contains the quote pretends to 'break new ground in how ideas can be communicated' but in the end it only serves as a reminder of why the paperless world is still some way off. *Derek Smith*

■ Price: £51

■ Requires: LCIII or better, System 7, 5Mb RAM, 13-inch colour monitor and a CD-ROM drive.  
 ■ For more details contact Softline on 081 401 0058.

MACFORMAT RATING **75%**

**Censors & Jokes**

**27.4 EXCEPTIONS TO LOGIC**

*The thought behind I strove to join  
 Unto the thought before  
 But sequence revealed out of reach  
 Like bulls upon the floor.*

—EMILY DICKINSON

We spend our lives at learning things, yet always find exceptions and mistakes. Certainty seems always out of reach. This means that we have to take some risks to keep from being paralyzed by cowardice. But to keep from having accidents, we must accumulate two complementary types of knowledge.

We search for "islands of consistency" within which ordinary reasoning seems safe. We work also to find and mark the unsafe boundaries of those domains.

In civilized communities, appointed guardians post signs to warn



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# All mapped out

How can you help your child to learn about the human body and the weather? Easy. Check out *Bodymapper* and, wait for it, *Weathermapper*...

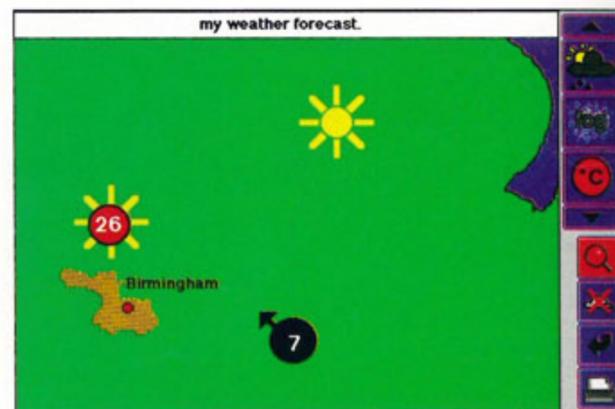
**B**odymapper is designed to help develop children's understanding of the human body and how it works. It supports one of the most frequently-used topics in primary classrooms – 'ourselves'. The focus is on similarities and differences between individuals, and using the information gained to develop understanding in a whole range of curriculum areas. *Weathermapper* is designed to aid understanding of how the weather works. It supports learning in key areas of geography and some elements of science. They are both aimed at 5 to 11 year olds.

One of the key features of both programs is that they offer a range of related tools around the subject in question – word processing, databases and other forms of information. They don't 'test' knowledge, nor attempt to 'teach'

overtly. Instead, they offer a range of interesting ways for children to learn, leaving it to the teacher or adult to provide the most appropriate activities based around the program, which is where the real learning starts.

## Bodymapper

This program enables you to explore the body in a number of ways. First, you can look at the whole body. Then, if you wish, you can focus on any of the individual anatomical parts, bones or organs simply by pointing at them and clicking. If you click on the Names button, you are offered labels for the body part that you are currently viewing. At this point, you can also switch between the male and female body by clicking on faces that also represent a range of



Here's my forecast for the local weather. You can bring up a space that will enable you to write the forecast in words, too.

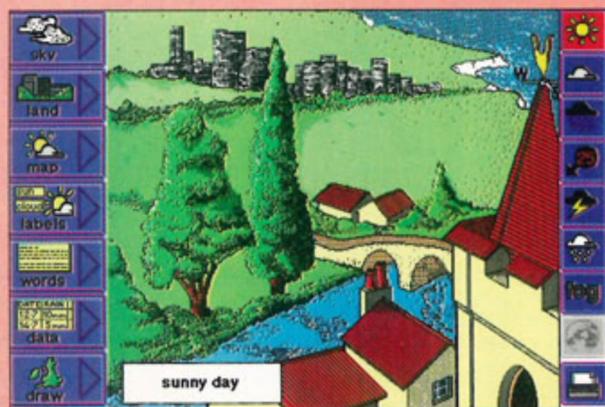
faces – a point which shows we are all the same under the skin! Incidentally, there is the option to view the body clothed rather than naked.

The Words button offers you two options: to read about the part of the body at which you are looking or to write about it. The 'read' option gives information and asks some questions about that part of the body. It is possible to change the detail of the writing offered by cutting and pasting it into a word processor. The 'write' option offers a question and a space to write thoughts or ideas. For example, when pointing at the head, the question is 'Is the left half of your face exactly the same as the right? Experiment with a mirror. What is the difference?' There are some really thought-provoking questions, often with suggestions as to how to find out the answers.

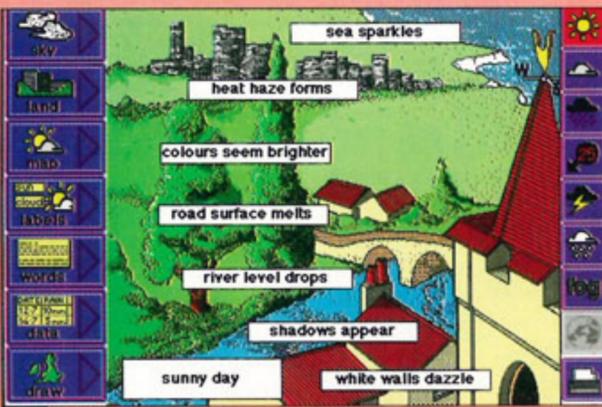
The Data button brings up a list of names – normally of the class, pre-entered by the teacher, but it could contain the names of parents, brothers, sisters or friends. When a child clicks on his or her name, three data sheets appear: the first is to do with body sizes (height, weight and so on), the second to do with looks (colour of eyes and hair and so on), and the third is called 'All about me' and asks for details about age, favourite colour and so on. In all, there are 24 categories of data. And you don't just fill it in once – the idea is to collect data at regular intervals, so that you can see exactly how your body and other people's bodies change over time.

This can be done in the next part of the program. When the data is filled in, the Words button becomes a Display button and clicking on this brings up an option to look at data 'about me' or the whole group who have entered data. If you look at data 'about me', you can see the information about you in the 24 categories in columns headed by the date of collection, so you can see those things that have changed and, as importantly, those things

## UNDER THE WEATHER



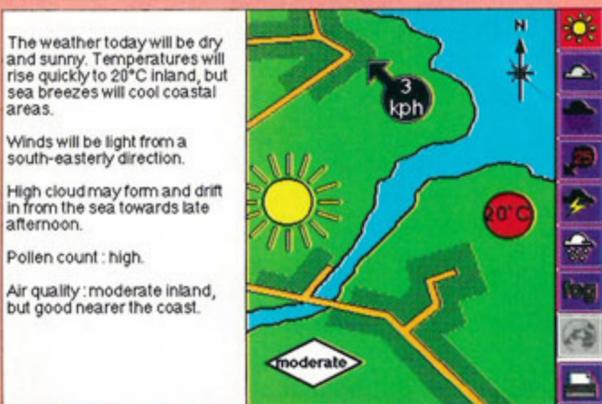
**1** *Weathermapper* starts by showing you a scene that's enjoying your chosen weather type.



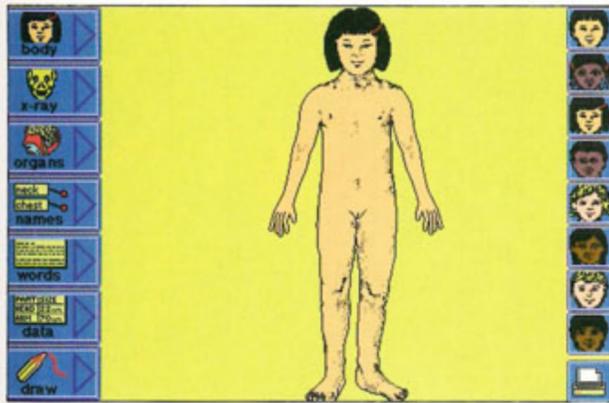
**2** Next you can call up labels identifying key effects of the weather on the environment.



**3** This is the weather map relating to the last screenshot. So that's what those spidery symbols mean!



**4** And here's the sort of script that Michael Fish might follow. Not often enough, though.



The heart of *Bodymapper*, so to speak. Clicking on the buttons gives access to all parts of the program.

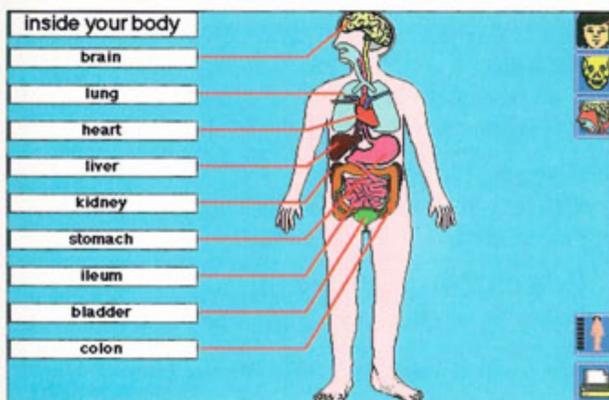
that haven't ('I'm still a boy!'). Using this, it's possible to work out not only how much you've grown over a period of time, but also the varying rates of growth in different parts of your body – and whether it's time to go on a diet! If you select the data 'about us' option, you can choose which of the categories to look at and each person's data is displayed in a list, enabling you to make comparisons. Alternatively, you can click on the Graph button and look at graphs of the data. The information 'about me' is in the form of a line graph, the information about the group is in a bar chart.

Finally, the Draw button brings up an 'identikit' picture, where you can draw different faces, using a set of simple tools. The manual states that there are more than half a million possible combinations – I believe them!

## Weathermapper

*Weathermapper* has two main focuses: first, it provides you with information about the weather, and second, it helps you structure the collection and analysis of your own weather data. The strength of the program is that it achieves its aims in a range of ways, without attempting to 'teach' anything.

It has a screen layout very similar to *Bodymapper's* and, after you choose a type of weather, brings up a picture of a country scene enjoying the type of weather you've chosen. On one side of the screen are icons depicting different types of weather, such as fog, snow or rain. Clicking on these buttons transforms the scene appropriately, enabling you to see what changes occur in different weather conditions. If you click on the Sky button, you can see how the different weather conditions change the appearance of the sky, and the Map button shows a simple map with weather symbols, so that you can relate the weather to the symbols. Pointing at various symbols on the map brings up labels



All the body's major organs are labelled in this view. Now, where's my dictionary – 'ileum', mmm ...

to explain what they mean. This is a delightfully simple way of helping you to understand the ways that weather affects the environment, and how the weather is represented in forecasts.

Two other useful features add further information. The Labels button enables you to see captions on the map, the land view or the sky view. These labels are more about the effects of the particular type of weather. The Words button displays some writing about the weather consisting of factual information that extends the information given in the labels. Alternatively, you can write whatever you want.

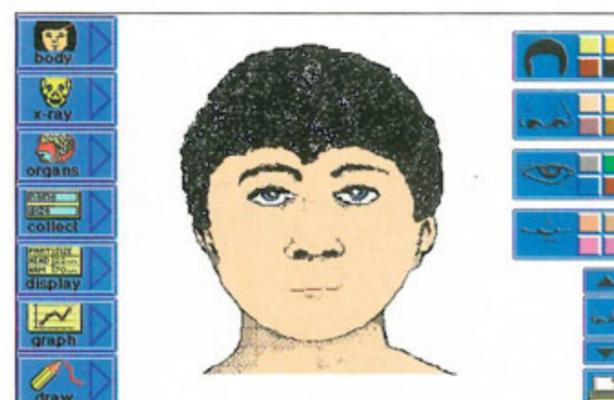
Clicking the Data button enables you to explore information about wider issues relating to the weather – about the climate, about sayings connected with the weather or charts with, for example, an animated description of the Beaufort scale of wind strength. Alternatively, you can choose to collect and analyse weather data. Each section of this data collection – to do with sun, rain, wind and cloud cover – also asks you to provide appropriate words to describe each aspect of the weather, providing some useful prompts for later writing about changing weather conditions. Having collected the data, you can then see charts showing various weather conditions in either daily or monthly format, in words or in bar charts.

Finally, the Draw button presents a map of the UK and a range of weather symbols, so you can produce your own TV-style weather forecast. You can zoom in on various areas of the country and provide a detailed forecast for that particular region.

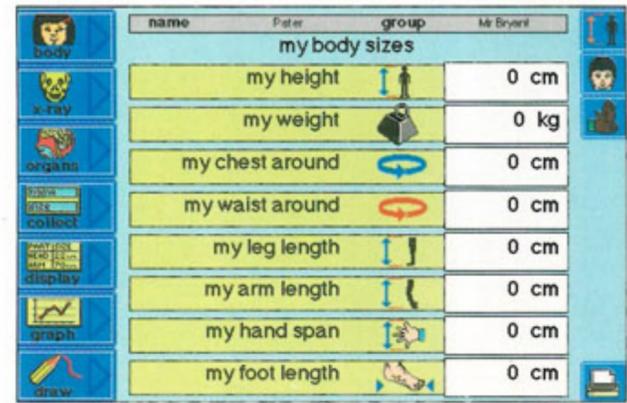
## Final thoughts

The first versions of both programs have been used in schools for some time to great acclaim. These new versions provide colour on the Mac and a number of enhancements specifically requested by teachers – which will probably result in even more awards. The programs are available for the three main computers used in schools, so it's likely that your child will be using the program even if the school doesn't own a Mac. Incidentally, there are French and German versions of *Bodymapper*, which means it can even be used in modern language classes.

There are few programs around that provide opportunities for such a wide range of activities to be built around them. In *Bodymapper* and *Weathermapper* there is potential for role-play and for finding things out, for learning in maths, science, geography, design and technology, and English – and for children to take control of their own explorations. They are also



This is the 'identikit' face maker. It's fun, but does Alex really look like this? I'm sure he looked better on *Crimewatch UK*.



This is the first data sheet 'about me'. What do you mean, it's empty? You don't expect me to fill it in for you to see, do you?

handy resources, because it's possible to cut and paste any of the pictures or words and import them into another program, such as a word processor or desktop publisher. Children can therefore work within the programs to find things out and then transfer elements of the information to their own writing.

The documentation is good, giving clear guidance on how the program works and providing case studies of the programs' use in classrooms. It also provides an analysis of how activities structured around the programs' use help to fulfil National Curriculum objectives.

For parents, using these programs with their children can supplement and enhance what their children will be doing at school. They give parents an opportunity to really contribute to their children's learning. The whole family can join in collecting data and seeing how they, and the weather, change over a period of time. This can provoke really valuable discussions about these and other related topics.

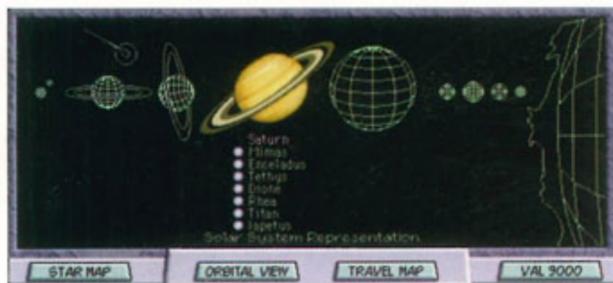
Finally, the thing I like most about both programs is that they don't pretend to 'teach' anything – they simply present a whole range of information about the subject in question and provide simple structures for collecting and comparing data. The programs recognise that learning is not just about pressing keys on a Mac keyboard, but about providing stimulating activities that can be tailored to the specific child, with the teacher or adult drawing out the learning. As such, *Bodymapper* and *Weathermapper* are truly educational. *Phil Moore*

## BODYMAPPER AND WEATHERMAPPER

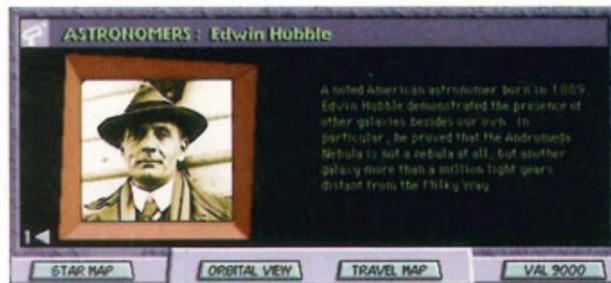
Price: £64.66 for each program. French and German modules are available as add-ons for £11.70 each. Requires: a minimum of a Mac Plus with System 6.0.5 and at least 2Mb of RAM. To run the programs in colour, you need 256 colours and 4Mb of RAM. For more details contact TAG Developments on 0800 591262.

<b>Features</b> A wonderfully integrated approach.	<b>92%</b>
<b>Ease of use</b> Delightful!	<b>92%</b>
<b>Documentation</b> Helpful and informative.	<b>91%</b>
<b>Educational value</b> Flexible and supportive.	<b>92%</b>

**MACFORMAT RATING** **92%**



You can travel anywhere in the Solar System, but if you're going round Saturn, try to avoid the ring road at rush hour.



The encyclopedia contains a wealth of information, including details about Hubble, after whom the telescope was named.



Your spaceship is equipped with plenty of criminal-catching equipment, but precious few iced buns.

# Where in Space is Carmen Sandiego?

**Ace criminal Carmen Sandiego has done a runner somewhere in our Solar System, and it's your job to freeze her turkey – well, arrest her, anyway.**

**W**here in Space is Carmen Sandiego? is one of those hard-to-categorise programs. Essentially it's an educational title, in so far as it has been designed to let you 'accidentally' learn about our Solar System while playing what is, at the end of the day, a fairly weak game.

You take the role of an intergalactic detective with the task of tracking down Carmen and her 14 alien henchmen – sorry, henchpersons. You have two aims when you start orbiting the planet where the crime occurred: one, to discover the identity of the criminal, and two, to find out where they are hiding. Discovering the criminal's identity involves contacting informants as you travel, each of whom will give you a small piece of information regarding the alien criminal, such as how many eyes the villain has, the colour of his or her skin and other personal information. The program gives you details of the 15 suspects, so it's a simple case of elimination to work out who dunnit, and it's the easier part of the game.

Your other task is to actually find the criminal, who may be hiding on any of the planets

or moons in our Solar System. To do this you'll need to question witnesses who respond by giving you an obscure clue, such as 'They said something about a crater that had a Shakespearean name', or 'The hideout moon was discovered in 1894'. If that doesn't yield enough information, then you can intercept enemy radio signals or scan the different constellations for messages.

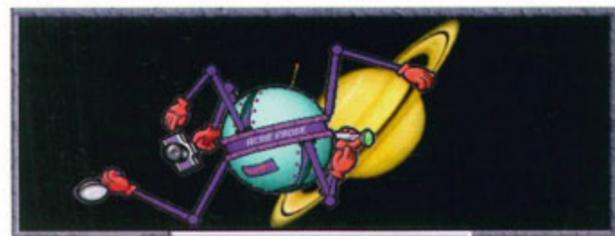
My main complaint about the 'game' is it makes little difference which method you use to find clues, because they all give the same cryptic messages, and it soon becomes a tired routine. Your spaceship comes equipped with an astronomic encyclopedia to help you unravel the clues. And while this can be browsed for pleasure, there is also a 'find' function that quickly show you areas of interest that should help you piece together the leads.

Once you have guessed where the criminal has disappeared to, you zoom off in hot pursuit only to find that he, she or it has moved on, and so the search for clues as to the whereabouts of the next hiding place goes on. After several hops around the Solar System, you finally catch up with your quarry and arrest the nasty do-badder.

There is a time limit, and each clue costs you a little bit of time, as does inter-planetary travel – which also uses some of your limited supply of fuel – so you must make sure you don't take too many wrong turns. If you run out of time



If you hang around in bars, you can meet some really interesting people. This chap can be a lot of help as he keeps his eyes open – all seven of them!



If you get really stuck, you have a limited supply of probes to launch. If you're lucky, this one will clean the windscreen.

or fuel, the alien police chief glares at you disapprovingly and takes you off the case, but then he gives you another chance with a different crime. Once you've arrested a villain, the whole process starts again with a different crime and criminal, and the clues get progressively more difficult until you have apprehended all 15 outlaws.

The suggested age range is 12 years to adult, but I can't imagine many grown-ups rushing out to buy a copy of this and then sitting at home chasing criminals in what amounts to a rather dull game. What's more, parents could only make their children sit and play this game by threatening to strap them to a chair and make them listen to Radio 4. Equally, teachers won't find it adequately structured to be of much value in lessons, because there's no option enabling children to create their own crimes or clues. *Where in Space is Carmen Sandiego?* is an honest program, and its heart is in the right place, but like Pluto it's cold and barren. (What do you know, I learnt something after all.)

*Derek Smith*

## WHERE IN SPACE?

Price: £39.99.  
Requires: 256 colours or greys, 11Mb of hard disk, 2.5Mb of free RAM and System 6.0.7 or later.  
For more details contact Electronic Arts on 0753 549442.

**Graphics** 80%  
High quality satellite photos of our System's planets, mixed with fun cartoon animation.

**Sound** 70%  
A few reasonable effects, but, let's face it, in space no-one can hear you beep.

**Gameplay** 65%  
Repetitive, but OK if you're in the mood to concentrate and put in some effort.

**Educational value** 75%  
Quite a fun way to learn about the Solar System – in small doses.

**MACFORMAT RATING** 75%

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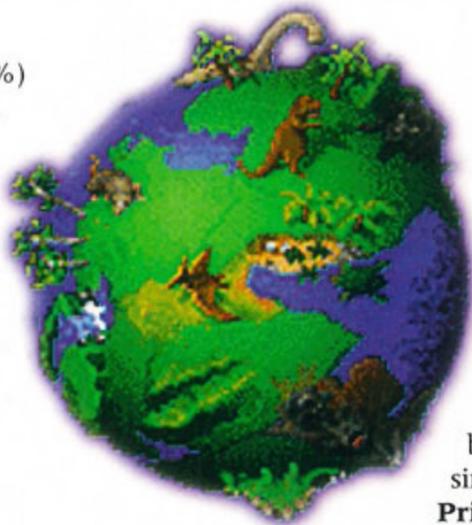
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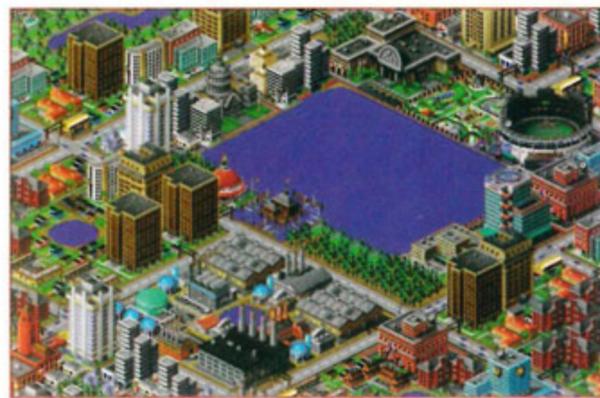
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**Order code: MFSHARE1**

### Get networked!

Networking two Macs means you can move files without using floppies, run applications on the other Mac, and share printers. You'll need one kit per Mac (includes about 2m of cable) and an extension cable if your Macs are further than 2m apart. System 7 is required (not included).



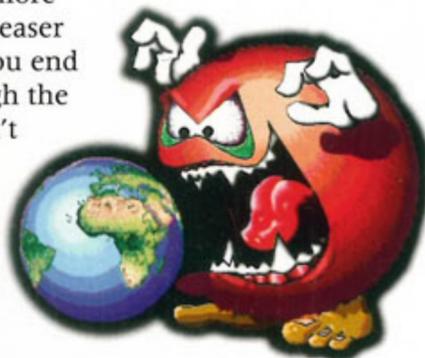
**AppleTalk connector kit**  
**Price: £29.95**  
**Order code: MFNET**  
**10m extension cable**  
**Price: £19.95**  
**Order code: MFEXT**



### Annoying or what!

As irritating puzzle games go, this one certainly fits the bill! You have to get the Tinies to sleep by moving them around ever more complicated mazes. This brainteaser gets harder and harder until you end up throwing the mouse through the screen. If you like puzzles, don't miss this – especially at the bargain price of £14.95!

**The Tinies**  
**Price: £14.95**  
**Order code: MFTINY**



### Join the Syndicate

You tried it for yourself on issue 13's cover disk, now upgrade to the full mission-packed game. *Syndicate* combines action with strategy to create a truly enthralling virtual world. We gave it 92% in the June issue, so why not try it for yourself?

**Syndicate**  
**Order code: MFSYND**  
**Price: £38.95**

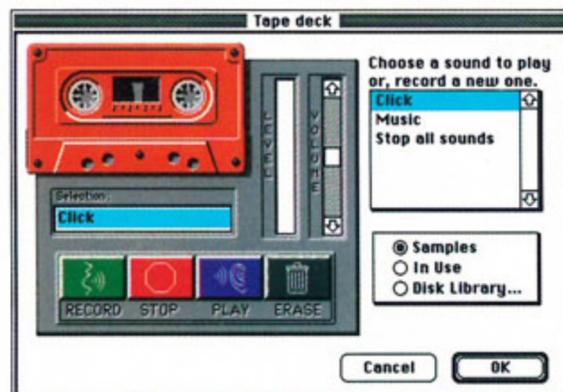
### Exclusive HyperStudio offer

We were so impressed with *HyperStudio*, and its ability to enable any Mac user to create multimedia, that we got together with the UK distributors TAG Developments to offer MACFORMAT readers an exclusive deal on the software. We can offer you *HyperStudio* at the special price of £117 – that's almost £50 less than the recommended retail price. For just £117 you can be creating multimedia masterpieces in moments (sorry).

This offer is strictly time-limited, so apply

now to get your copy at this special price before it resumes its normal £165 price in a few weeks.

**HyperStudio**  
**Price: £117**  
**Order code: MFHYPER**



### Take up your sword

There's never been a game like this on the Mac; it definitely lies on the sword side of the 'Sword and Sorcery' equation. We rated it at 80% in issue 14. *Deliverance* features graphics and gameplay similar to the classic *Shadow of the Beast*. If you are bored with strategies and shoot-'em-ups, try hacking and slashing your way through *Deliverance*.

**Deliverance**  
**Price: £36.95**  
**Order code: MFDELIV**

### Keep it clean!

Regular readers will now have over a year's worth of MACFORMATS on the shelf, so to keep them tidy and in absolutely pristine condition, why not store them in a specially designed MACFORMAT binder? Adorned with the MACFORMAT logo, the binder will keep your MACFORMAT issues in perfect nick.

**Binder**  
**Price: £6.50**  
**Order code: MFBIND**

## Over 50 fonts for under £1 each!

MACFORMAT and top font maker Monotype have got together to bring you an exclusive font pack.

We've chosen 55 of Monotype's superbly crafted text fonts. These are genuinely useful fonts that you can use to enhance your documents and make them truly unique. You'll find no silly headline fonts here; it's 100% top notch main text fonts all the way. All the fonts work with any printer, including StyleWriters, DeskJets and LaserWriters.

You can only buy this font pack from us, and we're offering it at an incredibly low price – just £49.95, including VAT and postage. That's well under £1 per font!

Design professionals: these TrueType fonts use exactly the same font metrics as the PostScript versions, so are ideal for visualisations and proofing work at a tiny fraction of the cost of obtaining the PostScript fonts!

**Monotype font pack**

**Price: £49.99**

**Order code: MFFONT2**

<b>Baskerville MT Semi Bold</b>	Ehrhardt MT	News Gothic MT
<b>Baskerville MT Semi Bold Italic</b>	<i>Ehrhardt MT Italic</i>	<i>News Gothic MT Italic</i>
Bell MT	<b>Ehrhardt MT Semi Bold</b>	<b>News Gothic MT Bold</b>
<i>Bell MT Italic</i>	<i>Ehrhardt MT Semi Bold Italic</i>	News Gothic MT Condensed
<b>Bembo Bold</b>	Ellington MT	<b>News Gothic MT Condensed Bold</b>
Bembo Semi Bold	<i>Ellington MT Italic</i>	Nimrod MT
Calisto MT	<b>Ellington MT Bold</b>	<i>Nimrod MT Italic</i>
<i>Calisto MT Italic</i>	<i>Ellington MT Bold Italic</i>	<b>Nimrod MT Bold</b>
<b>Calisto MT Bold</b>	Footlight MT Light	<i>Nimrod MT Bold Italic</i>
<i>Calisto MT Bold Italic</i>	<i>Footlight MT Light Italic</i>	Photina MT
Centaur MT	<b>Footlight MT Bold</b>	<i>Photina MT Italic</i>
<i>Centaur MT Italic</i>	<i>Footlight MT Bold Italic</i>	<b>Photina MT Bold</b>
Centaur MT Bold	Garamond MT	<i>Photina MT Bold Italic</i>
<i>Centaur MT Bold Italic</i>	<i>Garamond MT Italic</i>	Plantin
Century Gothic	<b>Garamond MT Bold</b>	<i>Plantin Italic</i>
<i>Century Gothic Italic</i>	Goudy Catalogue MT	Plantin MT Light
<b>Century Gothic Bold</b>	<i>Goudy Catalogue MT Italic</i>	<i>Plantin MT Light Italic</i>
<i>Century Gothic Bold Italic</i>	Goudy MT Bold	
Colonna MT	Goudy Old Style MT	

## The silliest software ever!

*UnderWare* is a screen-saver, and it can customise the desktop background, but it's much more than that. It's fun. In fact it's downright silly. *UnderWare* animates the screen as you work! Tarzan swings in and collides with the window, a thief makes off with your 68000, babies crawl everywhere, a dragon burns holes in the desktop and so on. It even runs *After Dark* modules in the same way. *UnderWare* has to be the ultimate Mac customiser! We gave it 93% in February's issue. Imported direct from the US, where it costs \$59.95, MACFORMAT brings you total silliness for just £34.95.

**UnderWare**

**Price: £34.95**

**Order Code:**

**MFUNDER**



## The ultimate value modem

We rate the US Robotics Mac & Fax as one of the best modems around, and now that USR has slashed its prices, we can bring it to you for an extraordinary £200. Only six months ago, it was £469!

The Mac & Fax is a super-fast modem that can transfer data at up to 56,000 bits per second – 20 times as fast as a typical 2400 modem. It does this by combining raw speed (14,400 baud) with the v32 compression system which shrinks the data before sending it. The modem works with any on-line service and comes complete with a Mac cable and all the software you need to access computers worldwide.

As well as being a modem, the Mac & Fax includes software that enables you to send faxes direct from your Mac, simply by printing from your document as normal, and the Mac & Fax can receive faxes too.

All in all then, it's pretty fab and you

definitely shouldn't be without it. Our price for this remarkable piece of kit? Only £200!

**US Robotics Mac & Fax modem**

**Price: £200**

**Order code: MFMODEM**



## HOW TO ORDER FROM MACFORMAT PROMOTIONS

MACFORMAT welcomes credit card orders by phone on our hotline – 0225 822511 – or you can use this coupon.

Please send me the items I have listed below

TOTAL £ .....

(Overseas orders: please add £5 per item (£10 for the modem). Payment must be by credit card or by Sterling cheque drawn on a UK bank account.)

Please indicate method of payment:

I enclose a cheque made payable to Future

Publishing for £ .....

Please debit my Mastercard/Visa (delete as

applicable) with £ .....

Signed .....

Card no .....

Expiry date .....

Name .....

Address .....

Postcode .....

Send this form or a copy to: MACFORMAT mail order, Future Publishing, FREEPOST (BS4900), Somerton, Somerset TA11 6BR. (No stamp required if you are posting from within the UK.)

Product.....Order code.....Price .....

Product.....Order code.....Price .....

Product.....Order code.....Price .....

Product.....Order code.....Price .....

# On sale now!

**NEW** The magazine that helps you discover multimedia for PC and Macintosh • £4.95

# CD-ROM Today

Issue 3 July 1994

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All the latest in the incredible world of multimedia – it's yours to discover!

## Amazing journeys

Travel through space, and tour the wonders of the world with CD-ROM!

**Disc** Dual-format CD-ROM packed with PC and Macintosh goodies

# CD-ROM Today

Not to be sold separately

Check out what's on our amazing coverdisc!

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Future  
The guarantee of choice

9 771353 105007

Astronomy, literature and travel are just some of the subjects that come to life in this month's issue of *CD-ROM Today* – the UK's best-selling multimedia magazine for PC and Mac.

There's also a full 650Mb of action on the disc. We have dazzling video and photo competitions, the best fully playable demos, and a complete pop video from David Bowie. But all that's just the beginning...

## WHERE TO GET IT

We often get calls from ultra-keen readers who want to know where they can get hold of some of the shareware that we review in these pages. Well, here are some ways you could do it:

1. Buy the CD-ROM version of MACFORMAT – all the shareware we review is in there in a separate folder. You will also find a few extra programs on the CD, which are the ones that got left out due to space restrictions (this is because the CD is pressed before the magazine goes to press). It's sad, but those horrid production people keep hacking my lovely prose back. They say I waffle, but I don't, you know. Now I remember a chap once who waffled, back in '73, or was it '74...

2. Write to a shareware dealer – there are several that advertise in the back of MACFORMAT. Readers used to complain because many of the shareware houses were quite slow at getting programs, often lagging months behind us. Well, there is no excuse for them now because they can buy our CD and pass programs on to you.

3. Use the Internet, if you can find your way around it. One of the best sources is Imperial College at src.doc.ic.ac.uk. (Catchy address.) Use ftp to connect (login: anonymous; password: your e-mail address) and "cd" to computing/systems/mac. Personally I use the umich directory but sumex is fine as well.

4. Non-Internetters can find most of the files on BBSs like MacTel (tel: 0602 455444), which charge a subscription.

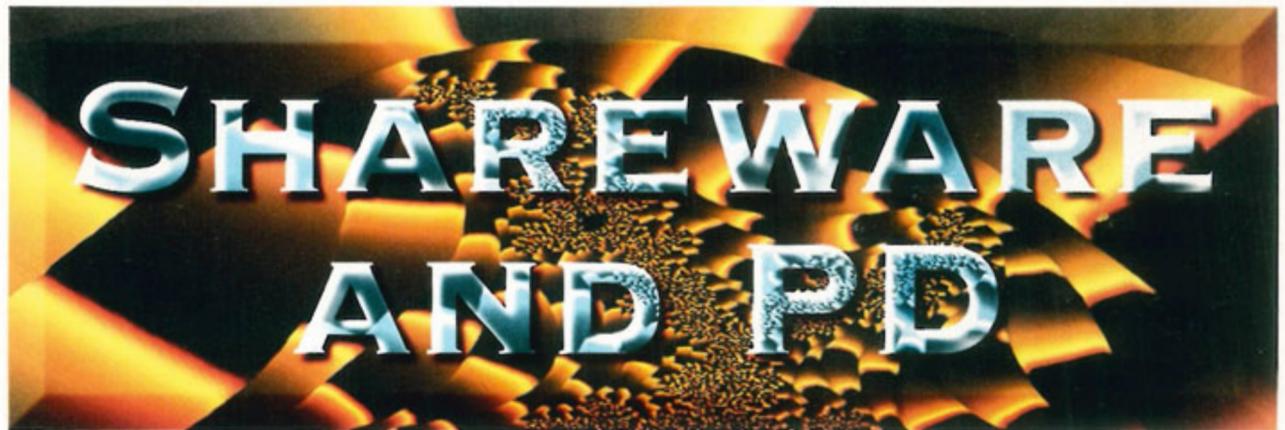
5. You could phone our bulletin board. Well, you could if it worked. After we'd advertised it last issue, the stupid thing went down and can't be revived. Comms is stupid anyway (whoops, slip of the keyboard). We hope to set up again using a brand new version of a wonderful BBS program, but I'd better keep quiet until it happens. I'll just say that it should be absolutely brilliant, and a joy to use.

6. Alternatively, join a local user group (see page 107) and swap files with your fellow members.

Shareware is freely distributable, so if you find something that is really good, give it to your friends and send us a copy!

7. If all that fails, then hop on a 747 to the appropriate country and knock on the author's door, but don't forget to pack a floppy with your passport.

Finally, wherever you get your shareware, beware of viruses. At the time of going to press, *Disinfectant 3.5* (on MACFORMAT 14's cover disk) was the best and cheapest way of staying safe.



## Derek Smith doubles British Telecom's gross profits for this quarter in his attempt to bring you the latest shareware from across the Internet.

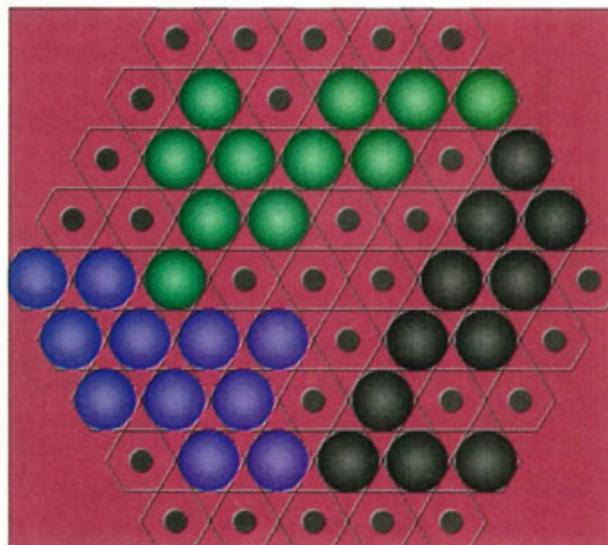
### Abalone

#### STRATEGY BOARD GAME

Freeware

Just what the world really needs, yet another 'minutes to learn, years to master' game. The problem is that by the time I have mastered this game, Virtual Reality realtime movies will have come and gone, leaving me still wondering which counter to move, only to get trounced by the computer two seconds later. *Abalone* is slightly unusual in that it is a three-player game, played out on a triangular board. Any of the three players can be controlled by a human sitting in front of the Mac, the computer itself or a friend across a network. I love networking games – they provide such a great opportunity to gang up on someone you don't like.

The three players take it in turns to move a counter or a string of counters one hexagon in any direction. The object is to shove your opponents' counters off the board by bashing a large line of your own counters into a smaller block of your opponents' counters. The real problem is that you can formulate a devastatingly brilliant all-out attack against one of your opponents, only to leave yourself open to the third player. You soon learn that at the start of the game it pays to go slowly and watch what the others are doing. *Abalone* is a fun game and well worth a look if you particularly want a three-player game.



*Abalone* is the computer equivalent of *The good, the bad and the ugly*. So go ahead, computer, make my day... No, hang on, that's the wrong film, isn't it?

### DocMaker 4.1

#### STAND-ALONE DOCUMENTS

Shareware \$25

Chances are, you will have come across the problem of someone writing a document that you desperately want to read, in a word processor you don't have. If you are lucky, then you can import the file into your own word processor, unless the author has used Fast Save in Microsoft Word (will people please stop doing that!). OK, so you can save files as *TeachText* documents, but it's a bit dull, without so much as an italic in sight.

What's needed is a document that can open itself and this is what *DocMaker* creates: detailed and interesting documents that can open themselves. The drawback is that the file is relatively large, typically around 100K, as each file contains what is basically a mini word processor.

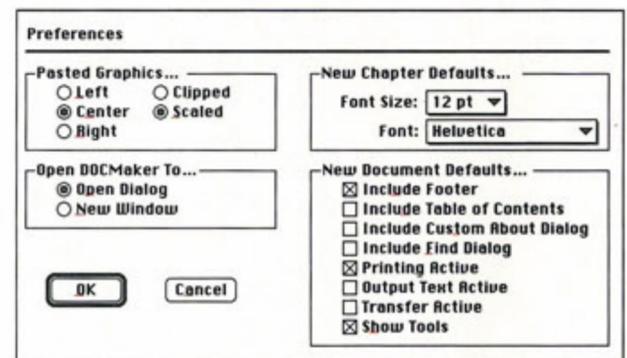
Documents are broken down into neat little chapters accessible from a pull-down menu, each one up to 32K in size, which is more than enough for anyone, especially as you can have 60 chapters. You won't be disappointed by features as *DocMaker* caters for colour text in any style, graphics and even *QuickTime* movies. *DocMaker* is now very widely used and although there are other programs that do the same job, this is the best one I have found so far.

### FileType 4.1.2

#### FILE UTILITY

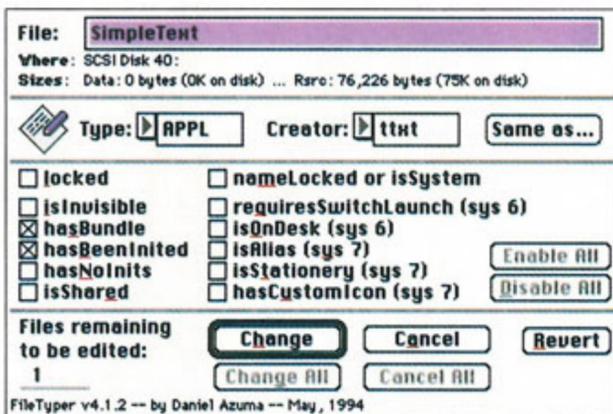
Shareware \$10

If, like me, you have become good friends with the warning box that informs you that a file



*DocMaker* has plenty of options that make it very powerful. It's the ideal tool to send letters to your gran with her faithful Mac Plus. (What do you mean she hasn't got one?)

## SHAREWARE



*FileTyper* can alter a lot of things about a file that you are not usually allowed to access, such as making them invisible – shame we missed April Fool's Day really.

cannot be opened because the application that created in cannot be found, then get *FileTyper*. Its main function is to enable you to change a file's creator. When any application saves a file it is given a four-letter code to tell the computer which application created it (*ClarisWorks'* code is Bozo for some obscure reason).

When you double-click that file, your Mac tries to open the appropriate program, which is fine as long as you have it installed. If you don't, then this utility can change the creator code of a file to that of a program that you *do* have. It doesn't do anything that *ResEdit* can't, but it's much friendlier and can change a whole batch of files in one go. Dead handy. If you turn to the *ResEdit* page and read the *Prince of Persia 2* hack, you'll see what I mean.

## HyperSlider INTERACTIVE SLIDESHOW

Shareware \$10

If you have a copy of our first CD (which was covermounted on MACFORMAT 13), you will have seen an interactive walk around the courtyard in Bath where our offices are based. The walk consists of a series of photos linked together, so that clicking at the left edge of the screen gives you the view you would get if you walked in that direction. Many interactive movies use the same method of walking around; and now you can create your own.

*HyperSlider* is straightforward. First, you need to create your pictures in any application that can save PICT files – PhotoCD or Apple's QuickTake camera would be ideal for the job. You then define 'hot' areas on your picture and tell the program which sort of arrow pointer to show (left, right, forwards or whatever) when the pointer is over these areas. Next you tell the program which picture to show when you



*HyperSlider*, an interactive slideshow, comes complete with a tour around this very plush house. If only getting back from the pub was this easy.

click on a 'hot' area and, in very little time, you have a tour around your house or a fantasy world. By using this simple linking technique, anyone can produce quite professional results.

## FileTracker NETWORK FILE MONITOR

Shareware \$15

Collaboration is the name of the game these days; friendly chums working together on a project across a network. But if you share files across a network, then I'm sure you have come across the prank when some joker opens up one of your files and writes something rude across the top – not that I would, of course. It's also difficult to keep track of which is the latest version of a file and who worked on it last.

*FileTracker* is a very powerful piece of shareware designed to help on a network where different people work with the same files. Much of its power comes from using AppleScript for many of its functions. That means that if the program doesn't quite do what you want it to, then you can write your own scripts to tailor it to your needs.

The program is useful for keeping track of exactly who has done what on a project, and when they made any changes. *FileTracker* can also do things such as informing you the moment a file is changed and even automatically opening the file for you every time someone else changes it. If you want to know what's going on around your network, then get hold of a copy of *FileTracker*.



Big Brother is watching you, so don't be tempted to fiddle with other people's files or you'll get caught! I dunno, these shareware authors spoil all my fun!

## MaConference NETWORK MAIL

Shareware \$10

The world would be a better place if we just kept talking, or so the BT ad says. Well, now you can natter to anyone across a network with *MaConference*, a sophisticated communication package.

It works by using the program sharing feature in the **Sharing Setup Control Panel**, so you'll need to turn this on. Open the program and click on the people icon to select who you want to talk to. Selecting a person involves ex-



Bounce messages around a network. It saves getting up and walking all the way to the next office – or worse still, picking up a phone and talking to someone!

## TURKEY OF THE MONTH

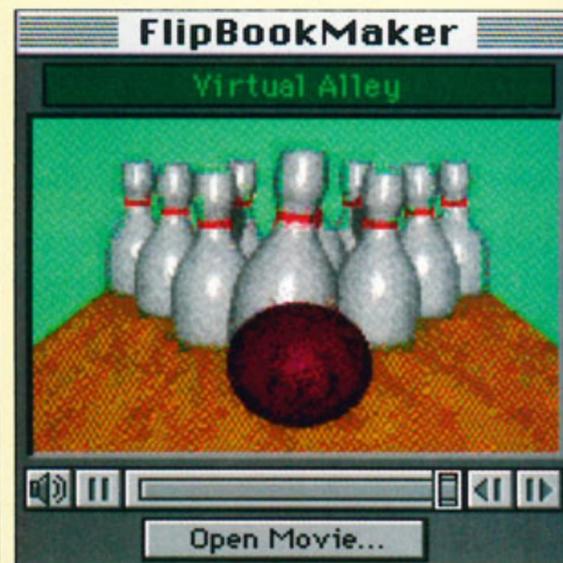
### FlipBookMaker 1.1

QUICKTIME UTILITY

Shareware \$10

OK, *QuickTime* is fine, but what happens when you desperately need a movie where you can't take your Mac. Well, multimedia can now go wherever you can. Using *FlipBookMaker*, you can open any *QuickTime* movie and print it out as a series of small pictures on sheets of A4. Using the latest hi-tech editing equipment (a pair of scissors and a pot of glue) you can assemble a portable version. Using a brand new control device (your thumb), movies are now fully portable.

Look friends and family in the eye and tell them you've got multimedia in your pocket, and just watch their reaction. I'm sure they will be really impressed.



Forget about outdated technology, like recording *QuickTime* movies to video. This program will bowl you over.

actly the same process as selecting a printer from the Chooser, so it's dead easy. Type in a message and click a button to send it whizzing through the network cables.

The person or people who receive your mail can then respond, and the program enables you to print the replies out if desired, or save them for posterity. As people start to chat, a conference evolves and other users can request to join in with the conversation. Once you are finished, the whole communication is available as a transcript, which means I won't get lumbered with taking the minutes any more.

## Modern Passenger Train FONT

Shareware \$10

I'm a sucker for cute fonts, so it's no surprise this one caught my eye. It's a set of US train cars and engines and it's well worth \$10, because it's bound to come in really useful for posters and um... things. The chap who created it is obviously a real train buff, as there are other fonts in the series based on trains from loads of different US train companies. I suppose this is what happens when you cross a trainspotter and a Mac.

## PICK OF THE MONTH

### Iconizer ICON CREATOR

Postcardware

If you buy the magazine *CD-ROM Today*, you will have noticed that when you double-click their CD, the first window contains the magazine's logo at around 3-inches by 2-inches. Machines such as the Amiga can have icons of practically any size, but Mac icons are restricted to 32 pixels square.

To achieve that effect, they had to create lots of icons, touch them up with *ResEdit*, and then spend ages trying to line them up by eye. If only they had known about *Iconizer* – because that is exactly what it does, and it's embarrassingly easy to use.

First, find a picture you would like to be displayed in a window, then select **Copy** from the **Edit** menu so that it is in the clipboard. All that remains to do now is to double-click the *Iconizer* application. The program splits whatever picture is in the clipboard into appropriately sized chunks, creates icons out of the chunks, and then lays them together to form an exact image of the original. It can really liven up your windows, although if the picture is too big, it can take an annoyingly long time to draw all the icons.



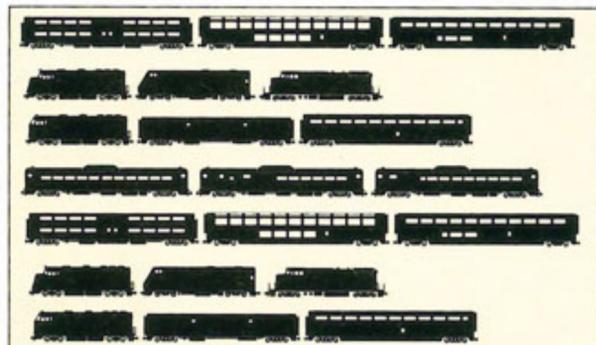
Who said that MACFORMAT was going to pieces? Expect to see plenty of gratuitous and extreme examples of this program in future issues of MACFORMAT.

### MongoPong YE OLDE GAME

Shareware \$10

The first computer I ever had was a tennis game that you plugged into a TV set. I sat there many an hour in front of the TV. Imagine the waves of nostalgia then, when I discovered *MongoPong*, the updated version of that classic.

In this version there are six balls flying around at once and the object is to bat them away so they don't pass into your goal via a moving goalmouth. In 'no man's land' there



The trains in this font are all American, but I believe a British designer is creating a font of BR trains. However it is likely to be very late arriving and won't be available on Wednesdays.

## GOOD TIMEKEEPING

### ClockAdjust

TIME KEEPING UTILITY

Freeware

Are you proud of your Mac? Of course you are, it's the easiest computer to use, it can produce stunning graphics, it can play great games, in fact, it can do anything – except keep the time, that is. It's an unfortunate truth that whereas the £2 watch that I bought from a petrol station needs adjusting once a year, my 300MHz super-duper Mac drops about three seconds a day and is baffled by the tricky concept of British Summer Time. Step in, *ClockAdjust*. If you use this Control Panel to set your clock (rather than General Controls), it soon learns how much you keep adjusting it by, and starts to do it automatically whenever you switch the machine on. If you still need to adjust it occasionally, this utility fine tunes itself.

The second part of the program enables you to set the dates for daylight saving, so your Mac will automatically adjust itself. This would be particularly useful on a machine that is set up to automatically perform certain tasks at set times.

If you are one of those people that love to tell friends that their watch is 1.2 seconds slow, then *ClockAdjust* is a great annoyance aid.



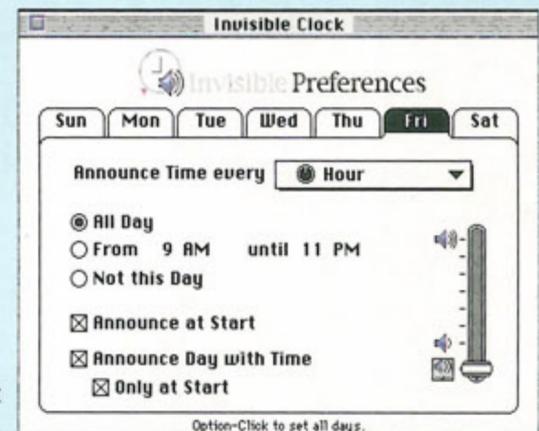
### Invisible Clock

SPEAKING CLOCK

Freeware

An invisible clock may sound about as much use as an elephant with no kneecaps, but read on. Instead of just showing you the time, this utility gets off its behind and tells you what the time is. It can be set to announce the time every quarter, half or complete hour, and at whatever volume you want. A useful feature is the ability to set different preferences for different days of the week. The perfect companion for *ClockAdjust*, so we thought we'd include it again.

I did think of showing you a picture of the clock, but then I thought this might give you a better idea of the program.



are obstacles to bend the ball in mid flight, speed it up and transport it to a completely different part of the screen.

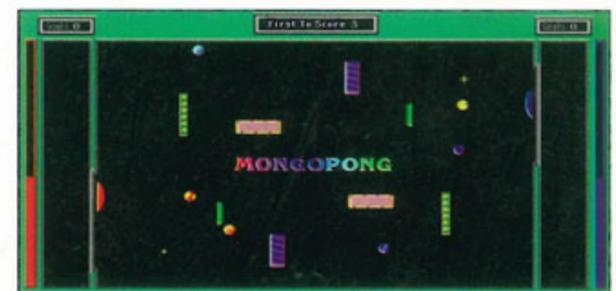
The controls are simple. Two keys move the bat up and down and a third key freezes the opponent's bat, leaving him stranded. This is the really nasty part of the game, although you do only have a limited supply of freezing power to stop your opponent's bat from moving. It's a two-player game against either the computer or a fellow human, so at last I don't have to play by myself.

### PrintTrack

PRINTER MONITOR

Shareware \$20

Do you suspect that someone sneaks in and uses your printer when you're not looking? *PrintTrack* is a simple Extension that writes a text file into your System Folder and records who printed, to what printer, when, how many pages they printed and what the document was called. The file is tab delimited so the data can be brought into a spreadsheet or database to allow proper records to be kept. One really practical use I found was to count the number of pages you get out of an ink or toner car-



Those of you who're interested in historical accounts or archaeology will recognise this game as a resurrected version of the old-style TV Tennis games.

tridge, which allowed me to work out the cost per page and to know when to order a new cartridge. But then I'm sad.

### PwrSwitcher

APPLICATION SWITCHER

Freeware

In my former existence as a teacher, I used to get innocent little children looking at me and saying, 'what's this button for?', as they pointed to the top of a keyboard. I would dare them to press it – it was a personality test to see who would have the courage to actually press this



## PwrSwitcher

© 1993 David B. Lamkins

Show icon during startup 1.1.3

Switch between active applications without using the Finder's application menu!

'pwr' = cycle forward  
 Shift-'pwr' = cycle backward  
 Option-Shift-'pwr' = mark  
 Option-'pwr' = swap current/marked

- Require Control key to activate function
- Use 'esc' key instead of power key

PwrSwitcher can control the visibility of applications hidden by the Finder:

- Auto-show hidden applications

If you're one of those people that just can't get enough of the old 'assigning commands to buttons' routine, then you should get either *PwrSwitcher* or a life.

mysterious button. Of course, they were completely disappointed when they discovered that it didn't do anything.

It seems a real shame to have such a tempting button sat around doing nothing, so *PwrSwitcher* makes some use of it. With *PwrSwitcher* installed, pressing the button cycles through all open applications including the Finder, in the same way as going to the application icon and selecting a program. For those of you whose machine can be turned on from the power button, you can use the [esc] key instead, if it makes you feel better.

## KeyQuencer MACRO CREATOR

Shareware \$10

If you get bored doing repetitive tasks on your Mac, you need a macro program. These can record actions, usually performed by the keyboard and mouse, into a file that can be played back at will, like a tape recording. There is an excellent program called *QuickKeys* that does just this, but it's quite expensive, or there's Apple's own scripting language, AppleScript, which is, well... a little tricky to learn. *KeyQuencer*, however,



is quick, cheap, and works.

To create a macro you simply select the *Key-*

*Quencer* is a Control Panel that can automate repetitive tasks such as changing printers, opening windows or asking for a pay rise.

## CYCLONE

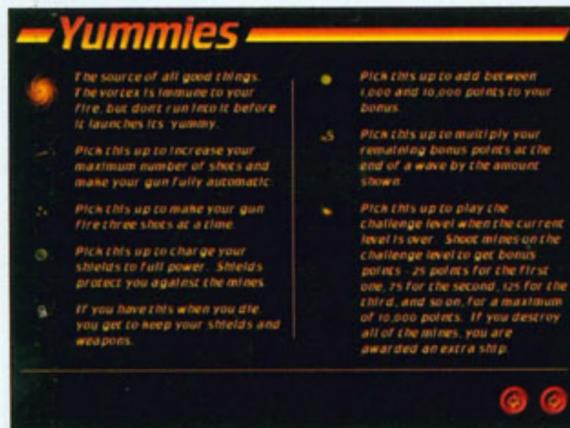
If you like *Maelstrom*, then you'll like this game – and even if you don't, then you'll still like *Cyclone* despite the fact that you probably won't get past level two.

You control a little spaceship that can rotate clockwise or anti-clockwise. Your other two controls enable you to move forward and fire. In the centre of the screen lies the enemy, a huge plasma cannon that just sits there. Your job is to shoot it, but if you think it's as simple as pointing and shooting, then you're as hopeful as hedgehog trying to cross the M25.

The cannon is protected by three defence rings. You have to shoot holes in the rings, but try not to destroy the entire ring as it then completely regenerates itself. The cannon lobbs the odd heat-seeking missiles, which are nearly impossible to destroy.

While flying around the screen avoiding missiles and trying to shoot between gaps in the rotating defence rings, there are bonuses to be collected. If you survive long enough

to break through to the plasma cannon, it promptly does what plasma cannons are supposed to do, which is to blast you out of the stars. There is obviously some tactic to get around this problem, but it's eluded me so far. *Cyclone* contains some great samples, pretty graphics and compulsive gameplay.



Forget poxy shields, what you need here is a bonus that will turn you into a ten year old gameplaying demon.

*Quencer* Control Panel and choose **New** from the **File** menu. This brings up a screen that lists all the commands you can use, along with explanations of them and details on how to use them. It's a simple exercise in programming to write a list of commands that will perform a task for you. You can allocate any key combination to your macro to run it, but make sure that another program doesn't use the keys for its own purposes.

The main danger with macro programs is that you spend an hour or so learning the program before spending 30 minutes writing a really clever macro that saves you all of three seconds. Still, that's progress and I love it!

## Personal Log MAC FILOFAX

Shareware \$20

It's not 1 January for a while, but get this in good time, so that when you make a resolution to become more organised, you can fish this little beastly out and vow to keep it up to date.

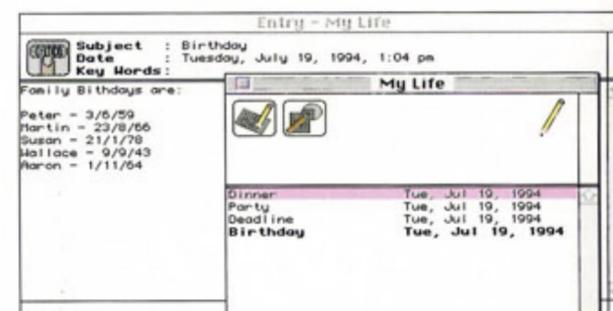
Using *Personal Log* is simplicity itself. Click on the new entry icon and type in a subject name such as 'Phone conversation with Dave'. You can then type in key words that can be used later to find an entry, so you might want to type in a few key points of the conversation.

The first time you use the program you'll no-

tice two greyed-out pop-up menus next to the boxes where you enter the subject and key words. From another part of the program you can create your own list of default words that pop up when you press on the menus, saving you typing and ensuring accuracy.

You then can type in text, detailing as much or as little as you wish about the subject, and click to enter the data into a list. These entries can then be accessed later to jog your memory. A useful feature is the ability to lock entries so that they cannot be altered, or put a password on them to stop people changing things.

It's a worthy program that works well and is simple to use. Unfortunately, resolutions don't usually last much longer than the hangover that caused you to make them, so wait a while before sending off your shareware fee.



If your life is a complete mess (and let's face it, whose isn't), then maybe the *Personal Log* organiser can sort it out for you – but I doubt it somehow.

## SO WHAT IS ALL THIS SHAREWARE STUFF THEN?

Shareware is a form of 'try before you buy' software selling and it's a great idea so long as people are honest. When you get some shareware, the documentation will tell you how much it costs – typically it's somewhere between \$5 and \$40 – and where to send your money. If you like the software and decide to keep it, then you are morally obliged to cough up. Not only do you get the

satisfaction of boasting to friends how honest you are, but the author will often give you something in return such as a printed manual, or updates when released. The most common problem is sending money abroad, but as many shareware publishers now accept credit cards, it's getting easier.

Freeware means that you don't have to pay for it at all. There are many derivations

such as postcardware, which means that you have to send a pretty postcard to the author. However, freeware is not the same as Public Domain (PD) because although you don't pay for freeware, the author keeps copyright and you have to follow his terms and conditions to use the program. This often means keeping all the files together and not using or selling it for profit.

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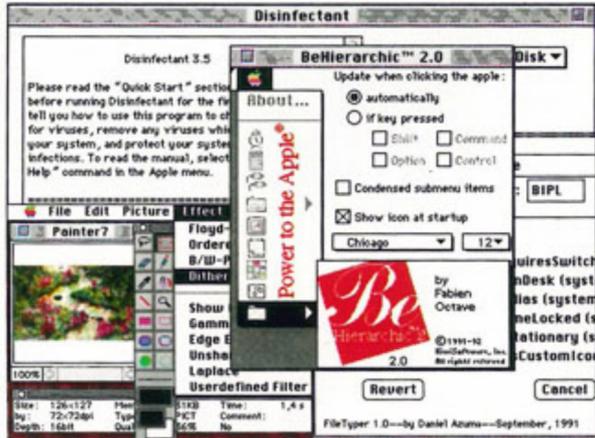
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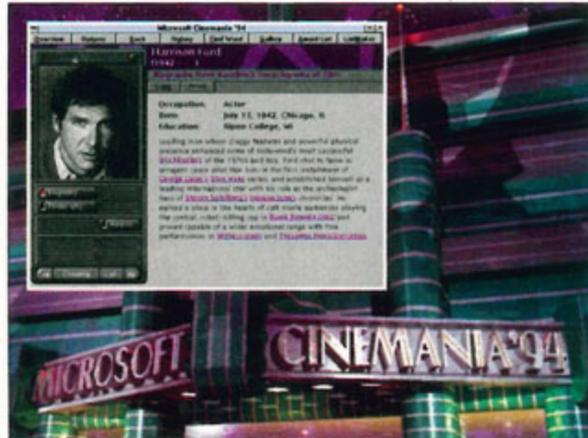
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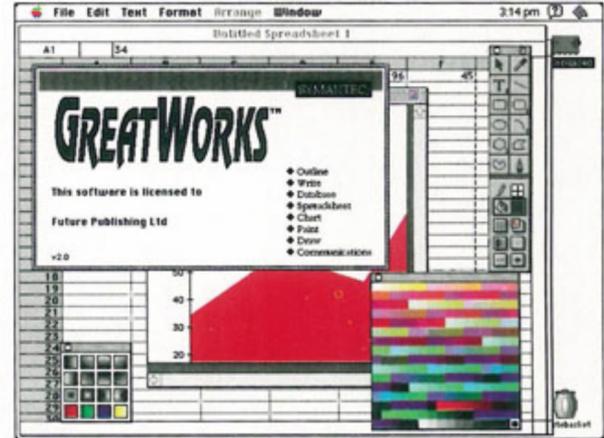
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# Return

**Flouting rail strikes, bomb threats and the problems of body odour in confined spaces, Andy Hutchinson books a return ticket to Zork...**

**H**ow many of you remember the days before TV, when radio ruled the airwaves? No doubt you tell people that there was something special about radio, because it required the use of the imagination – something that the television generation has dispensed with. Personally, the TV's always loomed large in my life, but I do still remember a time when computer games didn't have graphics, just text; when you had to use your imagination to conjure up a scene.

The very first adventure game I played was *Zork* from Infocom. The fact that there weren't any graphics didn't stop it becoming an enormously popular game – so much so in fact, that it has become the com-

puter equivalent of the E-Type Jaguar: a design classic. When Infocom decided to revisit *Zork*, 12 years on, everybody expected something special, especially because it was on CD-ROM.

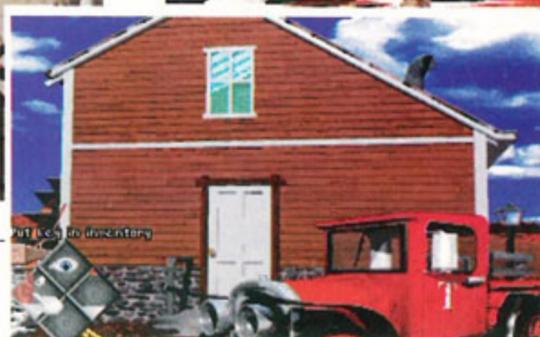
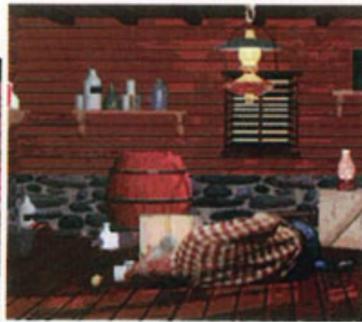
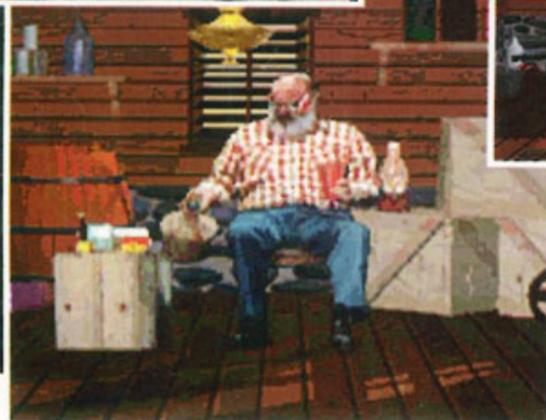
The game starts at a place called Vulture Pass. You're in a region called Valley of the Sparrows, which is the setting of a four day holiday which you won in a prize draw. Your 'vacation' starts above the town of Shanbar. Here you've got to kit yourself out for the real purpose of the game: the exploration of the cavernous empire of Zork.

Having dispensed with one of the vultures, you can explore the town of Shanbar. It's here that you'll encounter some of the region's odd residents. These peculiar chaps and chapettes are located in buildings that are scattered around

the town. For instance, there's the spinster school teacher, the old soak in the mill and the town's mayor. You can question each of these lovely people in an effort to find out about Zork, and to get valuable items. For instance, the wino in the mill (a charmer called Boos) will give you the keys to a truck if you ask him in the right way.

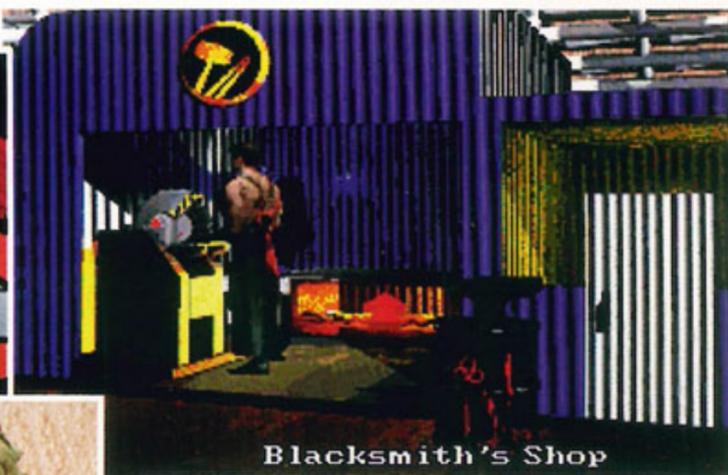
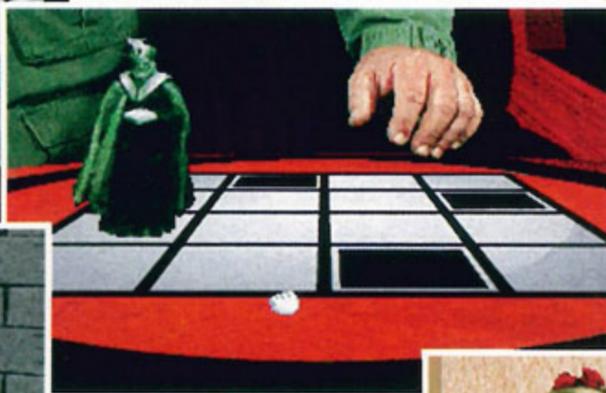
To assist you in your questioning of the locals, you can change your body language. Five icons on the right of the screen enable you to appear interested, bored, indifferent or even hostile. By picking the right body language you can get much more out of people. Choose the wrong attitude, and they won't even tell you the time of day.

The character you'll bump into most is the Wizard Trembley, who sent you there. He ap-



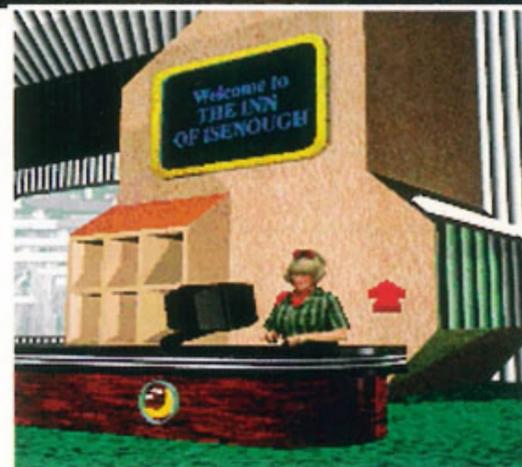


Eas



Blacksmith's Shop

# to Zork



pears at regular intervals during the game to give you hints and tips. It's well worth listening to him as well, because he usually points you in the right direction. You can also play back his tips (if you weren't paying attention) thanks to a tape recorder that you just happen to have on your person.

The actual business of solving puzzles is made considerably easier by the interface. When you've got an object in your hand, a series of icons appears on-screen, representing all the possible things you can do with it. For instance, if you've got the knife in your hand and you click on someone, you'll be given the opportunity to stab, give, drop or return the knife to the inventory. This saves the ridiculous process you have to go through in a text-based adventure, where you desperately search for the right word to trigger an action. Once you've tried all the options, you can quickly move on to the next problem.

Judging from the number of people it took to create *Return to Zork* (about 80, by my reckoning), Infocom is certainly hoping that this game crosses over the boundaries between the adventure-loving fans and the general public. To this end, there's a mightily confusing book called the *Encyclopedia Frobozzica* for all the trainspotters, and a game

design that has been built with both the anoraks and beginners in mind.

The principal difference between this and previous Infocom adventures is that there's no text on-screen. All the characters speak directly to you by means of full-motion video, and to do something (like pick up an item) you click directly on the screen. This does make life a little easier, although you do find yourself clicking randomly all over the screen in the hope of finding something you can remove.

Initially the puzzles in *Return to Zork* are fairly elementary – a process which enables you to get to grips with both the interface and the logic. So, to start with you just learn how to use objects with other objects and physically move around the Zorkian empire. Later, however, you've got to get increasingly random in your approach if you're going to progress.

Graphically, you can't fault *Return to Zork*. Everything's well-rendered and the full-motion video sequences are sucked off the CD with plenty of gusto. The sound's heavily influenced by elevator music, but then who's ever bought a game because it had a good soundtrack? Besides, you can turn it off if it bugs you.

What I would quarrel with is the repetition. Quite often you find yourself repeating the same scene again and again, either because you've missed

something or because the plot demands it. This can get seriously tedious, and you end up vaguely dabbing the mouse, waiting for the resolution of the whole monotonous thing.

I'd also question the nature of the puzzles. Once you get inside the town of Shanbar, the puzzles are already decidedly peculiar – something which is sure to annoy anyone who's new to adventure games. Without the aid of the hint book, I'd never have made it underground at all. Or maybe I'm just crap at adventure games.

Infocom has certainly brought plenty of worthwhile innovations to adventure gaming. The actors perform well, it's technically excellent and the packaging is well up to par. Unfortunately, Infocom seems to have forgotten to make it fun. Maybe the game appeals to the Americans, but I found it to be a pretty dull affair with little in the way of addictiveness. Needless to say, I've already used the return portion of my ticket to Zork. *Andy Hutchinson*



Whispering Woods

## RETURN TO ZORK

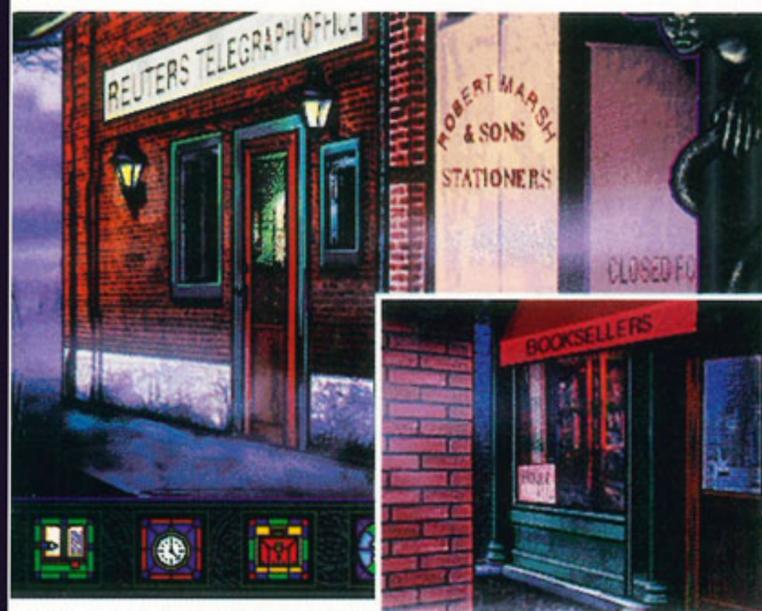
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**Graphics**  
Well-designed, fluid and lots of them. **85%**

**Sound**  
Plink, plank, plunk, plurg. **70%**

**Gameplay**  
Adventure fans, trainspotters and lateral thinkers only. **72%**

**MACFORMAT RATING** **74%**



**H**ere's a game that'll have you cowering behind the settee – not in fear, but in embarrassment at the sheer awfulness of it all. *Dracula Unleashed* bills itself as an 'Interactive Horror Movie', but fulfils only the second of those promises, and then not really in the way it intends.

To be fair, it has a reasonable stab at turning a CD full of film footage into a game. The idea is that you're Alexander Morris, an American who's turned up in London to investigate his brother's mysterious death. A letter from a Mr Van Helsing suggests something sinister may be afoot, a feeling that is compounded when you start having strange dreams involving your fiancée, Anisette, running about with blood dripping from her fangs. In other words, it's the plot of *Dracula* – only changed around a bit.

As far as you, the player, are concerned, this translates into travelling from location to location in Victorian London watching bits of video footage and trying to unravel what's going on. The trick lies in knowing where to go next and which object you're meant to be holding when you get there – something you've got to work out either by (a) dying a lot and remembering to do it differently next time, or, ideally, by (b) carefully studying the evidence in each clip and using it to deduce the next logical step.

*Dracula* has a '15' certificate, too, thanks to all the scenes of gory neck biting and young ladies running around wrapped in chiffon. But is it actually very frightening? Not really. And not just because you have to view all the action through a window little big-

# Dracula *Unleashed*

**An interactive horror movie without Christopher Lee? Or Winona Ryder? Surely, this cannot be?**

ger than a five pound note. No, the problem is more that you'll be too busy falling about laughing to be scared.

You see, despite being set in London and featuring characters who're ostensibly Londoners, *Dracula Unleashed* has been produced in the US using a cast of Americans – a fact which they struggle to disguise. And the result is a game with all the sinister, blood-curdling atmosphere of *Mary Poppins*. Sorry, 'Pworppins'.

'Typical of you Americans,' drawls Devlin Goldacre at the Hades Club. 'You can't think any farther back than your own whelp history. We're in hell, ma boy.'

'Roight messy it is, that fella with his 'ead cut off and all his blood gone. Brrrrrrrrr,' the news-seller shudders, not quite sure which aitches to hang on to.

'He said it was a heart attack, brought ahn by shock,' simpers Anisette in her curious Eastern European/Mid-West way. 'Why do things have to go away?' she muses.

'Why can't the things we love stay forever?'

Best of all, though, are the cabbies. 'And which par' of our beau'iful city... would you like to see today, sir?' they chirp. 'Where will we be... "going"... tonight, sir?' And the immortal 'You'd better button yer coat, sir – we're here.' They've always got an uplifting greeting and a cheery farewell. But the thing is, it's *the same bloke each time*. Who does he think he's kidding? He seems to feel that, by speaking in a slightly higher or lower voice each time, occasionally leaving bizarre pauses in the middle of sentences and emphasising words for no apparent reason, we'll be fooled into thinking we're getting a different cabbie each time. The clot. It's a shame we never actually get to see his face – I wouldn't be surprised to see him wearing a series of comedy false moustaches and wigs in the hope of adding to the illusion.

All this means it's very difficult to take *Dracula Unleashed* seriously (if you live on this side of the Atlantic, at least), but it isn't the real reason why the game fails. The problem is more to do with the mechanics of the thing; it's one of that feeble first generation of CD-ROM games that seems to think it's all right to spend ages recording lots of video clips and packing them all on to a CD, and then completely forgetting to turn them into an involving game.

All you essentially do is get in and out of cabs, and pick destinations from your address book. When you get there, if the game decides the time is right, you'll see a video clip and maybe be given an object or an address that'll come in handy later. If not, you'll be informed that the person you wished to see isn't in, and told to come back later. (Frustratingly, you're



not allowed to inquire as to when 'later' might be.) This rapidly gets tedious, especially when you reach a dead end and the only way forward is to repeatedly visit each location in your address book until something happens. And why do you have to go all the way to Westminster each time you want to buy a newspaper?

And then there are ridiculous things like 'sleep'. The game's set over four days, and you're supposed to return home to get some sleep at least every 48 hours, or you'll meet with one of the game's many spontaneous deaths. This means working out how long you've been awake, consulting a Sleep Chart in the manual to see how long you're meant to go to sleep for (for example, 24-35 hours awake means 8 hours sleep), getting into bed and advancing the clock by the required amount. Why couldn't the game at least do the 'advancing the clock by the required amount' bit, to

spare you that act of pointless tedium? Or, better still, do what every other game does – ditch sleep altogether and concentrate on the action? Or would that have meant even less 'gameplay'? And, if so, why not have a 'Visit the lavatory' icon that you need to press at least every six hours, otherwise you die? Tcha.

And ultimately, although the plot is supposedly shrouded in mystery, you have a fair idea of what's going to happen. This is a problem from which the *Sherlock Holmes Consulting Detective* games (based on the same premise) don't suffer – at least there, you've got some genuine mysteries to solve. With *Dracula Unleashed* you just want to see some vampires and go home.

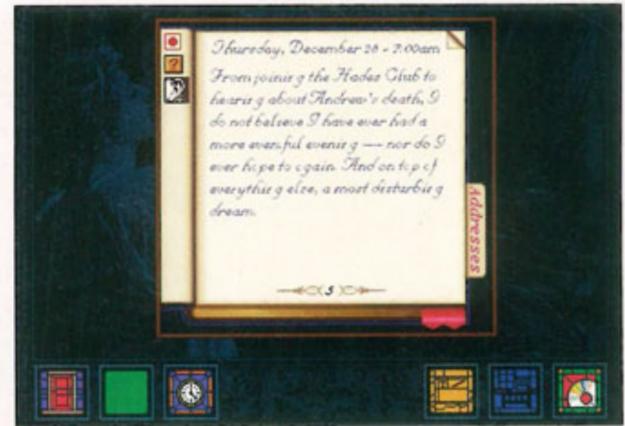
Lots of effort has been put into making *Dracula Unleashed* look the part, but very little into producing a game you'll want to wrestle with for more than a few hours. Leave the Count firmly leashed, I should. *Jonathan Davies*

## ON THE TRAIL OF TRANSYLVANIA'S SNAPPIEST DRESSER

Here's what you'll be doing during your first few minutes of *Dracula Unleashed*. The rest will be largely similar, only with slightly different pictures.



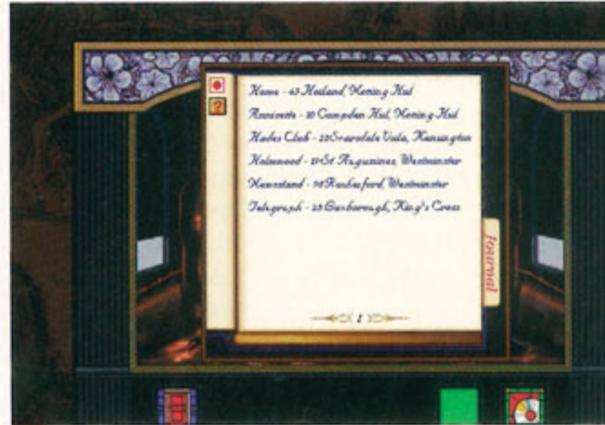
**1** After the inevitable blast of Carmina Burana, you find yourself in the Hades Club, introducing yourself to the members. They all seem perfectly friendly.



**2** Afterwards, open your diary and a summary of your visit will mysteriously appear. You're meant to perform this little task this every time you go somewhere.



**3** Outside, in the misty street (that notorious London fog gets everywhere), you'll notice a cab conveniently parked by the curb. Click on it to get in.



**4** 'And where will Betsy here be takin' us... today, sir?' asks the cabbie in the most mysterious voice he can muster. Hmm, let's go to Annette's house, eh?



**5** Oh dear. Her father seems to have died – of a 'heart attack'. Hmm. And he's got a piece of unidentified white cloth clutched in his hand. The plot thickens...



**6** It's time to send a telegram to Father Janos. With a quick consultation of your handy street map, you discover that it's not too far to the post office.



**7** After another brush with that decidedly odd cabbie, you arrive at your destination. Before you go in, though, you need to be holding Father Janos's address.



**8** The chap behind the counter notes down your message earnestly, and promises to send it on. Now what? A newspaper, maybe... and so it goes on.

# Sherlock Holmes Consulting

It's time to dust off your deerstalker, magnifying glass, pipe and, indeed, brain – for murder has been committed and some paintings have been nicked. C'mon, Watson, there's no time to lose...

**W**hy has the word 'interactive' suddenly become something to splash across the front of every new game, along with 'brilliant graphics' and 'incredible sound effects'? Computer games have always been 'interactive', ever since they were first invented. Surely that's the whole point. Or could it be that they're not as interactive as they used to be, and their publishers are anxious to disguise the fact?

Fortunately, the *Sherlock Holmes Consulting Detective* series of games (sorry, 'Interactive Video Mysteries') are perfectly interactive – or certainly more so than your average CD-ROM title.

If you've already sleuthed your way through Volume 1, you'll know what to expect from Volume 2 – it's exactly the same, the only difference being that there are different cases to solve. And if you haven't, then don't be too worried about starting with the second set and working backwards, because they don't seem to be any harder, or anything.

The game places you in the slightly uncomfortable position of not actually being Holmes or Watson, but directing the two of them in their enquiries – telling them where to go and who to question, and then arriving at a solution. Now, Watson was always fairly obliging, but it's hard to accommodate the idea of the great Sherlock Holmes placing himself at the behest of a blundering Mac owner such as myself, and traipsing around turn-of-the-century London on my every whim. Presumably, though, if you actually were either Holmes or Watson, it would be a bit tricky to arrange for them to be on the screen during the video clips.

Although that might not be such a great loss, given the utterly bland performances of the

actors chosen to play them. Watson's even more vacuous than he is in the books, and Holmes – surely one of literature's most scrupulously-characterised figures – has all the personality of an aubergine. The cast are all American, of course, with Watson effecting a sort of surreal Welsh accent. Still, while they're no substitute for Jeremy Brett and friends, they make a better job of conjuring up the spirit of Victorian England than the hopeless rabble responsible for *Dracula Unleashed*. The video footage, being largely functional and humourless, is never particularly enjoyable to watch, though, and consists largely of people standing

*Watson's even more vacuous than he is in the books, and Holmes has all the personality of an aubergine.*

around talking. The occasional quip from Mr Holmes or shot of a moodily-lit Victorian street would've made things far more interesting.

These cases you've got to solve, then; *Sherlock Holmes Volume 1* gave you three of them (The Mummy's Curse, The Tin Soldier and The Mystified Murderess) and Volume 2 offers you three more: The Two Lions, The Pilfered Paintings and The Murdered Munitions Magnate. (I don't remember Sir Arthur Conan Doyle being quite so preoccupied with alliteration.)

The first case centres on what appears to be coincidence: two Lions are discovered dead in Hyde Park on the same day that Stephen Lyons, a sailor, is murdered. But, inevitably, there's a connection, and it's up to you, as



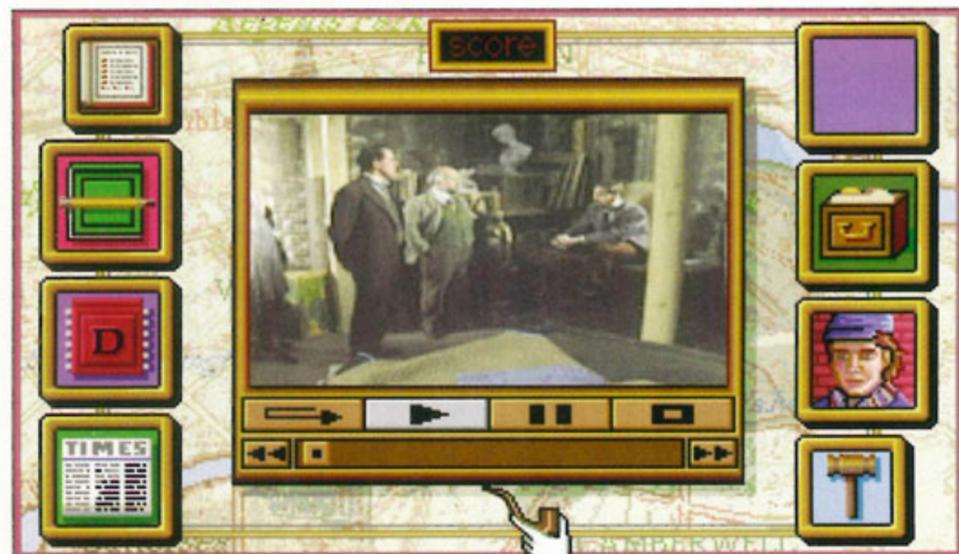
This is Holmes's office, as it were, and were currently leafing through his notebook. It's OK, though – he doesn't mind.

Holmes and Watson to uncover it.

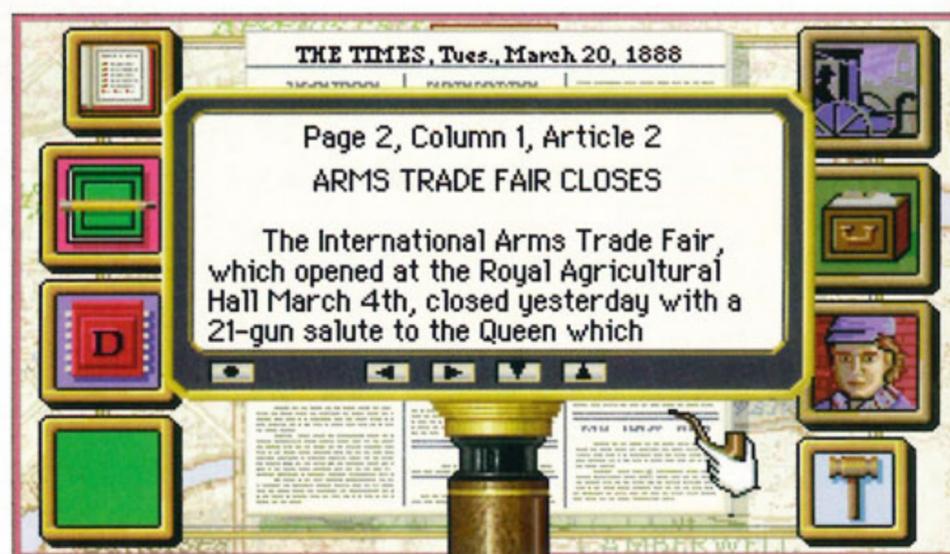
In the second case, some paintings have been – yes – pilfered. They're 'Summer Solstice' and 'The Blue Unicorn', two rare masterpieces by a little-known artist. But who did it? That's what you must work out.

And the third crime takes place following an International Arms Trade Fair. A businessman has been killed, and you must establish his murderer from the obscure clues available.

At the beginning of each case you're given a brief introduction (in Holmes's study or wherever) and then left to decide on a line of enquiry – or, in other words, who you need to go and interview. To help you with this you're given various sources of reference, including Holmes's notebook (which contains the names of all his top crime-solving chums, who will usually have a few words of advice), the London Directory (which lists all the people and places you'll encounter during the cases, along with tonnes of others you won't), Holmes's files (which you can search for background information on people and places), the Baker Street Irregulars (Holmes's band of street urchins, who'll go off and spy on people if you financially reimburse them) and the newspapers (which you can sift through for clues – thankfully, you're provided with a hard copy of these along with the game, so you don't have to risk myopia from squinting at the screen).

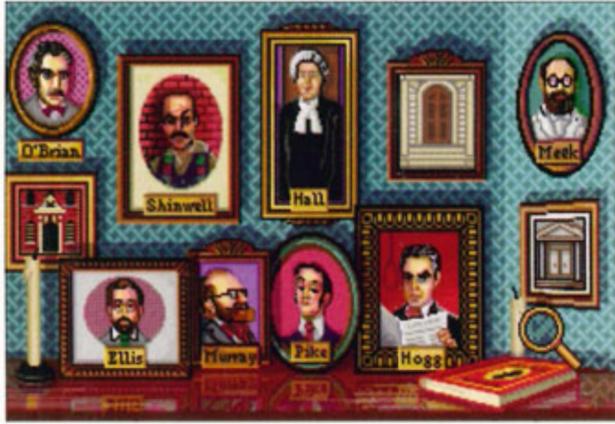


Embarrassing lulls in the conversation are a danger even in the company of the great Sherlock Holmes. At this point it's generally best to look at your watch and make for the door.



This isn't an ideal way to read the newspapers, of course, so it's nice that paper versions are supplied in the box along with all the leaflets, polythene bags and funny bits of fluff.

# Detective – Volume 2



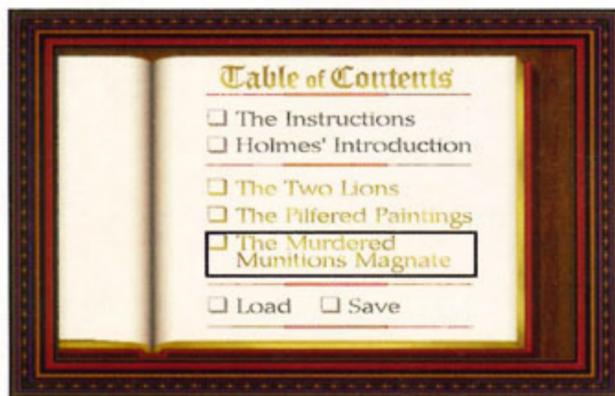
These are all Holmes's friends – solicitors, doctors and so forth. He'll introduce you if you point at them.

What you'll tend to get out of this wealth of research material are names – names of people whom you can then send Holmes and Watson to call on and interrogate. Your suspects and informants will then either be out (in which case they'd probably have been of no use anyway) or in, whereupon the action will switch to a video clip in which Holmes, Watson or both ask lots of questions. From the person's responses you'll either pick up more clues to help you solve the case, or more names of people you need to investigate.

The weird thing is that, unlike *Dracula Unleashed*, there's no time frame for any of this. You can spend as long as you like pondering over the case, and go back and interview people as many times as you like (although they'll say the same things each time, as if they've forgotten they ever met you). This might sound a bit sloppy and limp, but it does make sense, lending the game a relaxed air and sparing you from constantly running out of time and having to start again from the beginning (as in *Dracula Unleashed*).

And then, once you reckon you've worked out who did it and why, you can put your theories to the test in the spectacularly bizarre 'Trial' sequence. In this, a 'judge' appears on the screen and – not even bothering to attempt an English accent – poses various questions pertaining to the case. 'So, who did it, then?' he asks. 'Edward McKenzie' you reply. The judge then says 'That's right!' or 'No it wasn't, try again', depending on how you did.

It seems the judge knows who it is all along,



This'll all look familiar. All except the three cases you can choose from, that is. They're obviously completely different.



Cor, look, here's Sherlock Holmes himself. The books never mentioned him being a fan of liquorice, though.

but he doesn't bother to tell anyone. Oh no! Instead, he lets a murderer run free while you try to work out who dunnit! It's a curiously artificial situation, but it's hard to imagine how else they could've done it. And, as with everything else, you can return to the judge as many times as you like during your investigation and run theories by him. Indeed, you could probably solve each case simply by trying every possible suspect until you got the right one, but it would probably take quite a long time, and it wouldn't be much fun.

## Pounds, shillings and pence

It's difficult to say how long it would take you to work through all three crimes. You'd probably need about one or two evenings for each one, depending on your powers of deductive logic, which doesn't add up to an awful lot of entertainment for your fifty quid. And once you've cracked a case, you're not going to want to play through it again – the video clips aren't worth watching more than once. But even so, I like *Sherlock Holmes Consulting Detective*. It's a clever way of turning masses of video footage into a game, and it's certainly interactive enough to comfort anyone who's already had their fingers burnt by the varying delights of CD-ROM games.

Jonathan Davies



Price: £49.95. Out: now.  
Requires: LC or better, 1.5Mb of available RAM, 256-colour monitor, System 6.0.7 or better, and a CD-ROM drive.  
For more details contact Mindscape on 0444 246333.

**Graphics**  
Video footage plus alright-ish other bits. **75%**

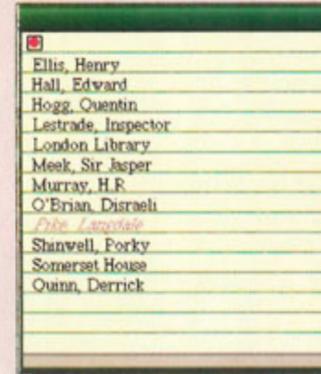
**Sound**  
Er... Er... The accents are a bit odd. **70%**

**Gameplay**  
Not huge amounts of it, but just enough to make it work. **65%**

**MACFORMAT RATING** **72%**

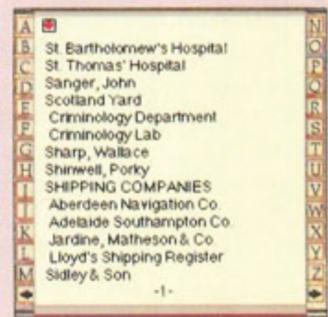
## BUT WHAT ABOUT THE MAGNIFYING GLASS?

As well as Holmes and Watson doing all your running around for you, there are a number of things to help you as you're solving a case.



You can use Holmes's personal notebook to look up the names of his contacts in the police, the medical profession and so on. A privilege indeed. You can also use it to jot down the names of suspects and things.

Then there's the London Directory, an incredibly useful volume that lists the names of every potentially-useful person or place in London, along with plenty of red herrings.



There are five newspapers you can scour for clues, some report the relevant crimes, while others offer handy clues from the past. You also get a hard copy of these papers when you buy the game.

If it's in the London Directory, the chances are Sherlock Holmes will have some background information tucked away in his files. It'll probably be completely useless, though. Ah well...



Holmes's band of little helpers will run around London furtively gathering information on suspects – for a price. But, again, they very rarely come up with anything.

# The Labyrinth of Time

**Y**ou know, I can honestly say that if some bimbling demi-god propositioned me on a tube train and asked me to help solve his deadly labyrinth, I'd tell him to naff off before he made me miss my connection and I ended up stuck in the smoking carriage on the slow train to Potters Bar with lots of shelving salesmen called Nigel. But then I'm particular about who propositions me.

However, for the purposes of this review (and under extreme duress) let's assume that I listen to his godness. He turns out to be an ancient architect called Daedalus. He's been forced to design a labyrinth by King Minos, who believes he will gain control of Earth's entire history. Fair shout to him really; he couldn't muck it up any more than we have done already. Anyway, you've got to destroy the maze and thereby save rotten olde planet Earth.

What we have here is a collection of puzzles loosely strung together within the rooms of an old hotel. If that sounds disturbingly similar to *7th Guest* or *11th Hour*, then you'd be right. But then that doesn't matter a fig if it plays as well as

**The puzzles are tricky, the plot's obscure and the music's crap, but Hutch thinks he can handle it...**

Trilobyte's pixellated David Lynch outing.

The game starts on the aforementioned tube train. Daedalus speaks to you and, because your life's a bit on the dull side, you agree to

help him. When you step off the tube, you find a rather spooky portal leading to the labyrinth. Step through that and you're inside.

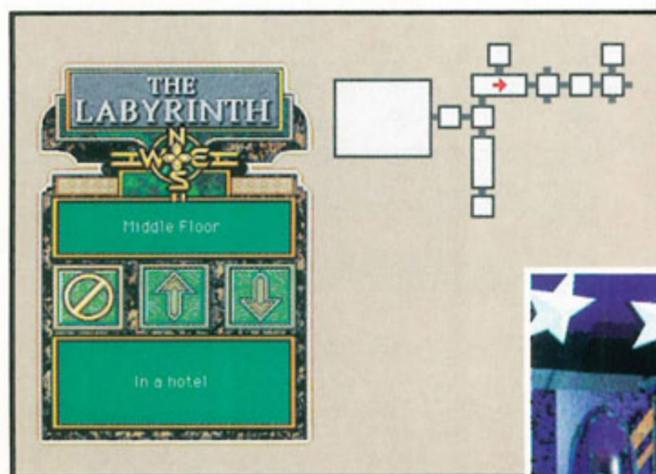
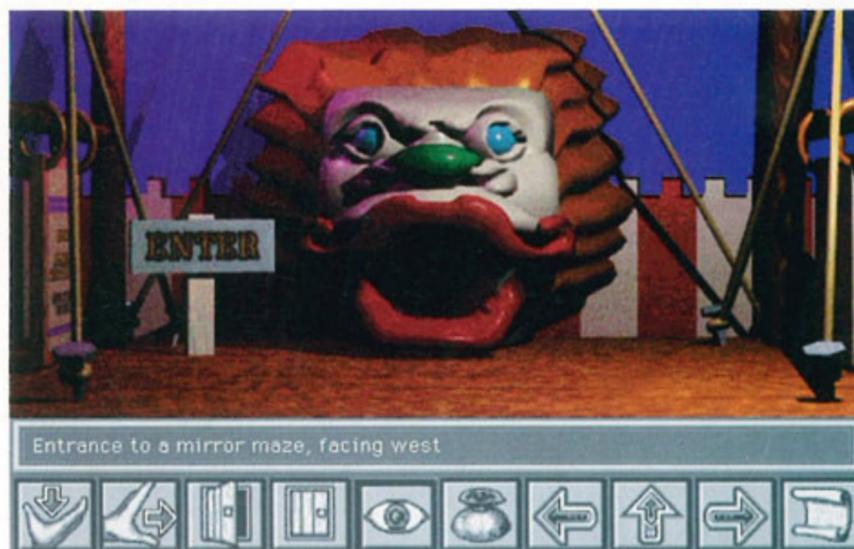
The puzzles take a variety of inventive forms.

Initially you've got to deal with things like mirror mazes, but later you'll need to search for the one object that'll destroy the labyrinth. And that's not easy.

To manoeuvre around the maze you use the three movement icons (forwards, left or right). Alongside these are an open door icon, a move object icon, a look icon, an inventory icon and a map icon. Of these, the most useful is the map icon, which makes navigating the mazes a damn sight easier than it would have been ordinarily.

There's no faulting the graphics in *Labyrinth*. Each and every scene is beautifully rendered in 256-colour ray-traced graphics. The programmers reckon that there are over 1,800 of these images on the CD, and who am I to argue. There are also 275 locations and 25Mb of sound... but then that sound is plinky New Age rot, so I'll gloss over that.

I found *Labyrinth* to be an oddly soulless game. I can't fault the design, but I found it to be singularly unaddictive. The prospect of being presented with another puzzle, for which there are no instructions, fills me with dread. But if you really like your puzzles, can solve the Rubik cube in seven seconds, the *Times* Crossword in five minutes and always pick the right queue in the Post Office, then you'll love it. Personally, I've got better things to do with my life. *Andy Hutchinson*



As you can see, the game's scenes are beautifully rendered in 256-colour ray-traced graphics. But, as we all know, spectacular graphics don't always equate with great gameplay...



## LABYRINTH OF TIME

Price: £39.99.

Requires: 256-colour display, LC or better, 4Mb of RAM (2Mb free), System 7 or higher, mouse, and CD-ROM drive (double-speed recommended). For more details contact Electronic Arts on 0753 549442.

### Graphics

Nicely rendered, and it shifted off the CD at a fair old pace.

83%

### Sound

At least I know what Richard Clayderman's up to these days.

80%

### Gameplay

Puzzle after puzzle after puzzle. Repeat until dead.

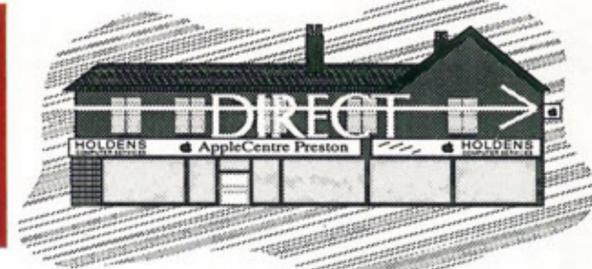
60%

### MACFORMAT RATING

70%

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- Monkey Island 2, Hell Cat CD, Fate of Atlantis, UnderWare – £15 each. Learn French with Asterix CD – £35. All as new. Tel: Paul on 081 904 1521 (daytime)

## Miscellaneous

- Apple Newton Message Pad, plus batteries, power adaptor, tutorial card, video. Extra Newton pen. Immaculate, six month guarantee, competition prize – only £300. Tel: 081 428 6475.
- 16Mb SIMMs (72 pin) for Mactintosh – £250 each. 4Mb SIMMs (30 pin) for LC/IIsi/IIci – £50 each. Tel: 031 554 6266
- PowerCD, Mac to SCSI cable – £120 ono. As new. Tel Jon on 0535 681001 (evenings)
- 40Mb internal hard disk and 20Mb SIMMs (LC) – £100. Tel: 081 390 0528
- Colour 12-inch monitor – £100, ClarisWorks 1 boxed with manuals – £60. Wanted: affordable external hard disk suitable for LCII. Tel: 071 823 8893
- PowerBook 416Mb RAM expansion, new, boxed – £95 ono. Tel 0727 855810
- 72 pin Fast Page SIMM module 8Mb, unused – £200. Tel: 0604 34002 (evenings)
- Aldus PageWriter 5 unregistered c/w

- manual – £250. PC Exchange unregistered – £25 Font pack Truetype unregistered – £50 Tel: 0703 330855
- Radins color pivot 8-bit interface card for Mac LC. Also drives A4 monitors – £250 ono. Tel: Tessa or Jane on 071 245 1033 (daytime)
- PowerBook Express Modem with Fax software, unused, still boxed, complete with cables, manuals, etc – £100 Tel 0902 894477

## WANTED

- External hard disk less than 80Mb maybe crashed disk or without disk. Must be cheap and SCSI. Tel: 0364 72609, Devon.
- Hand scanner for my Mac. Must be complete with software and in good working order. Will pay up to £75 cash. Tel: 0532 674790.
- Apple keyboard, mouse and 14-inch monitor. All must be in good condition, desperate! Also wanted good quality printer and an LCIII or LC475. Tel: 0203 325801.
- Logitech Scanman wanted. Please telephone 0279 651831.
- Mac user seeks "old style" (mark 1) Mac keyboard. Tel: 0904 415261. Thanks!
- HyperCard extension wanted – Hyper MIDI. Other MIDI software considered. Also wanted SE/30 upgrade board for SE. Tel: 0364 72609, Devon.
- Cables and possibly manual for StyleWriter 1 needed urgently. Please tel: 0268 551207 (Basildon, Essex)
- Classic 2 or similar Tel: George on 0380 725718 (Wilts)
- Accelerator card wanted for IICI. Also need 2 x 4Mb SIMMs. Tel Keith Jones on 071 637 1587
- MS Excel 4.0 plus manual. Prefer new but will consider used. Tel: 0259 723961



As you can see, the game's scenes are beautifully rendered in 256-colour ray-traced graphics. But, as we all know, spectacular graphics don't always equate with great gameplay...



and always pick the right queue in the Post Office, then you'll love it. Personally, I've got better things to do with my life. *Andy Hutchinson*

## LABYRINTH OF TIME

Price: £39.99.  
Requires: 256-colour display, LC or better, 4Mb of RAM (2Mb free), System 7 or higher, mouse, and CD-ROM drive (double-speed recommended).  
For more details contact Electronic Arts on 0753 549442.

<b>Graphics</b> Nicely rendered, and it shifted off the CD at a fair old pace.	<b>83%</b>
<b>Sound</b> At least I know what Richard Clayderman's up to these days.	<b>80%</b>
<b>Gameplay</b> Puzzle after puzzle after puzzle. Repeat until dead.	<b>60%</b>
<b>MACFORMAT RATING</b>	<b>70%</b>

## USER GROUPS

**Need hands-on help with a Mac problem? Want to swap shareware or freeware, or just meet other Mac enthusiasts? Try a user group near you...**

- Aston Univ mac UG, Birmingham. Tel: Ray Tier on 021 359 3611.
- A Mac user would like to start a BBS for other Mac users. I would like to talk to anybody who is interested in helping. I would also like to contact any Mac users in the West Country. Please write to: MacShare BBS, Lane End, Oak Tree Lane, Tavistock, Devon, PL19 9DA. (MF 23)
- Berkshire Mac User Group meets monthly (on the second Friday of every month) in the Reading/Newbury/Basingstoke area. Bias towards design/DTP and general interest in solving Mac problems. Ring: 0734 813669. (MF 16)
- Blackburn Mac UG. Tel: Roger Moreton on 0254 670043.
- Bournemouth Mac UG. Tel: Barry Cheesman on 0202 715859.
- Bristol (BAUD). Tel: Malcolm Ingsley on 0454 616846.
- Cambridge Apple UG. Tel: Ian Archibald on 0223 311157.
- Cancer Research/RMH UG, Cancer Society/RMH. Tel: Raymond Henry on 081 643 8901 (Bulletin Board x 4636).
- Edinburgh Apple UG. Tel: John Beattie on 031 554 5096.
- Gateway UG, Norfolk. Tel: Verne Anderson on 0638 513000.
- Glasgow Mac UG. Tel: Stephen

- Broadfoot on 041 339 6646.
- Hampton Court (Riverside) UG has a new phone number: 081 224 1187. Small, newish group welcomes new enthusiastic members. (MF 16)
- Highland Mac UG (HIMUG), Scottish Highlands. Tel: Bob Warner 0463 715322.
- Liverpool Apple UG. Bulletin Board: 051 949 0307.
- London Macintosh User Group. Facilities include: telephone support for full members, shareware at reduced prices, monthly magazine and monthly meetings in London presented by leading hardware and software manufacturers. For full details write to: 43 Villiers St, London WC2N 6NE. Tel: 071 930 3757. (MF 23)
- Group of users with a regular newsletter via ICR computing service. Workshops for training, software and hardware support in a PC-dominated environment. Contact Raymond Henry, Hadow Labs, ICR, Sutton SM2 5NG. (MF 16)
- MacAssist, Cardiff and district. Tel: Nigel Arrighi on 0222 224682.
- Mac user group. Send large self-addressed for free newsletter. All levels. Non-commercial. Ref MF, 9 Burrill Drive, Wigginton, York YO3 3ST. (MF 23)
- Macintosh Association of Users in EEC, 4 Chiou, Athens, 15231, Greece. Tel: 6725485. Meetings Wednesdays 8-10pm, Saturdays and Sundays 12-2pm. We are a non-profit organisation. Please help us by donating books (misprinted, used; by surface mail), disks, programs, CD-ROMs, etc for our library and program for the handicapped. (MF 16)

- Mactivity International - the biggest user group in Europe. We have divisions in Scandinavia, Estonia, Germany, and the Benelux countries. The only number we have at the moment is: Belgium Tel. 32 80 64 77 13. (MF 16)
- Midapple, West Midlands. Tel: William Watson on 0384 277921.
- MidApple - Apple 2 and Macintosh user group meets monthly in West Midlands. S.A.E to MidApple, 24 High Street, Wall Heath, Kingswinford, DY6 0HB for details. (MF23)
- Midland Mag UG, Worcestershire. Tel: Ivan Knezovich on 0299 402631.
- National postal user group. Monthly newsletter on disk. Includes compos, special offers, reviews, cover disk, etc. Send a SAE for info to: Mac Shareware User Group (MSUG), 21 Milldown Ave, Goring-on-Thames, Reading RG8 0AS. (MF 16)
- North West Apple C.C - Cheshire area, North. Telephone: Mr George Evans on 0270 583714.
- Nottingham Mac UG. Tel: David Nicholson-Cole on 0602 455077.
- Poole Mag User Group. Tel: Bob Lister on 0202 684441.
- SE Essex Mac User Group. Tel: Michael Foy on 0702 468062.
- Southampton Mac UG. Tel: Geoff Parsons on 0703 2244957.
- Southern Mac UG, Salisbury and district. Tel: Roger Ford on 0722 780102.
- Southwest Mac User Group, Bristol. Tel: John Elver on 0272 693119.
- Staffordshire Polytechnic Mac User Group, Staffordshire. Tel: Mark Stiles on 0785 52331.

- Stavanger Macintosh User Group (estab 1986) and has over 50 members. It normally has 8 meetings a year on various topics. Contact Jan Frick, Rogaland University Centre, PO Box 2557, Vllandhaug, N-4004 Stavanger, Norway. (MF 16)
- Sussex User Group, Hastings, East Sussex. Tel: Garry Nevin on 0424 714110.
- The Computer Textile Design Group. We are trying to build up a panel of advisors who can help inexperienced computer users with their problems. For more info contact Maggie Dunn, Wynnstay Cottage, Lamin Gap Lane, The Fosse, Cotgrave, Notts NG12 3HG, enclosing an SAE for a membership form. (MF 16)
- The Southwest Macintosh Users Association. Membership of the group is £17 per annum, but the first 100 applications will be given founder member status. If interested contact the Club Secretary, SMUA, Firs, Rackstle, Wadeford, Chard, Somerset TA20 3AP. (MF 16)
- The United Shareware User Group meet Portuguese Mac users and our Shareware - Pra. Ferreira de Castro 1-3 Dto, Coruaxide 2795, Portugal (MF 19)
- West Midlands User Group. Tel: Danny Torbica on 0902 336172.
- Yorks and Humberside Mac UG. Tel: Derek House on 0423 358853.

**Please note: this list is provided as a free service for amateur, non-profit-making user groups. MACFORMAT does not endorse or recommend any particular group and cannot be held responsible for any losses or problems you might suffer as a result of contacting user groups advertised here.**

# Buying advice

**W**hether you're buying by mail or in person, here are some sensible precautions to bear in mind. Note that everything here applies to buying from a business; most of it does *not* apply to buying from a private seller in MACFORMAT's reader ads pages.

Always be absolutely clear about what is included in the price - postage and packing? Any necessary cables etc? VAT? (By law, an advert must say *explicitly* if VAT is not included; if it doesn't, VAT is included. But this could be in the small print - so read it all!) If you're buying in person, check that everything is there and it all works properly before you leave the shop. If you're buying by mail, ring the supplier first to confirm the price and availability, and ask what your options will be if there should be any problem. Find out when you can realistically expect delivery. Always keep all receipts and make records of all correspondence, whether it's by mail or by phone.

## How to protect yourself

If you are buying goods of more than £100 in total value, always try to use a credit card. That way, in the unlikely event of anything going wrong, you will be legally entitled to claim against the credit card company as

well as the seller, even if the seller has gone bust. You may also get extra insurance - check with your credit card company.

If you're not paying by credit card, pay by cheque. Never send cash through the mail - it is impossible to trace if it gets lost, you can't stop payment if you need to, and even if you have proof of posting you can't prove how much you sent.

Keep records. If you are paying by credit card keep a note of the exact time of the order and ask for an order number. If you are paying by cheque make sure you fill in the details of date, amount and payee's exact name in the stub - and keep it!

## When a mail order arrives

Check everything carefully. If anything is missing, contact the supplier immediately. If something doesn't work, make obvious checks (the fuse, etc), but don't try to repair it. If there is anything you're not happy with, don't use the product - if you do, you could be deemed to have accepted it.

## If there's a problem

Whether you bought it by mail or in a shop, the law says a product must be:

1. 'of merchantable quality' (that is, broadly

- speaking, it must work),
2. 'as described' (in the advert or in person - and this one criterion also applies when you're buying from a private seller, not a business), and
3. fit for the purpose for which it was sold or for the purpose you specified when you ordered it.

If it fails to meet any or all of these criteria, then you are entitled to return the goods for a refund, receive compensation for all or part of the value, or get a replacement or free repair, depending on the seriousness of the defect. These are the 'statutory rights' that adverts always say are 'not affected' by any extra guarantees. The supplier cannot change or deny these rights.

If you're not happy about something, always contact the supplier first and politely explain your problem. Most problems are sorted out at this stage with no fuss. If not, put your complaint in writing and send it to the manager or owner - ask for the correct name and job title. Give the supplier a reasonable time to reply - say ten days or so.

If the problem is still not resolved, you may need to take some sort of legal action to enforce your rights. This need not cost you a lot. Seek advice from a solicitor (ask about the free advice scheme) or from one of the following (check in your local phone book):

- Citizen's Advice Bureau,
- Trading Standards Office (listed under your local council),
- Office of Fair Trading, or
- County Court (ask about the 'small claims procedure').

# Now Up to Date & Now Contact

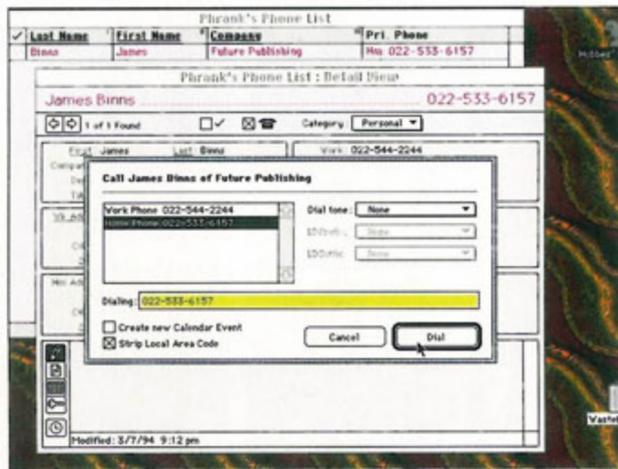
If your Mac's collapsing under the weight of Post-it™ notes, it may be time to invest in a Mac organiser – but is *Now Up to Date & Now Contact* the right choice?

These are actually two entirely separate utilities, offered to you – the bargain-hunting Mac user – as a suite. Although this may seem like a great deal at first, it actually serves to highlight the shortcomings of both programs. *Now Contact* and *Now Up to Date* should really have been combined as one package.

*Now Contact* is a glorified address book. *Now Up to Date* is basically a souped-up wall-planner. Once installed, the two can be linked, or at least share information, but in reality, you're more likely to use them independently.

*Now Contact* is possibly the more useful of the two packages. The program creates a little telephone icon that is situated on the left of the **Balloon help** bubble in the menu bar. Once selected, this will pull down either a list of selected important numbers, or the names of your customised phone directories.

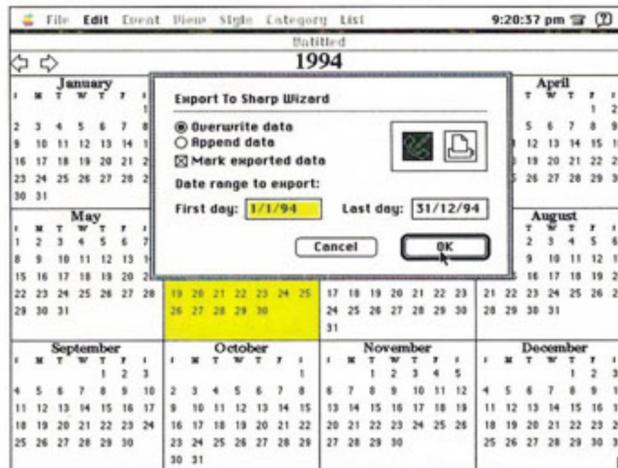
*Now Contact* is simple to use. Create a new phone book and name it. Now create a new file



Note the annoying Americanised phone number format – it can be customised, but not easily.



Built-in stationery may prove useful to people without a word processor – if there are such people, that is.



Sharp's series of pocket organisers are well-supported by the *Now* bundle, but why not Apple's own Newton?

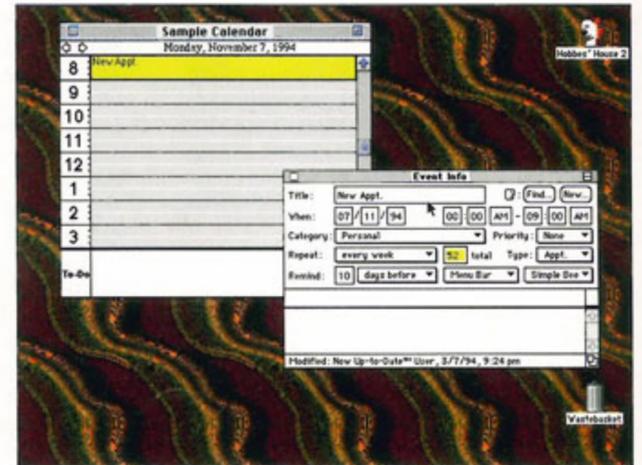
for the number you want to store. You can assign various labels to numbers and names. For example, you can differentiate between friends, family and business acquaintances. This may initially sound useful, but you'd have to be a special kind of idiot not to know the difference between your mum and your boss.

You can, however, search and view by label, which makes it useful if you're organising a party where you want to invite all your friends. What's more, it does contain a myriad of useful features that you won't find in a more conventional personal organiser, like Fax stationery and auto-dial.

The interface is simple to learn and use, operating like almost any other database. There are a couple of little quirks, but nothing you wouldn't get used to. *Now Contact* does have depth, but it's best used as a desktop accessory. The problem is, to use it, you have to stop working for at least as long as you would to use a card index. The other benefits make it just



*Now Contact* can be used in tandem with *Now Up to Date*, or accessed using an icon located to the left of the Balloon help.



Not exactly the most intuitive stuff, I know, but the user interface can be learned quickly, if not easily.

about worthwhile. Sadly, though, the most useful feature is the way it enables you to print your address books into standard Filofax-style formats, which kind of negates the point of having it on your Mac in the first place.

*Now Up to Date*, on the other hand, doesn't sit on the fence in terms of usefulness. You will either depend on this for the rest of your life, or consign it to some dark, cobwebbed corner of your Mac. It's a mega-wall-planner from a distant galaxy.

This is for people – like myself – who can barely remember to dress before they leave the house in the morning. It presents itself in several visual formats, most of which resemble *Excel*-style spreadsheets and are about as friendly as a rottweiler in a health farm, but the most

## NOW UP TO DATE & NOW CONTACT

Price: £146.88  
Requires: Mac Plus or better, System 7.0 or later and 4Mb (installed) or 800K of available RAM.  
For more details contact Ingram Micro on 0908 260160.

**Features** 80%  
The two packages create a useful and powerful tool, but they're not well integrated.

**Ease of use** 75%  
Not awfully friendly and by no means intuitive.

**Documentation** 85%  
Initially daunting, but actually a very useful pair of tomes.

**Value for money** 79%  
A lot more expensive than a good leather-bound Filofax, but very comprehensive.

**MACFORMAT RATING** 79%

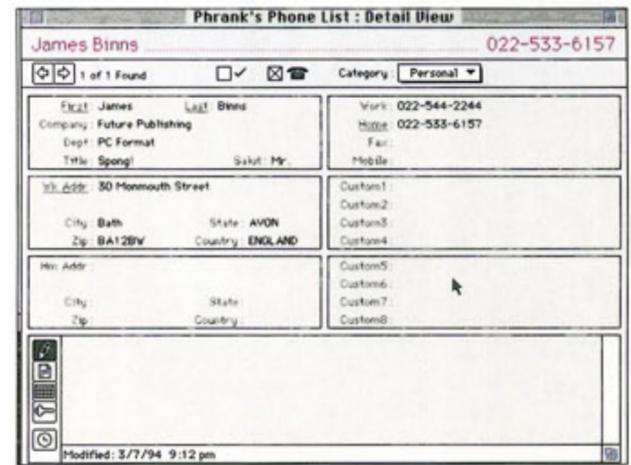
accessible is the grid-like wall-chart. Simply select a day, month or year, double-click and input any information you like. You can even paste graphics into the charts.

Typically, *Now Up to Date* users will use the package to manage time on a daily basis. Alarms can be sounded to remind you of important appointments or tasks. Using the package properly does require an enormous degree of self-discipline. You absolutely *must* make entries as and when appointments are made.

Perhaps the most useful function of *Now Up to Date*, and certainly one which elevates it above its predecessors and *In Control*, is its ability to network a central diary. Using AppleShare, you can network customised groups, re-

minding select 'members' of important dates. Every member can make changes to schedules. There's even a facility for PowerBook users, whose changes are updated the second they log back on to AppleShare.

Synthesis with *Now Contact* is minimal and, in all honesty, you might as well rely on the old-fashioned cut and paste options. Together, they don't exactly interact, but *Now Contact* and *Now Up to Date* could prove useful for ultra-busy Mac owners. Unfortunately, average, everyday, run-of-the-mill Joes and Joellas will find the whole business over-priced and under-used. Most of us could get by happily with the \$30 shareware *Address Book* and a few scraps of paper. *Frank O'Connor*



The address book used in *Now Contact* is spot-on, if a little over-complicated for most people's needs.

# In Control

If 'get your act together' is your colleagues' daily battle-cry, you may want to check out the new version of Attain's electronic organiser, *In Control* – if you can remember to do it, that is.

It's a terrible day when you realise that you actually need a personal organiser. Rather than just a glorified diary, you simply must have those sections on train time-tables, business expenses and hourly schedules. Our initial advice is to kick back, mop your brow and find a more relaxing job. If this isn't possible, try out *In Control* from Attain.

Yes, it's a very expensive and complicated diary, but it's also an extremely clever and sophisticated. Like *Now Up to Date*, this operates like an interactive calendar. To be frank, there is very little difference in features between the two packages; the main advantage of owning Attain's *In Control* is that you get a slightly more intuitive user interface. It looks a darn sight prettier, too.

Although *In Control's* programmers would

no doubt have me killed for saying so, I can't help feeling that these programs draw overly subtle distinctions between the various aspects of time-management. I mean, how does a 'Project' differ from a 'To Do' note?

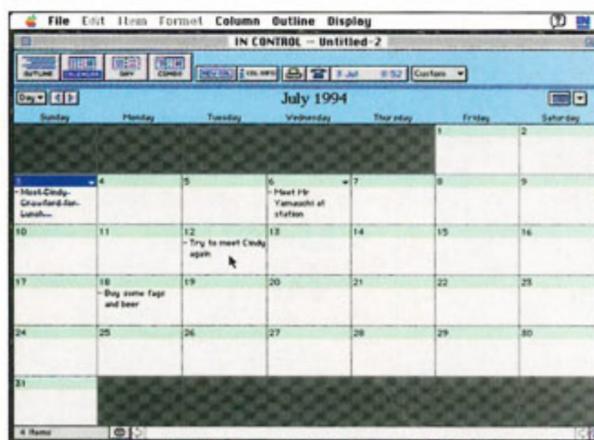
*In Control* works like most time-management environments. You simply make notes for a specific calendar date and time (which can be defined to include almost microscopic divisions of your day). These notes can be as big as you like, and you can review them at any time, or set reminder alarms to go off at customised intervals. For example, should you wish to be reminded of an appointment, you can set *In Control* to prompt you at regular intervals, lest you forget.

Finalised schedules can be printed out in a number of formats, most of which is a portrait-shaped A4 year planner. Search facil-

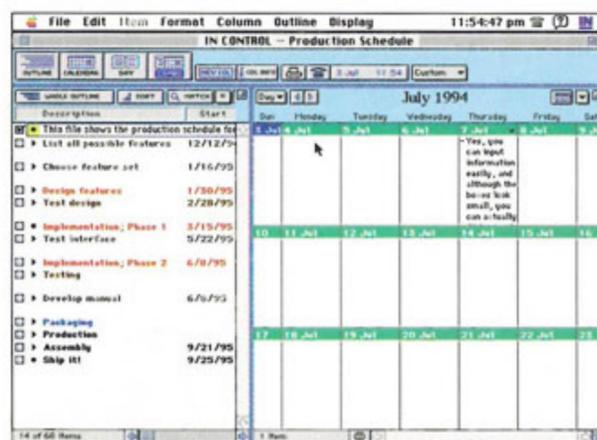
ities enable you to look for names, dates, places – in fact, anything with text. So if you know you have an appointment with Dave, for example, but you can't quite remember when, *In Control* will look up 'Dave' until it finds a suitable entry. Yes, *In Control* would seem to have it all.

Moving information around within the program is a joy. You can literally drag an appointment from its original scheduled time to a new, revised time or day. Simplicity itself. One huge advantage that *In Control* has over *Now Up to Date* is that it enables you to enter text immediately into date boxes. In *Now Up to Date*, you have to first access the times and then subsequently enter the data. *In Control* enables you to circumvent this process and attach simple notes.

System 7 users can also make good use of the file-linking facility. It's possible to attach files (without cutting and pasting) to any time or date you like. For example, should you wish to send a letter on Friday 8 July, you can attach a word processor file containing the letter to the slot for Friday 8 July on your 'wall-planner' and then set an alarm to go off, reminding you that it's there. This kind of flexibility makes you think it might be worth the cash after all. *Frank O'Connor*



Admittedly, this is a rather unrealistic schedule, but it serves to illustrate the simple interface.



Many types of view can be selected, including this one, which neatly mixes schedules and overviews.

## IN CONTROL 3.0

Price: £138.65 for the full package or £29.36 for an upgrade from version 2.0.  
 Requires: Mac Plus or greater, System 6.0.5 or greater, 2Mb of RAM and a hard disk.  
 For more details contact Softline on 081 401 0058.

<b>Features</b> All the features you could need, but little in the way of frills.	82%
<b>Ease of use</b> Pretty straightforward, although the more complex features are tricky to find.	80%
<b>Documentation</b> A fiddly but approachable manual, with an easy quick-start section.	82%
<b>Value for money</b> It lacks some of the frills of the <i>Now</i> bundle and there's no networking feature.	73%
<b>MACFORMAT RATING</b>	82%

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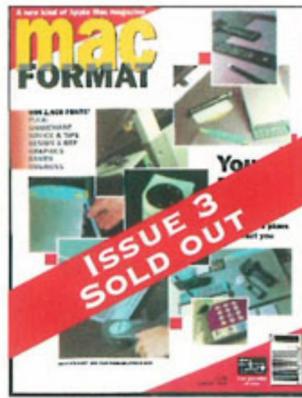
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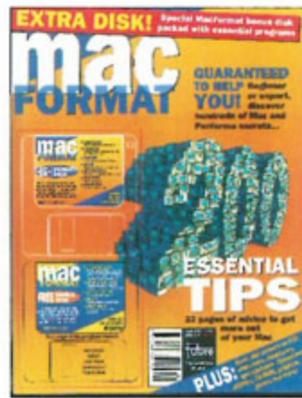
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**ISSUE 4**  
September 1993

■ **On the disk:** *Address Book*; *Ritz Starter Accounts*  
■ **Inside:** *Fetch*, *Image Browser* and *Stacker* reviewed; essential software; Apple's pocket assistant, the Newton; plus a detailed look at Adobe's *Acrobat Exchange*; and the start of our extensive *HyperCard* series

**ISSUE 6**  
November 1993

■ **On the disk:** *Civilization*, *Eclipse*, *Tetris 2000*  
■ **Inside:** How to choose and use a scanner – from handhelds to flatbeds; *Morph 2*, *AutoRoute*, *C.A.T.* and *BrushStrokes* reviewed; 50 *PageMaker* tips; plus a beginner's guide to the hard disk and why it's worth defragmenting it

**ISSUE 8**  
January 1994

■ **Double disk issue! On the disks:** *NIH Image*, *Graphic Converter*, *Maelstrom*  
■ **Inside:** Loads of Mac and Performa secrets revealed – 200 top tips in all; Adobe *Dimensions* and *WordPerfect 3.0* reviewed; plus our CD-ROM round up including *Distant Suns* and *The Tortoise And The Hare*

**ISSUE 12**  
May 1994

■ **On the disk:** *Prince Of Persia 2* demo; *Scrapz*  
■ **Inside:** What you can do with shareware; hard disks, removables and optical drives; tips for using colour; a special report on CD-ROM technology and primary schools; *QuickKeys 3*, *INITPicker 3* and *PGA Tour Golf II* reviewed

**ISSUE 13**  
June 1994

■ **On the disk:** *Syndicate* demo; *Disinfectant 3.41*  
■ **On the CD-ROM:** sorry, CD-ROM edition is no longer available  
■ **Inside:** How to double your RAM and disk space – without buying extra hardware; *Print Shop Deluxe*, *ColorStation* and *Fargo Primera* printer reviewed

**ISSUE 14**  
July 1994

■ **Double disk issue! On the disks:** complete family of fonts from Monotype; *Populous 2*; *Disinfectant 3.5*  
■ **On the CD-ROM:** as disks, plus the best of the year's cover disk programs  
■ **Inside:** everything you need to know about multimedia, including the kit you need to do it yourself

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**ISSUE 15**  
August 1994

■ **On the disk:** *GrayStation*; *Vistapro* demo; *Quill*;  
■ **On the CD-ROM:** *Redshift* demo; *Stuffit Lite*; *Flying Nightmares* demo; *Pirates Gold* demo  
■ **Inside:** art on the Mac, including reviews of *Dabblers*, *Fine Artist* – and the top graphics tablets

# MACFORMAT

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# Next month

## The Mac of your dreams

So you've got a bog-standard Mac or Performa. Lovely machine, but you want more, don't you? We show you what add-ons you need to turn your Mac into the machine of your dreams

## Pre-presenting...

More and more businesses use Mac-based systems for presentations. Next month we assess the top presentation programs head-to-head – which one is right for you?

## A brush with Natural Media

Airbrush is one of the most impressive of media – there's nothing else that can create a sheen quite like it. In next month's Natural Media tutorial, discover how you can achieve airbrush effects with *your* art program

## PLUS

The latest Mac news from around the world ■ The hottest Mac games ■ Your Mac and Performa problems solved in Mac Answers ■ Type manipulation software that

can give you all sorts of amazing text effects, from curves to cut-outs ■ Comic books on CD ■ What a sequencer program can do for your Mac-based music-making ■ The latest shareware reviewed (and yours to try for yourself on the covermounted CD-ROM as well!) ■ Plus MACFORMAT's regular comprehensive coverage of just about everything you can do with a Mac! Don't miss it!

MACFORMAT 17 goes on sale on Thursday 1 September

available with jam-packed high density floppy disk or CD-ROM. Reserve your copy with your newsagent now or turn to page 96 for our special subscription offers

## ARE YOU A WINNER?

Back in MACFORMAT issue 11, we gave you the chance to win a Canon BJC-600 colour bubble jet printer, complete with cable and software. The lucky winner is Ms Dervilla Carroll of London NW1. In issue 12 the fabulous prize was the complete Aldus Collection – PageMaker, Persuasion, Free-Hand and Fetch, all in a big bundle worth £1,200. And the winner is the mysteriously-Christian-name-less R Spöhrer

of London SE25. But wait, there's more! MACFORMAT 13 brought you the chance to win an Apple Multimedia Kit. The winner soon to be enjoying his AppleCD 300i CD-ROM drive and stereo speakers is Robbie Ford of Shetland. (See? Not all the winners come from London!) The two runners-up who each win an Apple CD300 drive are M S Puttock of Iver in Bucks and Nick Dey of Oxford. Congratulations to one and all!

## Making its move: the Tiny Zone!

Hello and welcome again to the Tiny Zone, the section of MACFORMAT where all problems suddenly become small ones. You know, it's not all a bed of roses producing a magazine like this. Except of course that 'bed of roses' is such a bizarre way of expressing something soft and cushy – 'bed of roses' sounds more like something prickly and treacherous. By that definition, producing MACFORMAT is exactly like a bed of roses. Not that we have a single tiny word to say against Macintoshes, oh good heavens no. After all, human beings too have their little foibles and tend to give up the ghost all the time – at least twice a day. But we suspect that Apple has been building 'added extras' into Macs for at least five years now – little detectors that can tell when something you're working on is urgent, or irreplaceable, or not quite saved yet. It's another of those Great Mysteries: why do Macs always crash at the worst possible time? (Or is it only that we never realise how terrible a crash might have been if it had happened when it didn't?) And inevitably, the more complex and powerful the software, the more likely it is to crash just when you are trying to make use of that complexity and power to do something extremely urgent, irreplaceable, etc etc. Still, we soldier valiantly on, and Stuart the Publisher strives generously to make our lives more rosy all the time. Need more staff? Certainly, he says – have a new Staff Writer. (Ta very much, we said.) Need a bigger, cooler, more private office? No problem, he says – we've got this lovely big room upstairs. (Wow, we said. And here was us, not even realising we needed all this...) So it seems that our increasingly-less-modest team of seven and a half hearty souls may soon be moving again, along with desks and assorted cupboards and cabinets, plus of course Macs. But we may never be able to work out who gets which Mac when we get to the top of the stairs – at least, not if we have to rely on you to tell us. Remember last month we listed the office Macs – a PowerMac 7100, a Quadra 700, a IISI, a IICI, another IISI, an LCII and an LC475 – and asked you to match the staff with their machines to win a copy of UnderWare. Well, nobody's come close yet, suggesting that you have no conception of the pecking order in this business. So here's a hint: Richard has an LCII. But he wasn't on the list last month, was he. What you need to do is match the high-powered, graphics-intensive artists, the less privileged Prod Ed and assistant, and the mere word-smiths with the right Macs and send your entry to the Tiny Zone Compo at the usual address. And then try to figure out where the poor old Editor fits into the picture. Now there's a thorny problem...

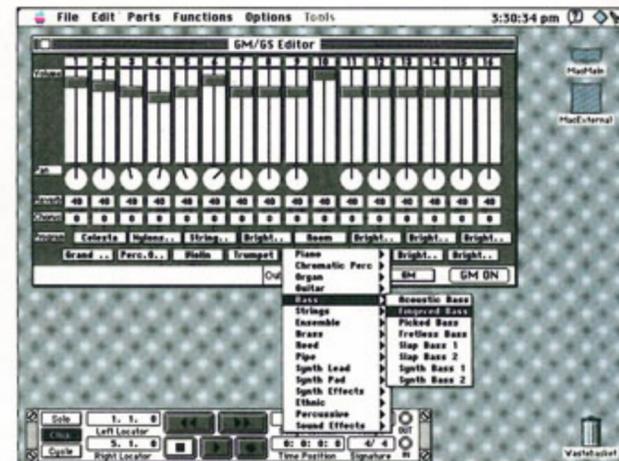
# Win a desktop music set-up

Want to make music with your Mac? Here's a chance to win all you need: one of two Hello! Music! packages from Yamaha, worth £299. Can't play a note? First prize includes a complete £350 Miracle Piano Teaching System!

The name Yamaha is synonymous with high-tech music kit, and its Hello! Music! package for the Mac is the ideal way to get started. The package is based on a Yamaha CBX-T3 sound module, which contains a massive 192 sounds, ten drum sets, six reverb and two delay effects. Included is all the software you need to create your own sequences and play them back, as well as a MIDI file player – just plug in, connect your hi-fi speakers, load up the software, and you're ready to make music. (For more details, see page 74.) Courtesy of Yamaha-Kemble Music UK, we have two Hello! Music! packages to be won, each worth £299.

You don't need any further equipment to use the Hello! Music! package but, to help you get started, the first prize includes a complete Miracle Piano Teaching System, worth £350, courtesy of Mindscape. You get a full-sized keyboard with 49 velocity-sensitive keys, 128 patches (or sounds) built-in and 16-note polyphony. (That means it can sound like a piano, harpsichord, synthesizer or 125 other instruments and can play a chord made up of 16 notes at one time. If you've got enough fingers to play it...) But that's not all. Included is a set of programs that make up an interactive music course with a total of 250 lessons that can take you from complete novice up to about Grade 3 – painlessly!

To win the first prize of a Yamaha Hello! Music! package plus Miracle Piano Teaching System, or the runner-up prize of a Hello! Music! package, just answer the simple questions below. Send us your answers on a postcard or the back of a stuck-down envelope. Employees of Future Publishing, Yamaha-Kemble, Mindscape and associated companies, and their families, are not eligible to enter. No multiple entries are allowed. Please state if you don't want your name added to a mailing list. The editor's decision is final, and the closing date is Friday 9 September.



Hello! Music! has enough kit to get you started in music-making, including *Cubase Lite*, a 16-track sequencer.

Answer the questions below and this Miracle keyboard (and its software) could be all yours.



## THE QUESTIONS

1. The Hello! Music! package is based on a Yamaha CBX-T3 sound module. How many sounds does the CBX-T3 offer?  
 (a) 299  
 (b) 210  
 (c) 192

2. The CBX-T3 creates sounds using Yamaha's 'AWM' system. What does 'AWM' stand for?  
 (a) Advanced Wave Memory  
 (b) Analogue Wire Module  
 (c) Awfully Weird Music

3. Which of the following is *not* included in first prize?  
 (a) A Yamaha Hello! Music! package  
 (b) A complete Miracle Piano Teaching System  
 (c) A Steinway baby grand

Easy, no? Just send your entry on a postcard or stuck-down envelope to: 'Make Music the Mac Way', MACFORMAT, 30 Monmouth Street, Bath, Avon BA1 2BW.



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