

ATPM

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*About This Particular Macintosh™ 6.06: About the **personal** computing experience™*

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Online and downloadable issues are available at the ATPM Web site:

<http://www.atpm.com>

<http://www.macupdate.com>

<http://www.shareware.com>

The CD-ROMs Accompanying:
MacFan, [Macintosh Magazine & Internet](#),
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Any others? Let us know!

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Thanks for reading ATPM.



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Welcome

Welcome to the June issue of ATPM! We've unpacked our bags from the recent World Wide Developers' Conference and we're getting ready for some summer fun. That's right, until Macworld Expo New York, we're taking time to enjoy the warm weather and the sights and sounds of summer. We're headed to the beach with our iBooks and eBooks. Not discounting the effects of sunstroke, we'll return in early July with a unique pre-expo blend of news, views, and reviews. Until then please enjoy our latest collection of Audacious Tidbits and Puckish Musings!

1, 2, 3—WWDC

Last month we promised an in depth look at the announcements from WWDC. Our editors and staff writers will report individually on some of the more tech-related news. In brief, we've listed the three most important announcements for everyday Mac users:

1. This announcement was terrific! Read #2!
2. Cool! We couldn't believe it either! Read #3!
3. What a conference! Go ahead, read #1 again!

Perhaps it's a good sign that Apple Computer is no longer burdened with the need to make sensational announcements at every Mac-related conference. Attendance at this year's WWDC was up substantially from last year, and new developers are committing themselves to the Mac platform on an almost daily basis. Forget the [rumor and speculation Web sites](#)¹, but keep your eyes on Apple and the major software developers who help shape the market.

1. <http://www.atpm.com/6.02/jasonpismo.shtml>

A Beta by Any Name

The most telling announcement at the WWDC (and the only one to grab general business headlines) was Apple's decision to release this summer's version of Mac OS X as a public beta rather than shipping it to stores as a commercial-grade product. In our view, this makes smart business sense. Apple did not intend to ship hardware with Mac OS X installed until the first calendar quarter of 2001. Why would a savvy computer hardware company put on sale an operating system five or six months before it began to ship on its hardware products? Further, had the product gone on sale in July, Mac users would have been treated to little more than an opportunity to beta test software at their own expense.

It's impossible to recreate in a lab all the different computing scenarios encountered by end users, and the developer release of OS X distributed at the conference showed that much work remains to be done. While the latest developer release is a mature build of Apple's revolutionary new operating system, we applaud Apple for not rushing it to market.

As a rule we don't recommend that most users install beta software. But there are a substantial number of Mac geeks who may wish to work with the beta of Mac OS X when it's released. The feedback from beta testers will be helpful to Apple and third party software developers.

The editors and staff writers at ATPM are excited about Apple's new Unix-derivative operating system, its open source foundational layers, and modern computing features. Over the past several months we've reported on its progress and we eagerly await its commercial release. But like the Mac community at large, there is significant debate among members of our staff about the appeal of the Aqua interface and the merit of the more animated features that look good on screen but also chew up processor cycles while adding nothing to a Mac's performance.

By choosing not to release a commercial version of Mac OS X until the company is ready to ship it on new products, Apple is showing great wisdom and foresight. The revolutionary aspects of OS X and the way in which a well tested commercial release will change the way we use our Macs makes it worth the wait.

Is There a Doctor in the House?

Well, yes. The editors of ATPM would like to welcome Gregory Tetrault, M.D. to our staff. Greg is a clinical pathologist and the lone Mac user among his professional colleagues. We

look forward to Greg's [help](#) as we suffer a few bumps and bruises in the next phase of our publication's growth.

The Revenge of the Bean Counters

What's the difference between Apple Computer today and Apple Computer three years ago? Better fiscal management. Gone are the fly-by-the-seat-of-the-pants financial decisions that made owning Apple shares a roller coaster ride through the warmer areas of the nether world. Under the careful management of Fred Anderson, Apple's CFO, the company's balance sheet has not only improved, but the company is also winning praise for effective management of its assets.

One of the clear differences between the Steve Jobs of today and the Steve Jobs who left Apple many years ago is the executive team that helps him run the company. Industry observers have pointed out that most of Apple's top executives came on board through the NeXT acquisition, with Mr. Anderson being the notable exception. Originally hired by Gil Amelio, Mr. Anderson has earned the confidence of Steve Jobs and the institutional investors who control most of Apple's common stock. We predict tough times ahead for many hi-tech companies, but we rest easier knowing Apple's assets are under "adult supervision."

Aladdin and His Magic Lamp

The popular Disney series aside, we wonder if the folks at Aladdin Systems have a genie of their own. Founded in 1988, the formerly privately held company teamed up with a 15-year-old high school student, Raymond Lau, to release Stuffit, the Mac platform's #1 compression utility. Since that time the company has endeavored to market useful and inexpensive software applications and utilities, with a decidedly Mac orientation.

Like its products, Aladdin Systems appears to do things in a quick and inexpensive way, not discounting a little bit of magic. In late 1999 Aladdin Systems reorganized and became a wholly owned subsidiary of Aladdin Systems Holdings, Inc., a publicly traded company.

Now for the magic. In October 1999 Aladdin Systems entered into an "agreement" with a non-operating but publicly traded company called Foreplay Golf & Travel Tours, Inc. in which shares of Foreplay were traded for shares of Aladdin Systems. Aladdin Systems became a wholly owned subsidiary of FGT. The executive officers and directors of FGT resigned, and certain executive officers and directors of Aladdin Systems became officers and directors of FGT. That company soon changed its name to Aladdin Systems Holdings,

Inc. Presto-Change-o, Aladdin Systems is now the wholly owned subsidiary of a publicly traded company called Aladdin Systems Holdings, Inc.! Was all this a bit of real magic or just a little financial slight of hand? We'll see if its quarterly results give any clues.

Down the Up Staircase

At press time technology stocks have continued to take a beating on Wall Street. Rising interest rates, lack of significant dividend yields, and the doubtful future for many "dot coms" have pushed money managers to move funds away from technology companies. Apple, Oracle, and other technology companies have seen their share prices drop well below their 52-week highs.

There's no holding back innovation, and quality companies will continue to grow and prosper. In time the "smart money" will find the enterprises that offer compelling technology solutions for businesses and consumers. The technology revolution is still in its infancy but every year has its seasons, and even the tide has its highs and lows. No matter the ups and downs on Wall Street, the trend toward technology, and technology-based solutions for businesses and consumers will continue.

This Weekend Only: 99.986% Off!

Of course we're joking. The sale will last well beyond the weekend! In a surprise announcement at the WWDC, Apple Computer reduced the price of its WebObjects package, which includes WebObjects development tools and unlimited usage license for one server, from \$50,000 to \$699.

There's been a lot of speculation as to why Apple reduced the price of its award winning (and formerly high-priced) package so drastically. It's our view that Apple has chosen to put hardware sales before application software sales, and the new price will create more interest in Apple's pro-level hardware solutions. Ironically, when Apple acquired ownership of WebObjects in the NeXT deal that brought Steve Jobs home to Apple, the product was not Mac-compatible. Lots of things about WebObjects have changed, including Apple's other announcement that the next version of WebObjects will be written entirely in Java.

Thanks for your continuing support!

The ATPM Staff



Random Desktop Pictures

Enjoyed the [article](#)¹. What you didn't mention regarding changing the desktop picture was that you can have it deliver random pictures from a folder automatically, at least in Mac OS 8.1. Just open the Desktop Pictures control panel and drop the desktop pictures folder onto the preview picture. Close up the control panel and every time you restart you'll get a new desktop picture.

Stephen

An excellent point! I cannot believe I forgot to mention that. —Chris Turner

...

AppleWorks 6 Review

Just read your [article on AppleWorks 6](#)². I agree with you 100%.

I went and did something I said I would never do. I purchased version 6, sight unseen, when it first appeared on Apple's Web site.

I usually wait and read the reviews before buying software but this time I didn't.

“Who's Sorry Now”?

I noted that you have been using ClarisWorks since v2. I have used it since v1.1.1 on an Apple IIe and IIc back in 1989 and was never disappointed with new versions until now.

Although I didn't upgrade to each new version (I skipped 3.0) it always suited my needs.

1. <http://www.atpm.com/6.05/guijunkie.shtml>

2. <http://www.atpm.com/6.05/aw6.shtml>

I really am disappointed with this new AppleWorks 6 and have reverted back to 5.0v4 because I'm running OS 9. Also I'm not too pleased with this OS either. Seriously pondering returning to OS 8.5 and AppleWorks 5.0v3. Thank goodness I kept my older CDs and disk images of upgrades.

Lots of things seemed to operate better then, than now.

Thanks for putting into words, things I have thought since installing that piece of crap.

Regards, and keep up the good work. I really look forward to each new issue and keep the older issues for reference.

Robert

...

Good Ol' Mac Software

Thanks for your [review of Appleworks 6](#)³. I think I'll wait for the next upgrade.

You'll probably laugh, but I'm still using good ol' MacWrite Pro, version 1.5v3 from 1994!

I am a high school math teacher. Most documents I write are only one to eight pages long. (Students in my school's computer writing lab use MacWrite Pro for 30-page term papers.) I cut-and-paste using MathType for my equation editor. (You can Command-click to re-edit an equation.) For graphics, I cut-and-paste using another good oldie, SuperPaint. MacWrite Pro also has a table editor (although you can't merge cells), spell checker, thesaurus, text frames, and even movie frames.

MacWrite Pro and SuperPaint even work on my iMac DV running Mac OS 9.0.4! They don't write lean and robust applications like they use to.

The feature I use the most is MacWrite Pro's handy-dandy little styles window. It's tiny, out the way, easy to use, and intuitive. The only styles feature I miss is automatic paragraph numbering. (I just hate the way Word does styles and automatic numbering.)

3. <http://www.atpm.com/6.05/aw6.shtml>

Do you know of anybody else using MacWrite Pro?

Thanks again for the excellent review.

Mark Woodward

Ah, I have fond memories of MacWrite II (and Pro), SuperPaint, and CricketGraph. It's too bad so few programs make styles as easy as MacWrite Pro; that's probably a big reason why so few people use them. —Michael Tsai

...

Praise for an Old Issue

I wanted to write and congratulate you on Volume 5, November 1999 issue of ATPM. I have not had the opportunity (time) to read “everything” nor to see if there is a newer version, however, I think it's fantastic to have an e-zine of this caliber that can be downloaded in the .pdf format.

Excellent! Exceptional!

Thank you for making it available to us.

J. D. Tompkins

New Brunswick, Canada

If you sign up for a [free subscription](#)⁴, we'll notify you when new issues are released. —Eds

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

Send your e-mail to editor@atpm.com. All mail becomes the property of ATPM.



4. <http://www.atpm.com/subscribe/>

Those Three Words That Show You Care

The best part about being married is that you no longer have to find a new girlfriend to date.

I know that sounds cynical and misguided. Maybe you are of the mindset that believes variety is the spice of life. After all, meeting new people allows you to experience new adventures and broaden your horizons.

That may be true, but you also have to take the bad with the good. My [dating history](#)¹ is replete with angry fathers, crazy mothers, and girlfriends who probably should have sought the assistance of a mental health professional.

I remember them well. There was my prom date who, it turns out, was also going to three other proms with different fellows. And my junior prom date who accused my pals sitting with us at the table of doing drugs—in plain view of the principal, the vice principal, and several members of our high school faculty. And then there was the girlfriend I had in college who was an excessively devout Christian. She's the one who urged me to drop out of school and travel the country, living in hostels, converting folks who I met on city street corners.

So, you can understand how happy I was when I met the lady who eventually became my wife. She was a breath of fresh air. She was fun to be with. Her family was nice. And, best of all, she was nowhere as strange as those other women I had met in my past.

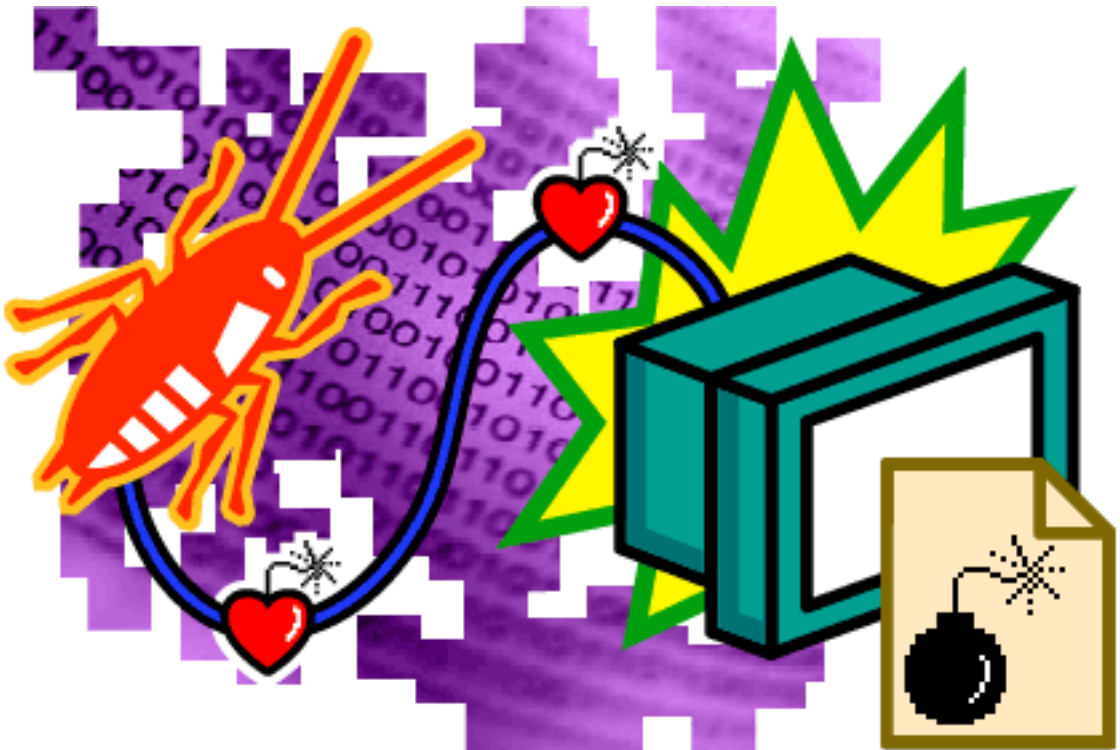
Once we became serious, I then had to negotiate the tricky waters of a long-term relationship. There was the etiquette of who took whom to dinner, when I was supposed to phone, and how we would spend our time together during the holidays.

1. <http://www.dating911.com/disasters/index.htm>

The hardest concept for me to grasp was when I should begin to use those three very powerful words in any relationship—[I love you](#)². Say it too soon, and she wouldn't believe me. Say it too late, and, well, we probably wouldn't be dating anymore. Timing was critical!

That's why I was so surprised when I came to work on Thursday, May 4th to find my email inbox jammed with messages from people I worked with—and those I had never even met in my life—telling me those three powerful words. How could they be so cavalier about throwing that mojo around?

Unless you have been living under a rock for the entire month of May, you probably have heard about the Love Bug Virus. This clever little virus, allegedly created in and sent from the Philippines, had the deck stacked in its favor.



© 2000 by Leonardo Minott, ileo@mac.com, <http://homepage.mac.com/ileo>

The payload arrived innocently enough. For instance, when I opened my email inbox, the first message with the subject line I Love You was from a guy I used to work with. He had a very good sense of humor, and he was just crazy enough to send something like this to me.

2. <http://www.pathfinder.com/People/960108/features/beerad.html>

In fact, we were working on a project for his department, and I initially thought that he was just sending a funny thank you for our department's hard work in promoting his effort. While I didn't fall for this trick (I was one of only five people in my department who didn't), lots of other people around the world did.

Once the user opened the attached file called the Love Letter—BAM—the fun began. The attachment wasn't a letter. Instead, it was a VisualBasic script that did a few clever things. It affected data files on Windows 98 and NT machines associated with Web development, including .JS and .CSS files. These were overwritten with VisualBasic, and the original file was deleted. Next, it went after multimedia files, affecting JPEGs and MP3s. Again, it deleted the original files and overwrote them with VisualBasic. This was a pretty destructive action, considering how much data is archived in digital format. For example, one magazine in Sweden lost five years of archived photos in a huge hurry, and the Love Bug virus missed wiping out the Swedish War Archives photos by mere hours.

Adding insult to injury, the virus also changed your home page, directing you to a site which offered a program to fix the damage caused by the virus. However, once gullible users downloaded and ran the fix, the program sniffed out their stored passwords and sent 'em to an anonymous email address.

Finally, the virus further spread itself by sending copies to everyone in the user's email address book. This both quickly perpetuated the spread of the virus and staggered mail servers with the sheer volume of messages. Email servers in the US Senate, British Parliament, numerous companies, and even the little ol' county government I work for were paralyzed and later shut down for several days. This was a **huge** problem for our office, as we were holding two major county events on Saturday, May 6th, and we were heavily reliant on email to communicate with event committee members and sponsors.

How could this virus have caught so many people with their pants down when the Y2K glitch had an extremely negligible worldwide effect? It can all be summed up in one word: preparation.

Warnings about Y2K were raised even as early as 1979, when Robert Bemer, one of the pioneers of COBOL, warned that there could be a problem with computers beginning at midnight of January 1st, 2000. Work on getting systems compliant began in earnest in the mid-1990s. Systems were tested and re-tested through 1998 and 1999. People were on full alert starting in December, 1999.

With all of this proactive thought, it was no surprise that when the champagne corks popped, the computers were all up and running. However, this Love Bug virus hit systems managers like a ton of bricks. But, did it really have to?

The Melissa virus, which behaved similarly to the Love Bug virus, should have served as a wake up call to every site administrator and purveyor of anti-virus software. The reason why it didn't, I'm guessing, is because the Melissa virus only spread to the first 50 contacts in the victim's address book. This prevented the conflagration seen with the Love Bug virus, which copied everyone in the address book, thus limiting the amount of impact it had around the world. Still, with Melissa grabbing worldwide headlines, it should have served as notice to the gaping security hole which existed in email.

There's one other quick point I have to make. The virus only affected Windows 98 and NT machines. Computers using Unix and the Mac OS weren't directly affected by the virus. This may seem like a minor point to some, but one of the cities we were working with on our big event served their email to Unix and Macintosh powered computers. Their email system, while slowed due to the volume of email coming in, wasn't brought down with everyone else's, enabling them to at least use their internal email, greatly assisting in the execution of the event.

The upshot of this story is that, once again, the wishes of the Windows backers who hoped that Mac and other competitors would just go away were misguided. A more diverse computing environment would have helped to keep the Love Bug, and other future viruses, in check.

In fact, I care so much about Windows users and other people who are considering purchasing their first computer, that I will say those three words which mean that I truly feel concern for them: [Get a Mac](#)³.

"Apple Cider: Random Squeezings from a Mac user" is copyright © 2000 Tom Iovino, tiovino@atpm.com.



3. <http://store.apple.com/1-800-MY-APPLE/WebObjects/AppleStore>

The People v. the Recording Industry—Part II

Three months ago, I expressed my [opinion regarding the RIAA's lawsuit against MP3.com](#)¹. Part of my concern was personal. I have a page on MP3.com, and I hope, as an independent artist, to continue using its service for the distribution of my work—not the copying of others'. Out of my concern I researched the case and discovered the RIAA's true motivation: maintaining a stranglehold on its distribution monopoly. That way CD prices will remain at an outrageously inflated \$15.99 to \$18.99 per unit.

Sadly, the RIAA won its case at the end of April, but the decision on damages has yet to be made by US district judge Jed Rakoff. The RIAA is asking from \$750 to \$150,000 for each CD copied into MP3.com's database, even though all the CDs in question had already been sold. How can the RIAA claim financial losses up to \$6 billion for CDs **already sold**? Obviously, the true motivation of the suit is to bankrupt a potential competitor.

Meanwhile, the RIAA has won its first round against Napster. On May 5, US district judge Marilyn Hall ruled that, unlike ISPs, Napster is responsible for copyright infringement on its network. The San Francisco rock band Metallica also sued Napster in late April and provided the company with a list of 317,377 users who (the group alleged) downloaded MP3 files of their music. Napster replied by booting the users, and received over 30,000 complaints from people claiming they were misidentified. Napster then demanded that the band take individual action against the users in question, or the accounts would be restored. (Note: the deadline for Metallica's response was May 26, three days after I submitted this column.) A one-time rebellious and ground-breaking band could break new ground by suing their own fans. Rapper Dr. Dre also sued Napster around the same time, and he has provided a list of over 200,000 alleged violators.

1. <http://www.atpm.com/6.03/barline.shtml>

An Investment in Piracy

In my previous column, I also discussed Myplay.com, an industry-supported site that is no less vulnerable to accusations of facilitating piracy than Napster or MP3.com. In the last three months, the size of Myplay's lockers (disk space for each account holder's MP3 files) has been increased from 250 MB (not 25 MB as stated in my column; I apologize for the typo) to 3 GB. At an average of 1 MB per minute of compressed stereo audio, that adds up to 51 hours and 20 minutes of CDs that may or may not belong to the consumer.

Why does the RIAA support one potential source of piracy while suing others? Rafe Needleman of [Red Herring](#)² got the [answer](#)³ from Doug Camplejohn, the CEO of Myplay. According to the April 27 Catch of the Day, Myplay's "profit model is built on 'relationship marketing'—knowing what listeners like and marketing that data to music companies." So the RIAA gets a return for its investment, offsetting potential losses due to piracy (which are highly [questionable](#)⁴ and totally unverifiable) with valuable demographic information. Oh, and if you are a good citizen and only upload your own CDs, you're giving this information away for free. And who gets this information? Well, last month I cited the AOL/Time Warner merger as an example of the potential danger of one corporation controlling both content and access, and Myplay has made me look like quite the prognosticator. According to Needleman's article, Myplay recently entered into "a partnership with AOL." I wonder if Myplay will be included in future versions of AOL's software, or perhaps in Netscape. You listening Bill? Better act fast before you lose this one.

Fight the Power

If you thought these columns are only rantings unsubstantiated by facts (even though, excluding one minor typo, all the facts are accurate) or unsupported by others in either of my chosen fields, you'd be wrong. Chuck D has [spoken out](#)⁵ in favor of the "revolution" of digital music since the release of Public Enemy's latest album, *There's a Poison Goin' On*, through Atomic Pop, an Internet-based record label. Fellow rappers Limp Bizkit and Cypress Hill will mount a month of free concerts sponsored by Napster. I'm guessing that Dr. Dre isn't invited. In addition, a growing number of columnists (such as [Charles Moore](#)⁶

2. <http://www.redherring.com>

3. <http://www.redherring.com/cod/2000/0428.html>

4. <http://www.applelinks.com/articles/2000/05/20000515133014.shtml>

5. <http://www.applelinks.com/articles/2000/05/20000526131233.shtml>

6. <http://www.applelinks.com/mooresviews/copywrong.shtml>

and [Del Miller](#)⁷ from [Apple Links](#)⁸) have cited concerns over both the RIAA's distribution monopoly and its callous abuse of the intent of copyright law for its own gain.

So What Can You Do?

First, if you value your privacy or are just sick of paying up to eight times over cost for a CD, boycott Myplay.com. Second, please frequent MP3.com while it's still in operation, and discover for yourself some of the many independent artists creating music that falls far out of the narrow world of the record industry. While you're surfing, I'd also like to recommend another site. [EarBuzz](#)⁹ is an Internet-based record label that sells independently recorded and packaged CDs. For artists it offers non-exclusive contracts, handles all promotion (through MP3 samples) and distribution (through online ordering), and returns all profits to the artist. There are no setup fees, no minimum sales demands, and no attempts to influence the artist to change in order to sell more CDs. For the customers, it offers great prices, and a 15-day money back guarantee. If that isn't enough to recommend it, the site is 100% Mac and, not surprisingly, it's been highlighted on Apple's Web site.

Copyright © 2000 David Ozab (<http://darkwing.uoregon.edu/%7Edlo>). David Ozab is a Ph.D student at the University of Oregon, where he teaches electronic music courses and assists in the day-to-day operation of The Future Music Oregon Studios.



7. http://www.applelinks.com/abacus/when_copyright_is_wrong.shtml

8. <http://www.applelinks.com>

9. <http://www.earbuzz.com>

Screen Gems Network

Web: <http://www.screengemsnetwork.com>

Classic TV programming

If you like watching the cable TV channel Nick at Nite, you'll love the Screen Gems Network. It's the first broadcast-based service for classic TV programming. Shows covered include: *Charlie's Angels*, *The Partridge Family*, *I Dream of Jeannie*, *Bewitched*, and *Starsky & Hutch*. All kinds of juicy little tidbits about these shows are exposed, from secret love affairs to battles with network bosses. There are some very clever Flash animations replicating the opening credits of some shows, bringing a tear of nostalgia to anyone who loved these programs. There are even some trivia games to test your knowledge.



The Smoking Gun

Web: <http://www.thesmokinggun.com>

Poke your nose in other people's business

If a celebrity is having legal troubles, The Smoking Gun probably has a file on them. Here you can peruse the official legal documents involving whatever celebrity is making headlines. This is the site that first revealed Rick Rockwell's first divorce papers. It currently features the lawsuit between the Pets.com sock-puppet dog and Triumph the Insult Comic Dog from NBC's Conan 'O Brian.



The Macintosh Store at Amazon.com

Web: <http://www.amazon.com/exec/obidos/tg/stores/browse/-/macintosh/>

Amazon.com sells much more than books. As a matter of fact, they sell quite a few Mac products and have created a section exclusively for us Mac users. From books to software to printers and other hardware, Amazon.com offers competitive prices in a familiar environment. Just like other areas of Amazon.com, when you select a particular title, in addition to detailed information about the product, you get customer reviews and titles of other similar items.

FlightArrivals.com

Web: <http://www.flightarrivals.com>
Real-time arrival & departure information

Before you head off to pick up Uncle Bob from the airport, check out FlightArrivals.com. You might just save yourself from killing a few hours in the airport gift shop! Whether departing or arriving, you can find out the flight's most current status. Just select the airline, enter in the flight number, and pick the date. You'll receive up-to-the-minute reports of the flight and notifications of any delays or cancellations.



TV Barn

Web: <http://www.tvbarn.com>
What's going on behind the scenes on TV

Want to know the latest information about what's going on behind the scenes at your favorite TV show? TV Barn delivers all of this in a very simple format, using minimal graphics and little fluff. From changes to show lineups to TV specials, the barn covers it all. You can also access weekly ratings to see which shows did the best and which shows may be on the chopping block.



Copyright © 2000 David Spencer. David Spencer has been a Mac advocate since 1991, when he traded in his IBM PC Jr. for a Mac Classic. He can be reached at dspencer@atpm.com. The Web sites mentioned here are not endorsed by ATPM, they are simply suggestions for your own browsing endeavors.



BY THE ATPM STAFF, EDITOR@ATPM.COM

Shopping

Ever since Apple's famous "store within a store" concept was introduced, much attention has been paid to the Macintosh shopping experience. You undoubtedly have heard many reports about how bad the experience is, how unknowledgeable the sales staff are, and how they push prospective customers into the PC parts of the stores. So ATPM decided to conduct its own, very limited, shopping survey in different parts of the world. The, to us partially surprising, impressions can be found below. Feel free to [contribute](#)¹ your own experiences.

Hobart, Australia

ATPM Staffer: Raena Armitage (*Girl with a Mission*)

It's a sunny autumn day in Hobart, Australia. Agents E and R are preparing for espionage on the capitalist scum that are computer stores. Agent R is a typo biter for the Mac e-zine ATPM, and this is her first field mission. Agent E is the control specimen, especially selected by Agent R because she's relatively untouched by the hand of geek—and, of course, because chicks don't shop alone. After a few preliminary cappuccinos, followed by a quick overview of the mission, they venture out.

Their first stop is a franchise of Australian chain IC Technologies. IC is an AppleCentre and has its own ISP. The store is in a fine old building on busy Elizabeth Street. Mac software and Apple marketing gear are prominently displayed in the store along with a fairly packed section of pre-loved Macs. It takes only a couple of minutes before a friendly saleswoman approaches the undercover agents and asks if they could use some help.

Agent R uses her pre-prepared phrase. "I need a computer for uni, and I'd like it to be ready to use the Internet."

1. <mailto:editor@atpm.com>

She asks which platform. “Er, I’m not sure yet.” After a quick demo of a Pentium III and a graphite iMac, she then asks which one Agent R prefers. “The Mac? That’s great. Let me show you the range of...”

The outcome leaves both agents smiling, and they are pleased to report that IC Technologies receives an Excellent rating for the “it’s totally up to you” approach, as well as its positive Mac marketing. She even lets Agent R play with each computer for a while (“Ooooooh, iMovie!”), which is pretty darn neat.

Next on the agenda is Active Computers, which co-habits with a tiny, third-floor music store. Its Macintosh sales are not so high-profile, with a little Mac OS logo bumping corners with Fender and Gibson by the door. The two agents ascend a few flights of stairs to find a sole iMac DV sitting opposite a Pentium III, both hidden amongst about fifty drums.

When the exceedingly helpful salesman hears Agent R’s platform preference, he immediately tells them all they need to hear about the iMac and refers them to Campus Computers, since a student can get her stuff there at a discount. There’s a lot of Mac merchandise, but the desk drawer it lives in probably wouldn’t be an attention grabber. Agent E is struck by the nice sales technique, and Agent R makes a mental note of a Good rating for the healthy condition of the Mac and the generally positive, friendly, and helpful atmosphere.

Last stop, and where else, but the campus store? Having had Mac-related chats with some of the sales staff over a cancer stick, Agent R must hand it over to Agent E for this one in case she is identified by the opposition.

Situated in the student union building at the crucial spot beside the Uni Bar, Campus Computers is perfectly placed for maximum exposure to the students. Though tiny, the retail area is jammed with spunky new computers and is a fully fledged AppleCentre. The salesman bats not an eyelid about the platform preference and demos the Mac she thinks would best suit Agent E’s needs. Agent R is pretty impressed by the range of payment and loan options (so impressed, in fact, that by the time ATPM’s readers see her full report she will have found out if her loan was approved—wahey!). Agent E, as an uninitiated, is exceptionally pleased with the non-techie approach of the staff.

All in all, it’s a glowing report from this neck of the woods. Incidentally, now’s the time to buy from any of these fine establishments since the Australian dollar is worth about 60¢ US, and you won’t have any of those pesky export-of-munitions laws...

CompUSA, Oklahoma City, OK

ATPM Staffer: David Spencer

Being a Macintosh user in Oklahoma is a very solitary life. There are few Mac loyalists around, and when other computer users find out that you use a Macintosh, the ridiculing begins (and never ends). That's why my expectations were so low going into the CompUSA store in Oklahoma City. What I found was a very pleasant surprise.

Tucked in the corner of CompUSA was the Apple store within a store. I walked over and noticed several people clustered around an iMac. A family of four was looking over the iMac and was talking to three store employees about the computer. The family had general questions like "Can I get on the Internet with this," "Does Microsoft Word work on Macs," "Will my games work on this machine," etc. My favorite question was, "Is Windows 98 included?" This family knew little about computers and even less about Macintoshes. The whole reason they visited the Apple store was because the teenage daughter used iMacs at her school. She liked the machine and coaxed her family to take a look at what Apple had to offer.

The family spent 45 minutes in front of that iMac asking question after question. The employees very capably answered all of their questions and explained how Macs differ from PC's. I found that all three employees really knew their stuff—they were on top of the latest news coming out of Cupertino. One of them had even been to the last WWDC.

The funniest thing happened after the family left the Apple store. They were walking past a bank of PC's when another salesman approached them. He said, "Why don't you take a look at some real computers now." The teenage girl stepped up to the PC and it crashed moments later. Very shortly thereafter, the family walked out of the store.

The family didn't take home a new iMac, but left knowing a lot more about Macs. When they do decide to purchase a machine, an iMac will probably be high on their list.

Dixons (largest high-tech high street store), U.K. (by phone)

ATPM Staffer: Grant Osborne

Grant Osborne: Hello, I was wondering if you stock Tomb Raider II?

Salesperson: Yes, we do.

G.O.: How much does it cost?

S.P.: Was it the PC or the PlayStation version you wanted?

G.O.: Erm, I was after the Mac version.

S.P.: [slight laugh] Mac version? There isn't a Mac version.

G.O.: Oh, it's just that I saw it advertised in *MacFormat*.

S.P.: Oh, well we don't have it.

G.O.: What Mac games do you have?

S.P.: We don't do any for the Mac.

G.O.: But I bought my iMac from you less than a year ago! Do you not sell Macs anymore?

S.P.: Erm, I'll just check. [Goes away for a bit]...No not anymore, they didn't sell very well.

G.O.: Okay then...goodbye.

Footote: They possibly didn't sell as this shop just had one Mac on display, tucked away in a corner. The iMac (Blueberry) was always switched off, while the Windows boxes had all these flashy demos on them.

At Press Time: Dixons seems to have reversed their policy on Macs. They now have two iMacs and one iBook on display with demos!

John Lewis (department store), Cambridge, U.K. (in person)

ATPM Staffer: Grant Osborne

Salesperson: Do you need any help?

Grant Osborne: Yeah, well, it's a bit of a long story, but I'm going to be left a couple of grand,

and I'm looking to buy a computer. I'm just about to start a night class on Photoshop as I'm interested in going into graphic design. What do you think I should get?

S.P.: Okay, do you know what sort of computer they will be using on your course?

G.O.: No, I'm not too hot with computers.

S.P.: You'll find that most people in the graphics industry will use a Mac, as they are pretty much standard for that sort of thing.

G.O.: Oh, can't PC's run Photoshop then?

S.P.: Yes, they have the same version of Photoshop as the Macs, but as I said, nine times out of ten you'll be using a Mac so it's probably best to get used to that system.

G.O.: Ok, which one do you recommend? I like the red one...

S.P.: As you're doing graphics, you'll probably need a powerful machine, as graphics take up a lot of memory. I'd recommend this one here (points to G4). It's the most powerful model and is easily upgradeable. Why not take these leaflets here and look through them, as it's a lot of money to spend.

G.O.: OK. Cheers.

Footnote: If I had the money, I'd have bought the G4 then. :-)

Sears, Peabody, MA

ATPM Staffer: Eric Blair

I went into the Sears computer department posing as a college student looking to buy my first computer. There was one person working in the department, and he was with a customer, so I wandered over to the iMac display. There was an iMac shell connected to an Epson 740i and a scanner. Once the salesman was done with his customer, I got his attention and told him that I would be entering college in the fall and I was looking for a computer. I told him there were three things I wanted—the ability to write papers, the ability to access the Internet, and something that was easy to use. I also told him that my school allowed both Macs and PCs.

The first thing he told me was that Macs apparently had fewer problems than Windows PCs, but he had never had any trouble running Windows. Then he walked me over to a Compaq. He proceeded to tell me that the Compaq could do everything I wanted. I noticed that he

was basing his choice of computers on a sheet that contained the specs of every computer in the department, so I mentioned that I also wanted a DVD player so I could watch movies—I figured I would give him one more chance to show me the iMac. Instead, he took me to a more expensive Compaq.

In the end, the salesman recommended a Compaq computer with Compaq monitor and Compaq printer. By purchasing the three together, there was a small rebate, but it was still more expensive than buying an iMac and Epson printer together. All in all, I was disappointed with the service I received. As a company, Sears put together a nice display for the iMac, but this employee never gave it a more than a passing thought when trying to make a sale.

Send your Segments submissions to editor@atpm.com.



Part V: Digital Audio on the Internet

It's all about bandwidth. As we recall from [Part I of this series](#)¹, the CD standard is 44.1KHz sampling rate and 16-bit sampling resolution. That means that at least 215,200 bits must be transmitted each second (44,100 16-bit words for both left and right channels) in order for the file to stream in real time. This rate of transfer is no problem either within a computer or among peripherals, but it far exceeds the baud rate of dialup modems (less than 56K).

What's a Codec?

In order to transmit audio in real time, the bandwidth of the signal must be reduced to a low enough level to stream over an Internet connection. This reduction results in an unacceptable loss in quality unless the signal can be compressed. A codec (COmpression/DECOmpression) is a program that compresses an audio file to a small enough size to stream, then reconstructs the audio file on the other end. The more successful the codec, the closer the quality comes to the original and the fewer artifacts are present in the result.

RealPlayer

RealPlayer began as Real Audio, the first proprietary audio codec intended specifically for the Internet. The company has since expanded into streaming video and evolved into Real Networks, the largest Internet entertainment provider. QuickTime and Microsoft's Media Player are its two principal competitors.

MP3

A lot has been written lately about MP3, most of which deals with perceived threats of piracy. What makes MP3 (short for MPEG I Layer 3) such a threat is the combination of high quality and small size. The average MP3 file is only a tenth the size of the original CD

1. <http://www.atpm.com/6.02/digitalaudio.shtml>

quality file, reducing the size ratio from about 10 MB per minute (16-bit, 44.1KHz stereo) to 1 MB per minute. Though still too large to stream on a dialup modem, these files can be downloaded in a more reasonable size. And if you have a high-speed connection, such as a DSL or direct Ethernet connection, you can listen to these files in real time as you download them. As for the piracy concerns, technology will continue to develop and ultimately foil all attempts to prevent copying or encoding CD audio. Artists and businesses must adjust instead. (See [my column](#) in this month's issue for more on this topic).

Q Design

With a stake in the QuickTime format, it was no surprise that Apple would develop its own compression/decompression scheme for streaming audio and video. I heard a demonstration of its Q Design Audio codec last year at the SEAMUS (Society for Electro-Acoustic Music in the United States) conference in San Jose, California. The qualities of the Q Design-encoded and MP3-encoded files were comparable, though the examples provided were all from one composition (a contemporary work for string orchestra). I would have liked to hear a greater variety of examples. As a whole, I would give the Q Design codec high technical marks. Two issues I see though, are cost (\$399 for the Q Design Pro encoder) and compatibility. Decoding the files requires QuickTime, which while universal in the Mac community, rates third in the PC community behind RealPlayer and Microsoft Media Player. MP3 files, in contrast, are universal.

What Happens Next?

Codecs will quickly hit the limit of smallest size at an acceptable quality. The Internet, however, will get faster and faster. Dialup modems will eventually disappear as the explosion of media on the Web demands greater bandwidth, and the Internet itself will be supplanted by a newer, faster version. Codecs might then become unnecessary, or perhaps just a leftover courtesy for tomorrow's "slow" connections.

Update to Part III

Adaptec has recently announced the upgrade of both Toast and Toast Deluxe to version 4.1. This version promises Mac OS 9.0.x compatibility, though some users have reported problems. Adaptec claims that most of these problems arise from using the wrong updater, though they also admit to a few remaining issues, such as incompatibility with Multiple Users. However, a large number of frustrated users disagree with Adaptec's claim, and have voiced their complaints loudly on sites such as MacInTouch and MacFixIt. Others report no problems at all. The only way to find out is to upgrade.

Update to Part IV

Roland UA-30

An upgrade to Mac OS 9 brings this inexpensive USB audio interface to new iMac, iBook, and PowerBook owners.



...

MIDIman has posted Mac drivers for three other PCI interfaces:

Delta 44

Price: \$399.95

Pros: 4 analog ins and out (balanced or unbalanced), 24 bit/96KHz.

Cons: No digital ins or outs.



Delta 66

Price: \$499.95

Pros: 6 analog ins and out (balanced or unbalanced), S/PDIF, 24 bit/96KHz.

Cons: None.



Delta 1010

Price: \$999.95

Pros: 8 analog ins and out (balanced or unbalanced), MIDI, word clock, S/PDIF, 24 bit/96KHz.

Cons: S/PDIF stereo in and out only.



...

Here ends the Digital Audio and the Mac series. Keep an eye out for future updates.

Copyright © 2000 David Ozab (<http://darkwing.uoregon.edu/%7Edlo>). David Ozab is a Ph.D student at the University of Oregon, where he teaches electronic music courses and assists in the day-to-day operation of The Future Music Oregon Studios.



Part III: JPEGs and JPEG Compression

Hello again! This month we're looking at JPEGs (pronounced "JAY-pegs"). JPEG is one of the two most popular bitmap image file formats used on the Internet (the other being GIF). But what is a JPEG? Well, it's not something to hang your JCLOTHES on. It's not even a file format; it's an acronym for "Joint Photographic Experts Group," which doesn't help our understanding of the JPEG at all. What do they do at this Experts Group anyhow? Maybe they meet every second Tuesday of the month in somebody's shed-cum-darkroom to discuss expert photography. Who knows?

First, let's see what a JPEG is. The JPEG standard was written by the committee known as (guess what) the Joint Photographic Experts Group, and it was designed for compressing full color or grayscale images (in particular, photographs and similar high-quality artwork). JPEG is a "lossy" file format; when the JPEG algorithm compresses the image, it reduces the size by chucking bits of the image away. You may think, "Hey! How does it know what to lose? What if it loses the really cute cat?" Well, it doesn't work quite like that! JPEG compression plays on the fact that the human eye can only see so much. We have trouble seeing small color changes, so JPEG loses some of this subtle information. More on this later.

Second, here's a shocker: JPEG is not actually a file format, though it is often referred to as one. JPEG is the name of the compression algorithm used to compress the image—the file format is JFIF, which stands for "JPEG File Interchange Format." (So it really stands for "Joint Photographic Expert Group File Interchange Format.") As that's a bit long-winded, I'll (inaccurately) refer to the file format as JPEG, as this is how it's commonly known.

Bitmap File Formats

JPEG (really JFIF, remember) is a "bitmap image file format." As you can gather from the name, this means that it's an image made from a map of bits. Hmmm...not very helpful, though. The best way to describe it is to say that a bitmap image is like a piece of graph

paper, where all the squares are lots of different colors. Close up, it just looks like a bunch of squares. From a distance, however, the squares form a coherent image. Here's an example:



It's like a bunch of squares on graph paper—you've got a bunch of x-coordinates and a bunch of y-coordinates. In real computer life though, each square isn't called "a square on graph paper," it's called a "pixel," which is short for "picture element." (Well, it's supposed to be, but where do they get that "x" from?)

These bitmap images are made up of a grid of pixels, and each pixel can be a different color. As you can imagine, the more pixels in your image, the better quality the picture, as there is more information given. As a side effect, the more pixels, the bigger the image file. The other factor concerning size with bitmap images is colors. I'll explain why that is, but first, remember that computers can only count two numbers: zero and one.



Let's imagine a bitmap image that's 10 pixels by 10 pixels. If we only had 0's and 1's to fill it with, we'd have a maximum of two colors: white represented by 0, and black represented by 1. Here's what it looks like:

In real life, we have images that aren't just black and white. So how do we get all the extra colors? Imagine our "0 and 1" image above is on a transparent sheet. If we place another image of 0s and 1s underneath, we create extra possibilities.

If we look at an individual square on our bitmap image, there are four possible combinations of 0s and 1s. First, our square could have a 0 on both the top sheet and the bottom sheet. Second, it could have a 1 on the top sheet and a 0 on the bottom. Third, it could have a 0 on top and a 1 on the bottom. Finally, it could have a 1 on both sheets. This gives us a total

of four possible colors. Hey-now we're getting somewhere! As you can see, the more transparent sheets we have, the more colors are available to us.

Just as image size is determined by the number of pixels, it's also determined by the number of "bit-planes" (our transparent sheets). An image containing two bit-planes (four colors) contains twice as much information as an image with one bit-plane (two colors). Here's a quick rundown:

Bit-planes	Colors (also called "Depth") Available
1	2
2	4
3	8
4	16
8	256
16	65,536
24	16,777,216

Pictures with 32 bit-planes also show 16.7 million colors, but they use the rest of the "colors" available for what's called an [alpha-plane](#)¹, which works like a mask and deals with transparency.

With any luck, you now understand what a bitmap image is. Now, let's find out why we need to use JPEGs on the Web.

Download Speed

If you have a homepage, you may wish to put on some photographs of yourself and your family on your site. Maybe you've got some scans on your hard drive you'd like to put on your Web site. Have a look at the sizes of them; if they're Photoshop files and of fairly large dimensions, you may find that they're very big—maybe 1 MB, 5 MB, 10 MB, 50 MB, or even 100 MB.

1. http://www.zdWebopedia.com/TERM/a/alpha_channel.html

Imagine viewing a page using a 28K modem when one of the images is a 1 MB picture file; it'll take some time to download. No one, apart from maybe you and a few understanding friends, is going to wait 20 minutes or more to see a picture of your cat. Sorry if that's harsh, but it's true. If you're producing images for a Web site, they need to download quickly, or you'll lose people's interest.

JPEG compression, as I mentioned earlier, makes your images smaller by throwing unnecessary information away. The best thing about this is that you can choose how much information is lost. There's a trade off, as you can imagine. The smaller you make your image (in file size) the poorer quality your image will have. We can understand this more clearly by looking at how the JPEG compression algorithm shrinks images.

JPEG Compression

JPEG compression works by playing on the fact that the human eye can only see so much. We have trouble seeing small color changes, for example. Any information that we're unlikely to notice gets trashed. However, the more the image is compressed, the more noticeable the losses are. You've probably seen badly compressed JPEGs, which appear fuzzy and blocky, and have poor colors.



If you want to compare different levels of compression on the same image, follow the links below:

- [Good-quality, slow-loading image²](#) (100K)

- [Average-quality image](#)³ (20K)
- [Poor-quality, fast-loading image](#)⁴ (8K)

As you can see, there isn't a great deal of difference between the average- and the good-quality image (in terms of apparent quality). Note, however, that there's a big difference in file size.

Let's have a look at a few types of images that by their very nature don't compress well using JPEG. The one thing to learn about JPEGs is when (and when not) to use them.

JPEGs don't work very well with high-contrast images (e.g., text, line drawings, and basic cartoons). Another way people often go wrong is by placing high-contrast text onto a photo. It can look very strange—you'll get a kind of ghostly halo around the text. If you're unsure about whether to save your Web graphics as a JPEG or a GIF, the best thing to do is save your image as both a good-quality JPEG and a GIF, then see which one is smaller.

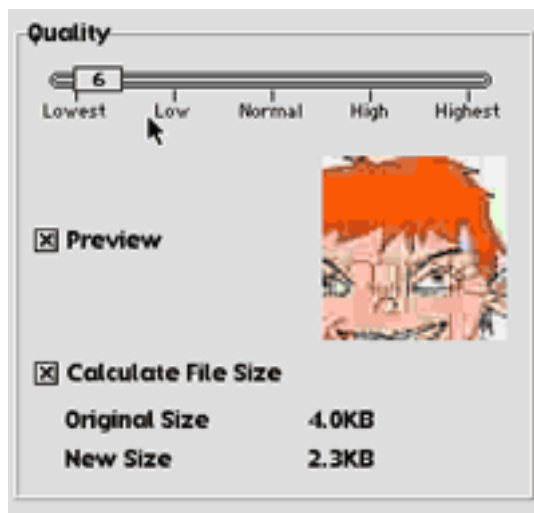
Saving Options

There are lots of different options for saving images as JPEGs. Most of them go unclicked. Here, I'll go through the most common options and explain them.

1. Slidey Scale

Not the official name for this. Normally it's called "Quality" or "Compression." This determines how good the quality will be and how much to compress the image. Here's the one from [GraphicConverter](#)⁵.

It's marked "Lowest Quality" to "Highest Quality," with 100 different settings in between. Some other programs give you a scale from 1 to 10. Early versions of Photoshop gave you "High/Medium/Low."



2. http://www.atpm.com/6.06/images/hiquality_100k.jpg
3. http://www.atpm.com/6.06/images/medquality_20k.jpg
4. http://www.atpm.com/6.06/images/lowquality_8K.jpg

Be aware, however, that a 1 to 100 scale, for example, isn't a scale of percentage of quality—they're just arbitrary figures. "Quality 50" on one program's scale could be "Quality 80" on another's. So if somebody says "I saved this JPEG at Quality 45," it means nothing unless you know what software was used.

Most good programs have a preview picture so that you can see what the image will look like at the currently selected compression rate. You want to aim for the lowest you can get without making the image look blocky. Once you can start to see a visible degradation of quality, move back up a notch and stop there.

You may often get another Slidey Scale called "Smoothing." Sliding this up and down adjusts the quality of the curves and angles of the image. Again, you'll need to adjust this until you're happy with the image.

2. **Save As Progressive JPEG/Save As Baseline JPEG**

This is often an option you can turn on and off with a check-box. The default is normally set to "Save as Baseline."

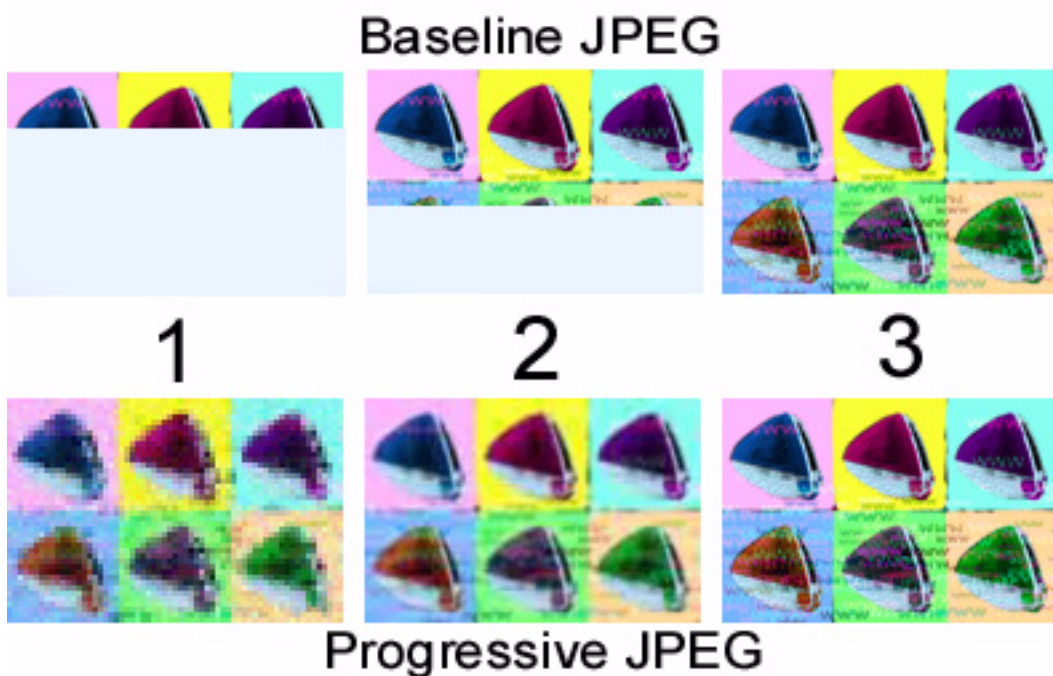
Non-progressive (or Baseline) JPEGs are saved as a single top-to-bottom scan. When you load them in a Web browser you see the top line first, then the second line, and so on until you see the last line. It's a bit like covering your monitor up with a piece of paper and gradually moving it downwards.

Progressive JPEGs are saved as a series of several scans. The first scan is poor quality, thus it takes up little space and loads very quickly. Each subsequent scan is of better quality, so when viewing a Progressive JPEG on the Internet you get the impression of a very badly compressed JPEG picture appearing to get better and better in quality as it loads. The advantages of this are that your images appear to load faster and the viewer has something to look at a lot sooner. Some programs (e.g., Photoshop) allow you to specify the number of scans the image will have.

Progressive JPEG files are smaller than their Baseline equivalents. However, viewing a Progressive JPEG takes up more RAM than viewing a Baseline JPEG.

5. <http://www.atpm.com/5.02/page12.shtml>

Another downside is that many older graphics programs cannot handle Progressive JPEGs and will refuse to display them—or, they may just flip out and crash altogether. Remember to “know your target audience.” If you know that 95% of your surfers use browsers that support Progressive JPEGs, then go ahead and use them. If only 20% do, don’t even go there. I’ll be looking at this in more detail in a future column about general Web site design. In the meantime, back to JPEGs: here’s a diagram showing the difference between Baseline and Progressive JPEGs.



Some more recent programs give you the option to save as an Optimized Baseline JPEG. This squeezes a few more K from your image. Again, this option isn’t supported by earlier programs (for reading and writing the files).

3. Save as QuickTime JPEG

This is another check-box that’s often available. Many older Mac-based graphics programs use Apple’s JPEG implementation to read and write JPEGs. This is part of [QuickTime](http://www.apple.com/quicktime/)⁶.

6. <http://www.apple.com/quicktime/>

Be aware, however, that QuickTime (from version 3) can read progressive JPEGs but will not save them. Also QuickTime's JPEG format is PICT/JPEG and not JFIF/JPEG. As I mentioned earlier, JFIF is the main JPEG format on the Web, so it's best to skip the QuickTime option for Web graphics. It goes without saying that you'll also need a version of QuickTime (from version 3 for best compatibility) to use this option.

4. Save Paths

Uncheck this one. There's no need to save paths for Web images.

These are the most common options you'll encounter. There are obviously lots more in high-end software like Photoshop, but many of these are unsuitable for Net use. Please remember that you'll achieve different results using different software. What looks okay saved in GraphicConverter may look even better in Fireworks. It's worth experimenting in different programs to find out which one gives the best results for your images.



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Facts, Hints, and Tips for Working with JPEGs

1. Make sure that you're saving an image that is best optimized for JPEG compression. I discussed this earlier, but in summary, JPEGs are for photos and quality art, and GIFs are for basic and simple images.
2. When you're creating an image for the Internet, make sure you save it as a non-lossy file format (e.g., TIFF, PICT, Photoshop) before you export it as a JPEG file. This way, you'll always have an original to work from, before compression. (Remember, JPEG compression throws away image information.) Imagine if your only copy of your original picture is the compressed JPEG on your Web site. If you need to make an alteration to the picture, and you resave it as a JPEG, it will suffer the consequences of JPEG compression twice—making it look terrible! Remember to keep good-quality copies of the original pieces.
3. If the file size of your JPEG image is too large, but you don't want to lose any more quality, consider cropping or shrinking the image. This is certain to save you a few bytes.
4. If you have lots of large images on a page of your site, consider making a set of smaller images that link to the larger ones. These are called “thumbnails,” and I'll be discussing them in a future column.
5. Don't rely on JPEG colors. If you save a JPEG with a particular color, don't think that it will blend seamlessly with the same-colored background on your Web page (see the picture below). Due to the way JPEG compression works, you'll end up with a slightly different color, and possibly a bit of dithering—especially on low-end systems that only support 256 colors. (If your Mac is told to display a color it cannot, it creates the illusion of this color by placing lots of similarly colored pixels near each other; this is called dithering). You'll find a problem with this even when saving with white backgrounds. In summary, don't trust JPEG colors. The color on the left was saved as a JPEG (shown on the right). The color difference is minimal, but if you want to match colors JPEG is a no-no.



6. Try sharpening your images before you export them as JPEGs. This will often produce better quality results, although you might incur a slight file size increase. As with all JPEG work, it's well worth experimenting with different settings.
7. Make sure you start off with a good image (e.g., if it's a scan, make it a good scan). The better the quality of the image you start with, the better the resulting JPEG.
8. Save your image at the size you are intending to display it on-screen. There's no point in saving an image as 100x100 pixels if it's going to be displayed on your site at 50 x 50 pixels. If you use a different size image from what you specify in the HTML, the browser will have to do extra work resizing the image. All this takes time, and in Web design, time is of the essence.

Resources

The following links will provide you with extra information and software:

- [JPEG Information](#)⁷
- [Tips On Saving JPEGs](#)⁸
- [JPEG FAQ](#)⁹
- [Shrinking Your JPEG Images](#)¹⁰
- [Macromedia \(Fireworks\)](#)¹¹
- [GraphicConverter](#)¹²
- [Adobe \(Photoshop, PhotoDeluxe\)](#)¹³

Okay, that's it for this month. I hope it's been useful. Next month, tradition dictates that I should follow a JPEG column with a GIF one. However, I'll be blowing away this convention and looking at how to design an effective banner advertisement. If you have any comments,

7. <http://www.jpeg.org>

8. <http://www.oreilly.com/catalog/Webphoto/chapter/ch06.html>

9. <http://www.faqs.org/faqs/jpeg-faq/>

10. <http://www.spinwave.com>

11. <http://www.macromedia.com>

12. <http://www.lemkesoft.de>

13. <http://www.adobe.com>

queries about anything I've covered, or suggestions for things you want me to cover, why not drop me an [email](#)¹⁴?

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14. <mailto:gosborne@atpm.com>

About This Particular
Cartoon

By MICHAEL MORGAN

mrspiffy@earthlink.net



Desktop Pictures XIV: Spring Flora

This month's [desktop pictures](#)¹ come courtesy of Jens Grabenstein. The photos were taken with a Nikon F50 using a 35–80 mm zoom lens and 200 ASA 35 mm film. Most of the photos were shot in the garden of his parents' home in Dingelsdorf, Germany, or in the surroundings of the village. The photos were developed as reprints in 10×15 format and scanned with an Agfa SnapScan 310, producing a raw scan of each image with a resolution of 300 dpi. Resampling and re-touching were performed with Adobe Photoshop 5.5 for Macintosh.

If you haven't seen the rest of the series, it includes: [Yellowstone National Park](#)², [Drops](#)³, [Toronto](#)⁴, [Niagara Falls](#)⁵, [Monaco](#)⁶, [Montréal](#)⁷, [Bahamas](#)⁸, [Clouds](#)⁹, [Aerial](#)¹⁰, [Made with Macs](#)¹¹, [Landscapes](#)¹², [Northwest](#)¹³, [Animals](#)¹⁴, [Spring Flora](#)¹⁵.

Placing Desktop Pictures

Mac OS 8.5 and Newer Go to the “Appearance” control panel. Click on the “Desktop” tab at the top of the window. Press the “Place Picture...” button in the bottom right corner, then select the desired image. By default, it will show you the images in the “Desktop Pictures”

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1. <http://www.atpm.com/6.06/spring-flora/>
 2. <http://www.atpm.com/5.03/yellowstone.shtml>
 3. <http://www.atpm.com/5.05/drops/>
 4. <http://www.atpm.com/5.07/toronto/>
 5. <http://www.atpm.com/5.08/niagara/>
 6. <http://www.atpm.com/5.09/monaco/>
 7. <http://www.atpm.com/5.10/montreal/>
 8. <http://www.atpm.com/5.11/bahamas/>
 9. <http://www.atpm.com/5.12/clouds/>
 10. <http://www.atpm.com/6.01/aerial/>
 11. <http://www.atpm.com/6.02/madewithmacs/>
 12. <http://www.atpm.com/6.03/landscapes>
 13. <http://www.atpm.com/6.04/northwest/>
 14. <http://www.atpm.com/6.05/animals/>
 15. <http://www.atpm.com/6.06/spring-flora/>

subfolder of your “Appearance” folder in the System Folder, however you can select images from anywhere on your hard disk.

After you select the desired image file and press “Choose,” a preview will appear in the Appearance window. The “Position Automatically” selection is usually fine. You can play with the settings to see if you like the others better. You will see the result in the little preview screen.

If you are satisfied with the selection, click on “Set Desktop” in the lower right corner of the window. That’s it! Should you ever want to get rid of it, just go to the desktop settings again and press “Remove Picture.”

Mac OS 8.0 and 8.1 Go to the “Desktop Patterns” control panel. Click on “Desktop Pictures” in the list on the left of the window, and follow steps similar to the ones above.

Random Desktop Pictures If you drag a folder of pictures onto the miniature desktop in the Appearance or Desktop Pictures control panel, your Mac will choose one from the folder at random when it starts up.

DeskPicture An alternative to Mac OS’s Appearance control panel is Pierce Software’s DeskPicture, [reviewed](http://www.atpm.com/5.10/roundup.shtml)¹⁶ in issue 5.10 and available for [download](http://www.peircesw.com/DeskPicture.html)¹⁷.



16. <http://www.atpm.com/5.10/roundup.shtml>

17. <http://www.peircesw.com/DeskPicture.html>

Keeping Your Mac in Sync

File synchronization can be a tricky business without the right tools for the job. Whether you're backing up your data in case of future calamity or just duplicating a group of files because you need another copy, the more stuff you have, the harder it is to keep track of it. In this roundup we'll show you five different ways to let your Mac keep track for you.

Synchronization comes in a variety of forms, and depending on your circumstances you may need more than one program. For synchronization between your Mac and an FTP server, there's iSynch. If you're only worried about local files, try FoldersSynchronize, Synchronize!, and the Mac's very own Folder Actions. Lastly, if you're looking to back up your files to removable media, there's Drag 'n Back.

Without further ado, let the synchronization begin!

iSynch 1.3.1

Company: Bluedays Software

Web: <http://www.bluedays.com/>

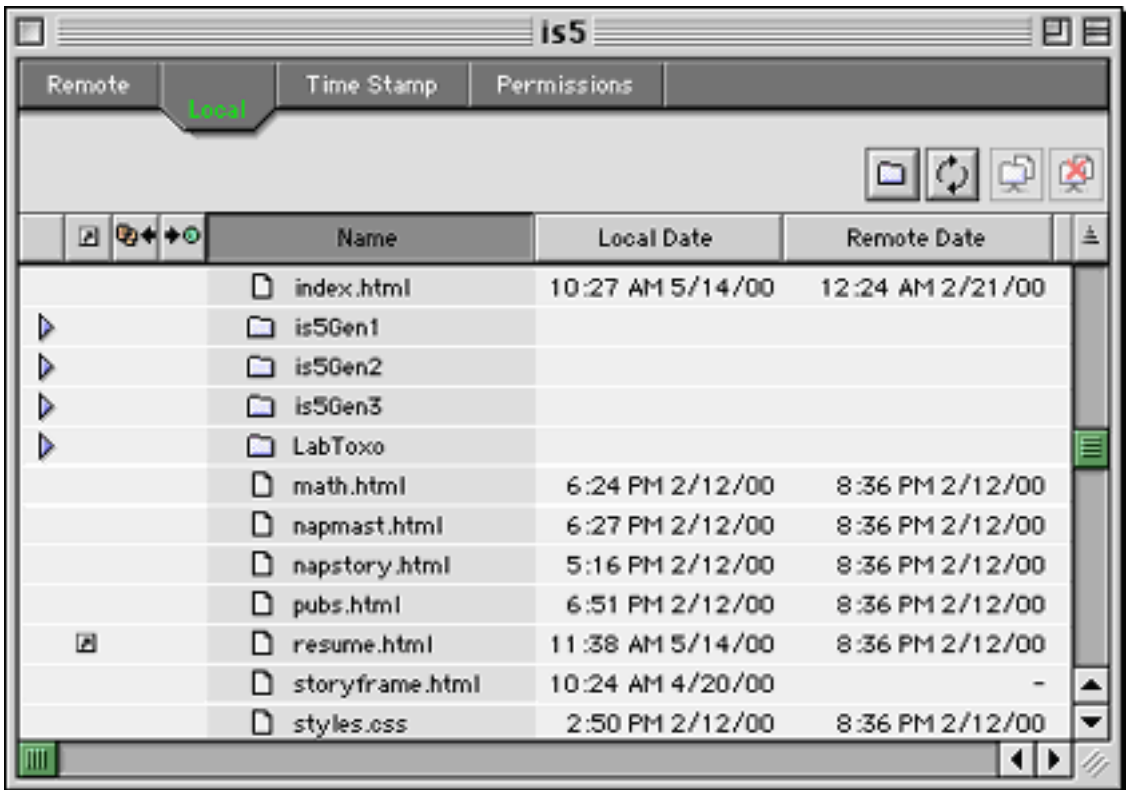
Price: \$15 for personal/individual use

File Size: 725K

Requirements: Power Mac, Internet access, a Web host



The average FTP program has one basic goal in life, to move files from point A to point B. That's not so great if you have a Web site. Unless you remember which files have been updated, your FTP program will happily waste time re-uploading old information that's already on the Web server. To make sure this never happens, iSynch combines FTP with time sensitivity.



iSynch starts off like any other FTP program. Tell it where to find your Web host, provide your password, and you're off. But instead of showing you which files are on the server, or offering the traditional "Put" or "Get" commands, iSynch will allow you to synchronize a folder on your local computer with a directory on some far-off server. It does this by comparing the timestamps that are inherently attached to every file, whether they belong to the Mac OS or any other operating system. A file will only get uploaded if it has a newer timestamp than the version on the server.

iSynch offers plenty of fringe benefits, and on the surface it's a nice program. It lets you easily mirror an FTP site over time, only downloading new files and skipping over the ones you already have, and optionally lets you preview which files will be up- or downloaded before actually starting the transfer. Permissions can be set on files and directories, and if there are any special files on your Web server that you don't want to delete but also don't want to be bothered with, these can be given a special "Server File" designation.

In spite of these good points, iSynch isn't as intuitive as it could be. Due to sparse documentation, the logic and terminology of the program can easily become confusing. There's also no on-screen identification of what various icons signify, making it initially difficult to switch over from another FTP program. You may have to re-upload your entire site at first (exactly what iSynch is designed to prevent), but if you slog through long enough, iSynch's advantages do come out eventually.

FoldersSynchronize 1.8.9

Author: Lorenzo Puleo

Web: <http://space.tin.it/arte/lpuleo>

Price: \$20 for personal/individual use

File Size: 1 MB

Requirements: Power Mac with 7.5 MB of free RAM, 2.4 MB free on disk



Web sites aren't the only place where file synchronization comes in handy. Sometimes it's helpful to keep two copies of your important files within quick reach, whether to undo a catastrophic change you made to a file or just for peace of mind. For fast and efficient file copying, not to mention an elegant and simple interface, FoldersSynchronize can't be beaten.

The main window of this program says it all. Select two folders, hit the synchronize button, and their contents will become equivalent. It's a simple enough idea, but this program is better than simply using the Finder because it's more flexible. By itself, the Finder isn't terribly intelligent when it comes to synchronization. It relies on you to figure out what needs to be copied, which can become tedious if you're shepherding a huge number of files.



FoldersSynchronize takes all that responsibility off your hands. It lets you copy files automatically according to a custom-defined schedule, and even better, it can filter out files based on file type, creator code, and modification date. Best of all, you can set things up so that multiple folders target the same destination.

Here's a scenario that takes advantage of all these options. Let's say you're a Web developer who works on multiple Web sites. For backup purposes you need a copy of all your files on a Zip disk, and for safety's sake you'd like another backup copy on your hard drive. FoldersSynchronize can be configured to back up all the files in your main folder to both these locations at 5:00 p.m. every day. And just for kicks, we'll also filter out all Photoshop files. The result is a mirror of what will end up on your Web server.

One thing FoldersSynchronize can't do is create new versions of your files as they are updated (for example, file.txt, file.txt1, file.txt2, etc.). This is not the program to use if you need to keep a history of your work on a particular file or project.

Synchronize! 3.9.1

Company: Qdea

Web: <http://qdea.com>

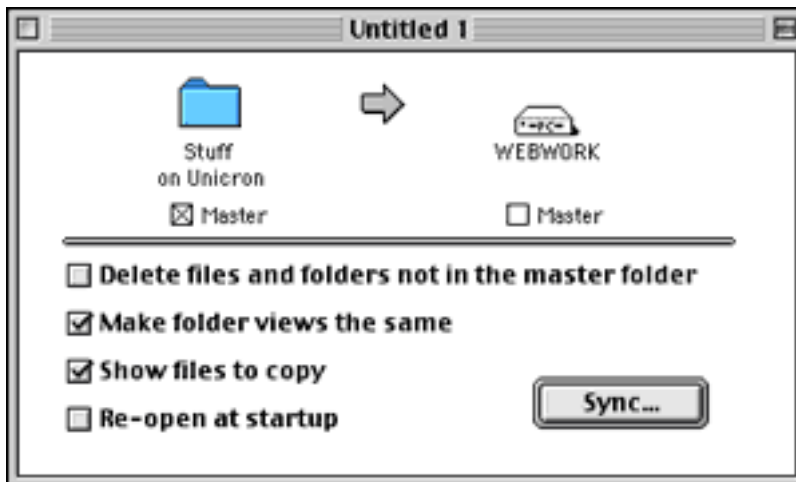
Price: \$29.95

File Size: 699K

Requirements: none specified



This application and FoldersSynchronize have a lot in common. Both perform similar synchronization tasks, and aside from their respective interfaces the two are largely identical. If there's one area where Synchronize! has the advantage, however, it's in remote access.



We've already seen synchronization between a Mac and removable media like Zip disks, and we've already seen it between a Mac and a Web server. Syncing to a plain file server is something of a hybrid between these two. On one hand, the need for online access is the same as if

you were uploading files to your Web server. Then again, most Web servers can't be mounted on your desktop via the Chooser. A good example of this distinction is Apple's 20 MB virtual iTools hard drives. They don't involve FTP, so iSynch isn't really a good syncing choice. FoldersSynchronize might work, but only if Internet access was already established and the iTools drive was already mounted.

Synchronize! to the rescue. With this application you enter in your login information as you would with an FTP program. Then schedule when and where you want synchronization to occur, and Synchronize! will be able to connect and disconnect to the Internet and to your server all by itself.

Synchronize! is not as straightforward as FoldersSynchronize. It's also crippled—all the features are active and available, but stop working after 10 MB of data have been transferred. The advanced features poop out after 1 MB to encourage you to buy Synchronize Pro.

Mac OS Folder Actions

Company: Apple Computer, Inc.

Web: <http://www.apple.com/applescript>

Price: comes with recent version of the Mac OS

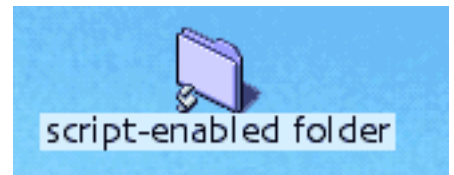
File Size: varies

Requirements: Mac OS 8.5 and up

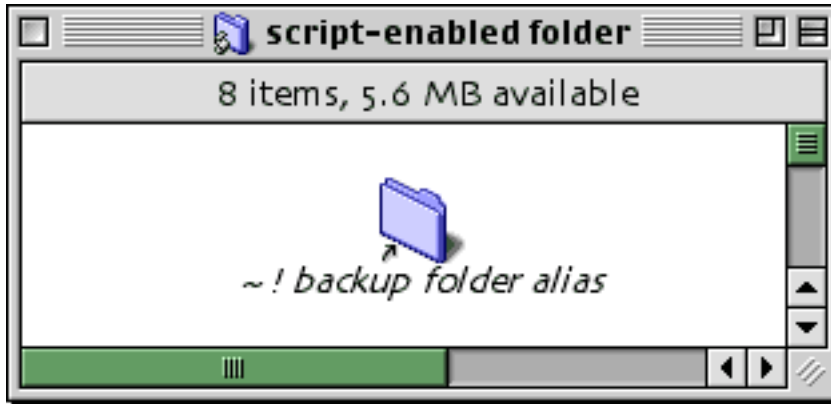


One of the easiest-to-overlook ways to handle file synchronization is to use the tools Apple has already provided, courtesy of AppleScript. AppleScripts have gotten much more powerful lately, but more importantly they've gotten easier to use as well. Here we'll demonstrate how to automatically duplicate the contents of one folder into another. The magic that makes this possible is Folder Actions. As of OS 8.5, AppleScripts can be attached to individual folders for all kinds of good effects, provided you have the Folder Actions extension enabled.

The first thing to do is to attach the script to the folder. Do this by control-clicking a folder, then selecting "Add Folder Action" from the popup menu. You'll be asked to pick which script to attach—in this case we'll be adding "add—duplicate to folders," which is located in System Folder: Scripts: Folder Action Scripts: add—duplicate to folders. You've hit the jackpot if, after performing this task, the folder icon has a tiny script icon in front of it.



Next we need to tell the Finder where the duplicated files should be sent. According to the script's instructions (which you can read if you open the script with the Apple Script Editor application), we do this by creating an alias inside the script-enabled folder. Not just an ordinary alias, though—the script will only pay attention to aliases that begin with “~!”



Now we're ready to synchronize. Start by opening up the scripted folder and dragging some files onto it. After a few seconds, the Finder should start copying them one by one into your destination folder. Add some more files, and the same thing will happen. One note of caution: unless the scripted folder is open, the script won't activate.

This is only the beginning of what's possible with Folder Actions. Play around with the other items inside the Folder Actions folder, and you'll be able to get alerts whenever a new file is added to a folder, and be able to reject new files from coming into a folder. Best of all, multiple scripts can be attached to the same folder.

Drag 'n Back Lite 3.3.2

Company: Enterprise Software

Web: <http://members.aol.com/realip>

Price: \$30

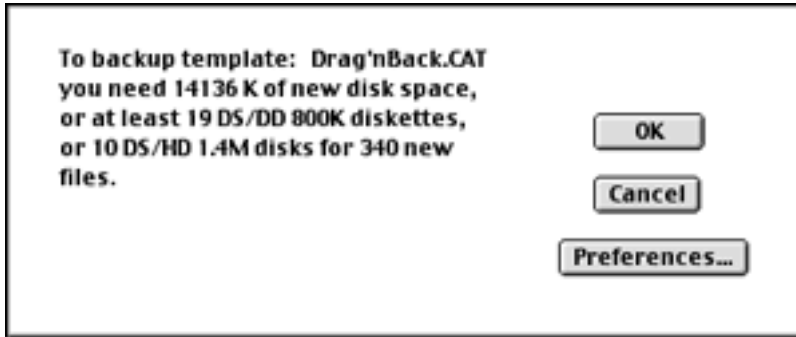
File Size: 212K

Requirements: none specified



One of the most common reasons to synchronize your files in the first place is for backup purposes. The Finder alone doesn't quite cut it, for reasons discussed above. Drag 'n Back tries to make up for the Finder's shortcomings, but ends up introducing new difficulties.

To tell this application which files to back up, as well as where to put them, all it takes is drag and drop. Drag 'n Back then creates a catalogue file that it uses during subsequent backup sessions. According to the documentation, any Finder-mountable device can be used as a backup destination. But the initial dialogue window that tallies how much data you've selected to back up always refers to 800K and 1.4 MB diskettes, a clear signal that this program is showing its age. When was the last time you bought a double-sided, double-density floppy?



Drag 'n Back doesn't require floppies by any means; that's just the vocabulary it uses. Other hard drives, Zip drives, and more work just as well. While the backup mechanism is functional—it will only back up new files, and allows a modest level of customization—the program itself is cumbersome. It likes to perform its duties and then quit automatically. In some situations that would be great, but not when you're still learning about the program. Too often, Drag 'n Back works against you before it works for you. It's also buggy. On the plus side, however, it does come with two sample AppleScripts that demonstrate how to bring a bit of automation into the picture.

For critical backup tasks, Drag 'n Back is not appropriate. Better reliability can be found in commercial programs like [Retrospect](#) from Dantz, Iomega's [Quik Sync](#)¹, and some of the other utilities mentioned above.

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1. <http://www.iomega.com/software/index.html>

AMP Radio 1.6.5



Since we last [reviewed](#)¹ AMP Radio, [Subband Software](#)² has added several new features, including support for several new audio formats, a 10 band equalizer, full Kaleidoscope and Appearance Manager compliance, a playlist menu, and minor tweaks and fixes. AMP Radio requires Mac OS 8.5 or higher, something that Subband is trying to fix.

MP3 Alarm Clock 1.4



More functionality has been added to MP3 Alarm clock since [version 1.2](#)³, such as use of Navigation Services instead of Standard File Services, seven new skins, and localization for multiple languages. It finally supports Audion files, and you can set the alarm to start off quietly and increase in volume over time. The maximum volume has also been increased due to popular demand.

MP3 Rage 2.1.1



[Chaotic Software](#)⁴ has not been idle since we last reviewed [MP3 Rage 1.7.1](#)⁵. The following has been added up to version 2.1: More contextual menu support, Napster searches, improved support for VBR and more players, many additional options for existing components and various smaller bug fixes.

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1. <http://www.atpm.com/6.04/mp3roundup2.shtml>
 2. <http://www.subband.com/ampr/>
 3. <http://www.atpm.com/6.05/mp3roundup3.shtml>
 4. <http://www.chaoticsoftware.com>
 5. <http://www.atpm.com/6.03/mp3players.shtml>

There are far too many Mac products these days for us to review each one, or even keep up with all the ones we have reviewed. Indeed, many shareware authors are revving their products more than once a month! The Update section is where we acknowledge significant new versions of products that we have previously reviewed. If new features, bug fixes, or other revisions are substantial enough to change our assessment of a piece of software, we will generally publish a full review of the new version.

Send update information to update@atpm.com. Reviewing in ATPM is open to anyone. If you're interested, write to us at reviews@atpm.com





BY ERIC BLAIR, EBLAIR@ATPM.COM

Agenda 1.0

Company: [Yenco.com](http://www.yenco.com)

Web: <http://www.yenco.com>

Email: mike@yenco.com

Price: \$15 shareware

Requirements: Mac with 68020 or faster; System 7.1 or later; SuperCard Player, microphone.

Personal Information Managers (PIMs) are good for keeping track of large quantities of information, such as phone numbers, appointments, to do lists, and so on. While some people are happy to keep track of this information on their computers, there are other people who just want a simple calendar to keep track of things. For these people, Agenda could be just the right program.

Agenda is a small application that does one thing—it displays a calendar and lets you record audio messages and associate them with dates. Designed with iMac in mind, Agenda is currently available in four colors: Blueberry, Strawberry, Orange, and Lime. Two more colors will be released in the next few weeks. Unlike some programs that let you switch colors from the menu bar, there are separate versions of the Agenda application for each color. Each hue must be downloaded separately. Fortunately though, the colors share the same data files, so when you record a message using one color of Agenda, it will be listed if you launch a different color.

Recording is fairly simple; click and hold on the date for which you want to record a message. When the recording icon appears, speak your message. Releasing the mouse button ends the recording. Click on the date to hear its message, and option-click to delete the message.

There are two things I wish Agenda included in terms of these messages. After recording a reminder, you must remember to play it back at the appropriate time. It would be nice if you could choose to have a message played at a specific time automatically. Second, a purge



reminder command would be useful. Each audio reminder takes up hard drive space, and the only way to reclaim this space is to delete the messages by hand.

Agenda's iMac-like design does present a few problems. First is the power button near the bottom. When you first launch Agenda, the calendar is not displayed. To display the calendar, you need to "switch on" Agenda, either by clicking the power button or selecting On/Off from the Power menu. Only after doing this is the calendar displayed. By this thinking, it would seem like "switching off" Agenda would hide the calendar, but in reality this quits the program entirely. This is an example of a piece of software pretending that it is actually hardware. Turning a program "off" should quit the program. Launching the program, however, should be enough to turn it "on."

The hardware-type interface introduces other problems. First, the only menu created by Agenda is the Power menu, containing the On/Off command. By rights, this should be the File menu, since Off quits the program. Secondly, this could confuse novice users, who might naturally think that this command controlled their computer (hardware) as opposed to Agenda itself. Finally, the On/Off option has a keyboard shortcut of Command-Q, used for both turning Agenda "on" and "off." This is the first time I have seen Command-Q assigned to anything except Quit in a Mac-only or Mac-first program, although I have seen it in a few poor-quality PC ports.

Function-wise, Agenda does exactly what it claims to do. It is a small calendar that lets you record reminders for certain dates. It offers no frills to expand on that functionality. Yes, it

comes in several colors, but each color is its own application. Finally, the idea that an effective hardware design makes an effective software design is once again debunked—it didn't work with QuickTime 4 or Sherlock 2, and it doesn't work with Agenda. As an experienced Mac user, I find it annoying to use a program that goes against the way most other programs work. Were I a novice, though, I imagine that it would be quite difficult to understand why something that works one way in most programs works another way in this particular program. If the interface were cleaner, Agenda would have a higher rating. As it stands right now, it receives a rating of Good.

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BY DANIEL CHVATIK, DCHVATIK@ATPM.COM

AllAdvantage Viewbar 1.0

Company: AllAdvantage.com

Web: <http://www.alladvantage.com/>

Requirements: Power Mac with Mac OS 8.6 or higher, 32 MB of RAM, 4 MB of hard disks space, Internet connection of at least 33.6Kbps, 800 x 600 resolution or higher.

Supported Browsers: Microsoft Internet Explorer 3.0 or higher, Netscape 3.0 or higher

Price: free; you actually get money

Most of us have learned to live with advertising, accepting it as a necessary evil in life. Advertisements are annoying, but they also make life much cheaper than it otherwise would be. If magazines or TV stations could not rely on advertisement revenues to pay their expenses, they would all be much more expensive. Even ATPM could probably not remain free without the banner ads on our Web site to pay for hosting expenses, software, etc. AllAdvantage takes this one step further. Instead of using advertising to make products cheaper, AllAdvantage actually pays you directly to look at advertisements. Although the concept is not really that new, AllAdvantage is the first to take it to a practical level, or at least close to it.

How Does it Work?

After [signing up](http://www.alladvantage.com/join.asp)¹ for an AllAdvantage membership, you get to download the Viewbar installer from the AllAdvantage Web site. Running the installer will place an application and an extension onto your hard drive. The next time you launch your Web browser, the Viewbar™ application will start up as well, displaying a small floating window on your screen, about 800 pixels wide and 60 pixels tall.



1. <http://www.alladvantage.com/join.asp>

The window is divided into three areas. On the left is the AllAdvantage section with various buttons and indicators. In the middle is the main ad, and on the right side is a small mini-ad. Clicking on any of the ads takes your Web browser to the appropriate site. The AllAdvantage section consists of a help button; a little “LED” that shines green or red depending on the status; a downward pointing arrow that collapses the window; the AllAdvantage logo, which takes you directly to their Web site; and two unimplemented buttons.

Try to move or hide the window, and you will notice that you cannot hide it or move it off screen. This is to prevent you from getting paid without actually displaying the ads.

The window stays on top of all other windows, even if you work with your email program instead of your Web browser, but if you quit your Web browser, the window and Viewbar application disappear as well. Unfortunately, iCab and other alternative browsers are not supported.

The Rules of the Game

So what do you have to do to get paid? The rules are fairly simple. Keep the green LED shining. Green = money, red = no money. To keep it green, you must have your Web browser in the foreground and be actually doing something with it, such as surfing the Web. If you switch to another program or stop using your browser for some time, the light goes red again; you don't get paid, even though the ads are still showing.

How Much You Get

It depends on how much you use it. AllAdvantage pays you \$0.50 for every hour you use the Viewbar (i.e. for every hour that the light is green), up to a maximum of 25 hours per month. For those too used to calculators, this corresponds to a maximum of \$12.50 per month—roughly enough to pay for cheap Internet access.

But that's not all. AllAdvantage wants you to get your friends to use it as well, so they came up with a typical referral scheme. For every hour a friend that you refer spends using the Viewbar, you get another 10 cents. And for every hour that his referrals spend looking past the ads, you get another 5 cents, and so on. This cascade can go up to five levels deep. [Note: The links in this review do not include referral IDs. —Eds]

An example will illustrate this. Say you can get ten of your friends to sign up using your referral ID, and those ten friends refer another 5 friends, and those yet another 5 friends in

turn. Also suppose that all of them use the entire 25 hours maximum that AllAdvantage will pay. Then each month you will get:

$$\$12.50 + 10 * \$2.50 + 50 * \$1.25 + 250 * \$1.25 = \$412.50$$

or about \$5000 a year. Not bad for browsing for 25 hours each month.

Of course it's fairly hard to get that many referrals, so your likely payoff will be much lower than that. Also, you will need to use it yourself for the full 25 hours if you want to get the entire time of your friends credited as well.

Is it Worth it? The Good, the Bad and the Ugly

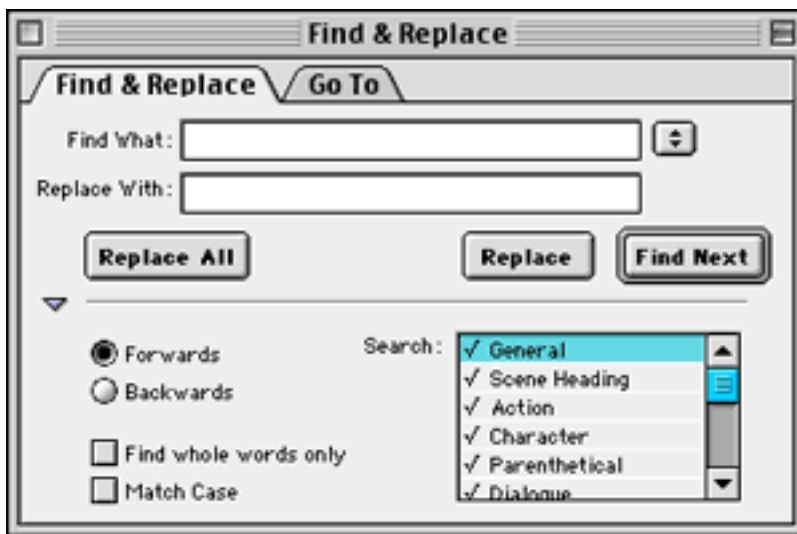
It depends. If you can set up such a cascade, it might be worth the effort. However the Viewbar is not small, and it entirely blocks a vital part of your screen real estate. For people with dual 21" displays this might not matter much, but it's very noticeable on an iBook display. There are also some stability problems with the program as of version 1.0, although AllAdvantage is working to address these issues. Version 1.4 for Windows is farther ahead, with an integrated search function and other neat features. It's sad that most companies take so long to catch up with the Mac version. It is certainly not because this is such a complicated program to write.

If you do not have many friends that you can refer, the \$12.50 might not be worth the loss of screen space and the possible crashes. My fiancée and I have been using it for a few months now and are averaging about \$24 each month together. We'll keep using it because we can use the extra \$288 per year, but it might or might not be right for you. AllAdvantage said that they might increase the payoff in the future, as more companies start to compete for your screen space. Maybe by then they will also have a better version for the Mac OS.

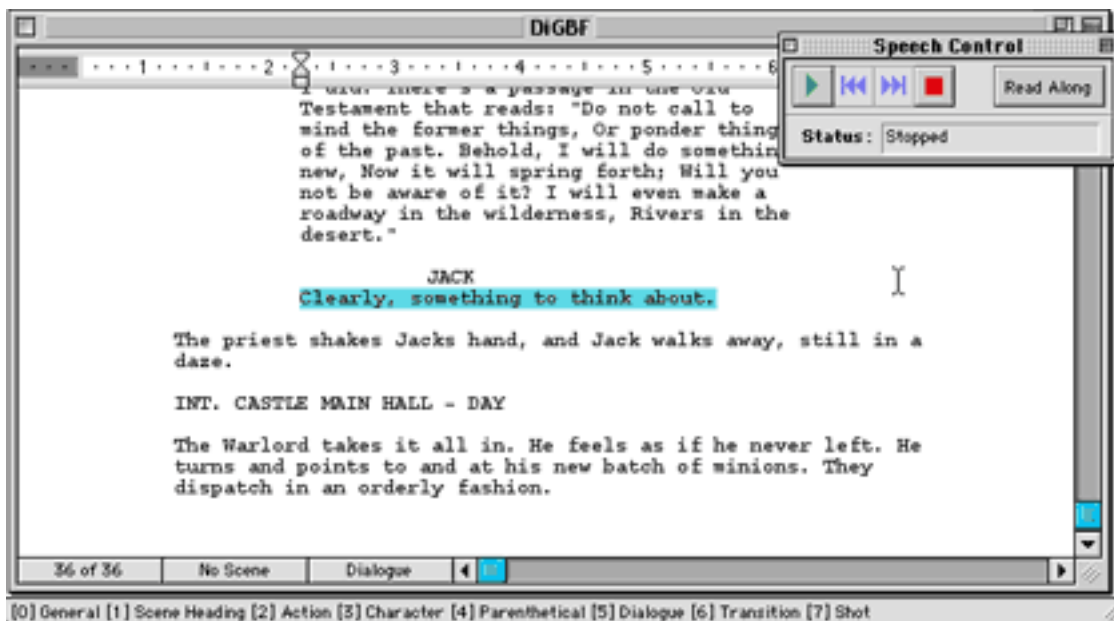
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I've touched on the look and feel—what really impressed me the most was the new Find & Replace.



It's a little more straightforward than the previous version, and allows for greater flexibility. Also, the Script Reader is an interesting addition. It allows you to hear your written word. Simply highlight the text you want read, and press Play.



The downside to this is that it uses the Apple-installed voices from the Speech Manager. According to Apple, no new voices are forthcoming, and there is currently no way to create your own that I know of. For the scene above, I used Bruce and Victoria, both at High Quality, and although it didn't sound like Kevin Spacey and Annette Bening, I did get a sense that what I'd written will sound the way I want it to.

The full Internet capability they boast about comes down to being able to send email from Final Draft and the ability to register your screenplay online with ProtectRite, an online copyright protection service. Personally, I've always found the Library of Congress and the WGA to be enough.

Unfortunately, I'm still stuck on page 36, where I've been since approximately December. This is not a limitation of the software, however. I did create the instant opus entirely with Final Draft 5, and experienced little or no problems.

The .02e comes from updates, bug fixes, and Mac OS 9 compatibility. I can't fully recommend this to users of Final Draft 4.1.7—the extras may or may not be worth the \$79 upgrade price. But if you're thinking that you're about to write the Great American Screenplay and you currently don't own any screenwriting software, Final Draft 5.02e is for you.

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BY DAVID SPENCER, DSPENCER@ATPM.COM

iMovie 1.0.2

Company: Apple Computer, Inc.

Web: <http://www.apple.com/imovie>

Price: free to download; \$19.95 on CD-ROM

Requirements: iMac DV, DV Special Edition, Power Mac G4, or PowerBook with FireWire, Mac OS 9.0.4, QuickTime 4.1, 64 MB of RAM.

Home Movies Never Looked So Good

When I was little, my friend and I shot some cute little home videos. We'd sneak into my father's closet late at night and quietly take the bulky camera, VTR box, and tripod. Then we'd move all the furniture and drape it in sheets, turning the living room into a late-night television set. My favorite video was a game show where we played for Monopoly money. The big winner at the end (always me) would have money rain down upon him. Things were simple back then—shooting the video involved pointing the camera in the right direction and pushing Record. There was no easy editing involved. The only way to edit was to physically cut the videotape at the appropriate scene and tape the next scene on.

Today there are a number of editing packages available for the consumer (or prosumer) video market. These, coupled with the newest breed of camcorders and computers, have made producing near-professional movies possible in our own homes. Now that FireWire is standard on more Macs, producing these videos has become much more attainable for the average person. Additionally, the larger hard drives and increased RAM that come on Macs have made movie making much easier.

It's been possible to produce movies on Macs for years, but it required extremely expensive hardware and software, and the learning curve for the available programs was just too steep for the casual user. Using a program like Adobe Premiere or Avid (and, more recently, Final Cut Pro) to make a home movie was like putting out a match with a fire hose. Even today,

these programs are too involved for most users. Happily, Apple had the foresight to simplify a potentially very complex process, making it easy for just about anyone to make movies.

iMovie

iMovie originally came only with a new iMac DV, but now it is a free download for anyone with a Mac. Free is a pretty hard offer to turn down, and with iMovie being such a good product, the only thing that might keep you from downloading it is not meeting the system requirements (mentioned above). Two things you can't have enough of are RAM and hard disk space. Getting that video from the camcorder into your machine will take enormous amounts of disk space. Don't think in megabytes, think in gigabytes. One second of DV footage will occupy about 3.5 MB of hard disk space; one minute will occupy about 210 MB. It adds up very fast! As far as RAM goes, get as much as you can afford. 128 MB of RAM will satisfy most home users.

Bringing in Video

The next big hurdle toward getting your footage into the machine is having a compatible camcorder. The acronym DV is thrown around a lot these days—it stands for Digital Video. Basically, it's a video standard that's comparable to what the big television networks use. As a matter of fact, UPN uses DV camcorders frequently to shoot several of its shows, and portions of this year's Super Bowl were shot using DV cameras. iMovie requires a [compatible DV camcorder](#)¹ in order for the computer to communicate with the camera when importing and exporting the video signals.

For those of you who don't have a DV camcorder but still want to make movies with your Mac, there is an alternative. To have a VHS or S-VHS camera communicate with your Mac, you must use the Sony Media Converter (DVMC-DA1). This hardware attaches a time code to your analog video stream for programs like iMovie to use. It also functions as a converter from whatever output ports your camera has, through a FireWire cable, to your Mac.

There are several drawbacks to using the media converter. First, it costs about \$500. For the money you'll be spending, the quality of the video won't be any better than before. Also, the iMovie software can directly control a DV, but not an analog camera. This is a big disadvantage that will make feeding video in and sending video back out a real chore. In the end, it makes more sense to sell your analog camera and use the money you'd have spent on the

1. <http://www.apple.com/imovie/gear/>

media converter to buy a low-end DV camera. The picture quality will be considerably better, and you won't have to deal with conversion problems.

The Grand Tour

iMovie makes a complex process very straightforward. The interface is simple: occupying the upper left portion of the screen is your preview monitor. Here you can see all the video that comes in and look at your edited work. Just below that is a time line for either a single clip or the entire movie. Below that are controls, much like those on your VCR, for controlling the camcorder and the movie. Just below these controls, and to the left, is a set of three buttons that toggle between video import mode, editing mode, and preview. To the right is a bar indicating how much free hard drive space you have. Very thoughtful.



To the right of the preview monitor is a collection of empty squares. When you import a video clip, it will be placed into one of these bins. There's a thumbnail image of the clip along with the length of clip and the title (which you can change). Oddly enough, the number of bins depends on how large your monitor is. You can, however, adjust your screen resolution

to fit more bins. Once you've filled up all these bins, you cannot import any more clips. You must place clips in the time line or dump them in the trash to make more room.

Below the bins are the goodies to spice up your movie. There are four buttons: Titles, Music, Transitions, and Sounds. Clicking on a button brings up a menu of things to put into your video. If you want to have your first video clip fade into the next, just select Cross Dissolve, drag it between the two clips, and voilà. Everything is done automatically. If you want the transition to be faster or shorter, just move the length bar above the selections. Remember, you'll have to adjust it before dragging it to the time line. Once it's dropped in, there's no way to adjust it other than deleting it and redropping the transition. Titles are a breeze. Just choose from a variety of different titling schemes, select a font, color, and background, and type in your title.

Note that even though the interface resembles QuickTime Player, iMovie cannot import QuickTime files. You'll have to export any QuickTime files into another format before iMovie will be able to read them. This needs to be corrected in the next version of iMovie—it's absurd that a video application from Apple can't read QuickTime files!

Remember those sound effects from America's Funniest Home Videos? Now you can be savvy like Bob Saget and have those zany sound effects go off at key moments during your video. There's a wide assortment of sounds to choose from, and you can add sounds from your microphone as well. The music button allows you to import audio tracks from MP3s, or music directly from CDs.

When you drop effects into the time line, iMovie automatically renders whatever the effect is. Take, for example, two clips joined by a Cross Dissolve. A Cross Dissolve fades out the first image while the second image fades up to full. You'll have to wait a moment while the computer renders your video, and you can see a little red progress bar on the piece being rendered. The auto-rendering feature is great for a program like iMovie. It makes things simpler for the user.

There are more than enough effects included for the home movie maker, and Apple has a [large assortment of effects](http://www.apple.com/imovie/freestuff/)² online to broaden your options.

2. <http://www.apple.com/imovie/freestuff/>

The Time Line

At the bottom of the screen is the time line—perhaps the most critical part of the whole program. Everything flows to here. You drop clips and effects onto the time line and make edits for a smoother video. The controls are very basic: a video tab and an audio tab.

The video tab is simply a visual representation of the play sequence of the video clips. It also indicates transitions by smaller linking boxes. Located at the lower portion of the preview monitor is the actual time line for whichever clip is active in the main time line box. Confusing? Sure is. I wasted a good bit of time fumbling with this interface problem. If I wanted to view the finished movie from start to finish, I had to click somewhere in the white background area. That deselected all clips in the time line. Then, by pressing Play, I could make iMovie show the entire video. Of course, I could have pressed the Video Preview button, but that shows a full screen version of the movie. When editing, it's important to see where you are in the time line.

The other major piece of the time line is the audio tab, indicated by a musical note. You have few choices here. There are three bars. You can see the audio from the video clips imported. You can choose either to have the audio on or muted. There is no option to mute some clips but play others. Nor can you adjust the audio levels. This is a big, glaring flaw in iMovie that needs to be changed. The second bar indicates sound clips imported from your microphone or from the collection of sound effects. Again, you cannot adjust the sound levels. The third bar indicates a musical track, like something imported from a music CD. I found this to be the most time-consuming part of making a video, when it shouldn't have been. Adjusting the music to fit with my video was problematic, inaccurate, and a chore to figure out. Once I figured out how it worked, I had to wonder if Microsoft engineers had had a hand in it.

It's Show Time

Once you've finished the video, exporting back to tape or saving it on your computer is a snap. Users of more complex programs know how easy it is to export a video in the wrong format. It happens all the time. iMovie lets you choose from several preset formats. One of them sends the video stream to your camcorder so it can be recorded onto tape. Apple has once again made a potentially painful process simple. You can also save in a variety of formats meant for viewing on a computer, such as an email attachment or Web streaming.

There's little fussing with complicated options that sound like they belong on the Starship Enterprise. Here's my completed [movie](#)³:



Overall Impressions

iMovie has some big flaws, notably the lack of decent audio controls and a complete lack of QuickTime support. The time line interface could stand some improvement as well. But overall, iMovie works very well. It makes movie making possible for just about anybody who knows how to turn on a Mac. The interface is simple and effective. You don't even need a manual, although a tutorial wouldn't hurt the real novices.

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3. <http://www.atpm.com/6.06/images/imovie-walking-the-dog.mov>



BY BROOKE SMITH, BSMITH@ATPM.COM

MacDICT 1.3.6

Company: Bains Software

Web: <http://bains.hypermart.net/>

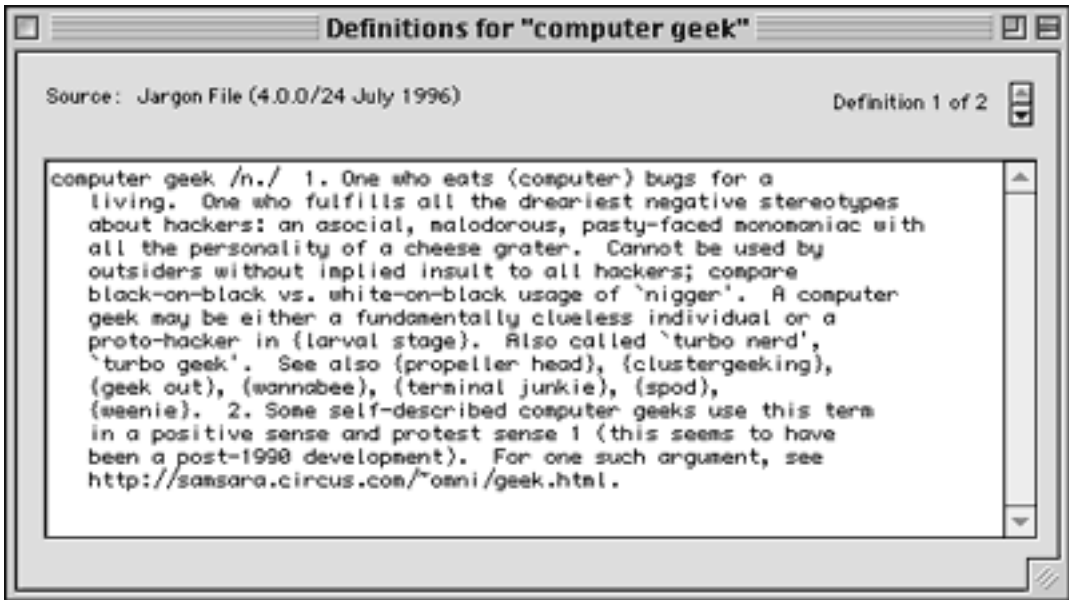
Price: free

Requirements: Internet access

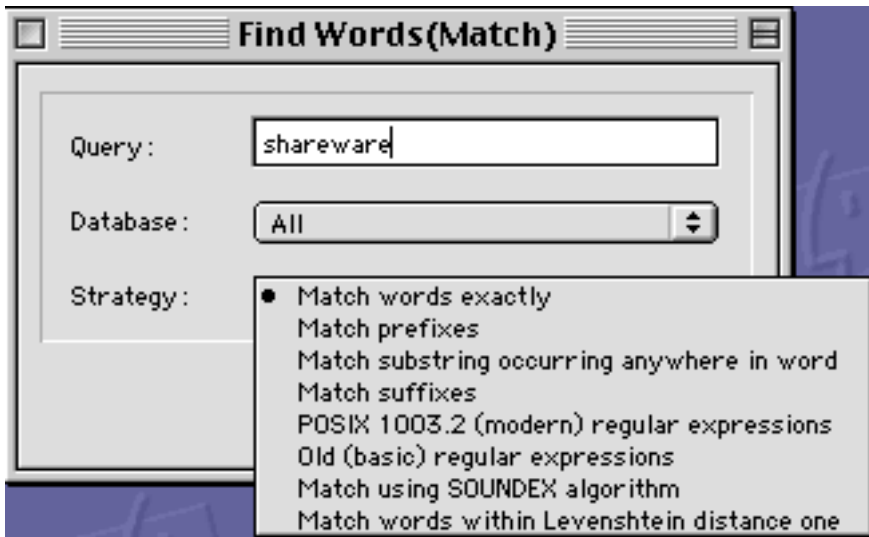
The days of thumbing through the dictionary in search of a word's precise spelling and meaning may be over—well, over for Mac users, that is. The latest in online information is MacDICT. Designed by Navdeep Bains, MacDICT is a dictionary, translator, word matcher, and word searcher all in one. This neat little program allows you access to the many databases that are available online. The program doesn't expire, and it doesn't even cost (although if you've got some cash to spare, it wouldn't hurt to show your appreciation).

MacDICT is easy to use. You just need Internet access and you're set. You don't even need to open the browser window. Just click on MacDICT in the Finder and get the meaning of *salubrious*, or find out the medical definition for *halitosis* in the On-line Medical Dictionary.

Here's how MacDICT works: Define (Command-D) allows you to look up word meanings in the online databases. I looked up computer geek (with no offense to computer users) and got the following:



Match (Command-M) works in much the same way as Define. Type in a word or words, and MacDICT will find a word or words that match your query.



If you want to Translate words and common phrases into different languages you have two options with MacDICT. You can choose Translate (Command-T) or BabelFish (Command-B). Both of these options are in the File menu under Translate.



I thought I'd give BabelFish a go, and typed in "I love my Mac." In Spanish it became *Amo mi Mac*; in German it was *Ich Liebe meinen Mac*, but in French it was translated as *J'aime mon imper*. I don't know why *imper* replaced Mac, but *c'est la vie*.

Finally, Search (Command-E) allows you to search for a word or term from many different databases—from *Roget's Thesaurus* to the *Bible*, from the *Birdwatcher's Dictionary* to the *Dictionary of Cell & Molecular Biology*. Just type the word in the search window and choose which site MacDICT should search. Here's an example:

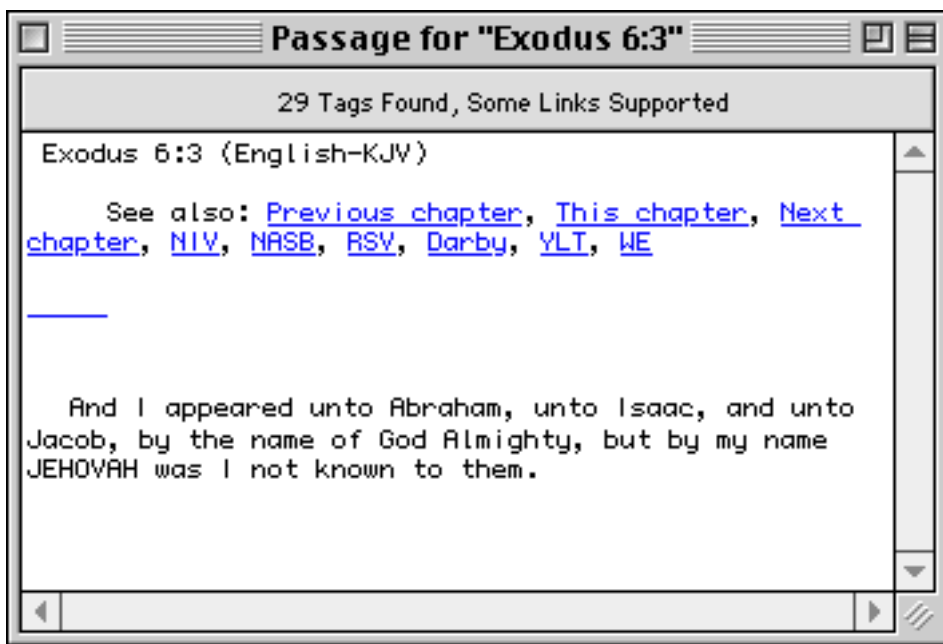
Enter your search term and choose a site:



MacDICT returns a list of relevant passages:



After clicking on a passage:



MacDICT is very useful program. It's easy if you compose or "write" at the computer (as I usually do). It's easy just to get online and get the definition. However, I can't say MacDICT will replace the dictionary—especially if you still believe (as I do) in the strength of the written word. Besides, I'm not going to uncurl from my couch and bound to my computer just to "look up" the meaning of *pelorus*. But I won't jump to conclusions too quickly; I guess it depends which is faster—your thumbs or your modem...

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BY GRANT OSBORNE, GOSBORNE@ATPM.COM

Etchelon MacDoodle 1.1

Author: Andy Pritchard

Web: <http://Web.site.lineone.net/%7Eandy.pritchard>

Price: shareware from \$7

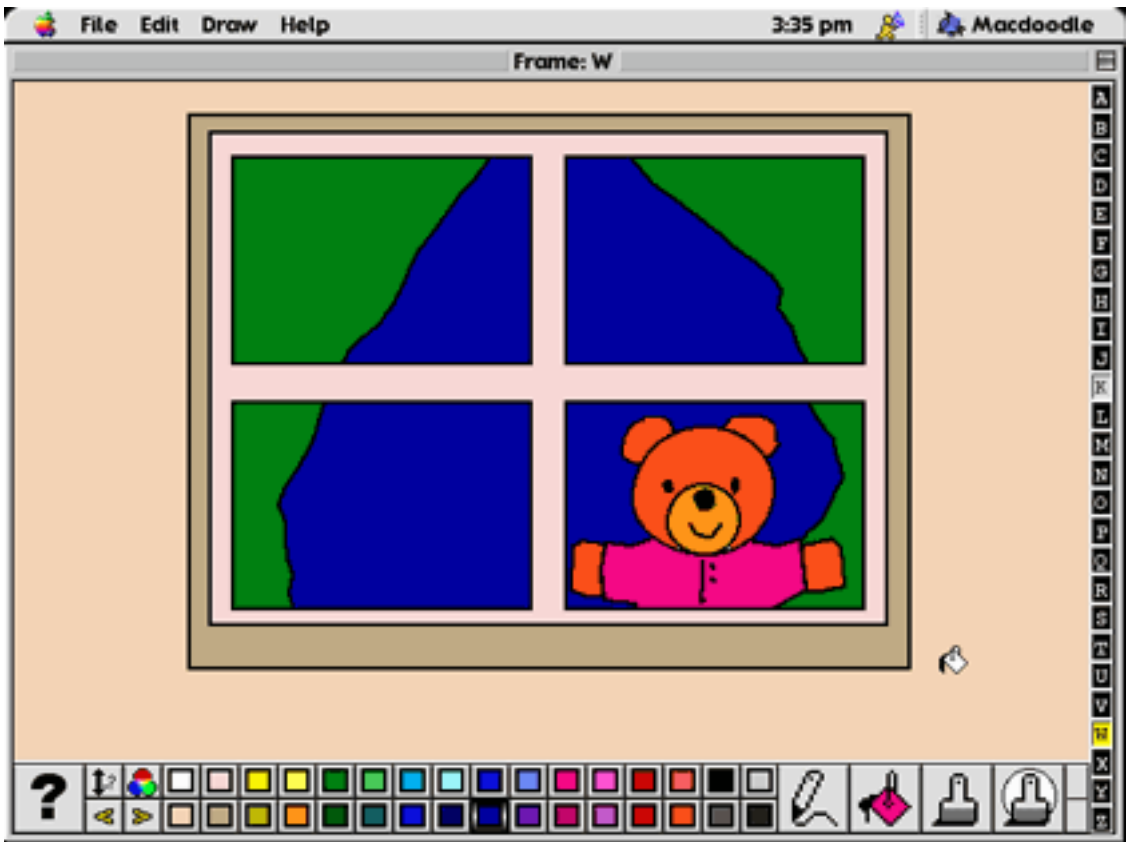
Requirements: 68040 or later, 8 MB of free RAM, Speech Manager extension.

When I was younger, 'coloring in' used to start off with a pack of wax crayons and some pictures to color. I'd end up with some scribbles on paper, the wall, the table, the floor and half a pack of Crayola's in my mouth. Nowadays, the times have changed, and it's all become a lot more hi-tech.

Etchelon's Macdoodle has kids coloring in without getting themselves and everything around them messy. When Macdoodle is the front application, it hides the Finder so that young hands can't accidentally activate the Finder and start deleting your saved games in Escape Velocity.

There are two sets of 26 pictures to color; one set for youngsters, the other for older children. When you run the program, you are faced straight away with a picture, or 'frame,' to color. You can either choose to start coloring, or to pick a new frame. All of the pictures are referenced by a letter from A to Z. Select a different picture by clicking on a letter from the menu on the left, or the next/previous frame button.

I've decided to color in a picture of a cute teddy bear looking out of a window. A strip of 32 colors can be found at the base of the screen. Simply position the cursor over the desired color, click, and paint away. The default painting tool is the 'Paint pot,' which simply fills in the selected area until it hits any edges. Using this tool I have colored in the following picture.



There are three other painting tools. 'Pen' lets you doodle all over your picture with your selected color. 'Brush' is similar to the 'Pen' tool, but starts off a lot thicker and gradually becomes the same size as the pen tool. The size of the brush is adjustable. And finally, the 'Smart Brush' tool is identical to the brush tool, save for the fact it doesn't allow you to go over the edge of any outlines.

If you get bored of the colors in the palette, you can change them using the standard 'Change Color' dialog box. You can even create new outlines using Etchelon Tracer, available from the author as a separate program. Additionally, the program suggests (using the Speech Manager) different drawing ideas you can take part in. There is little chance of boredom setting in here.

Once you have finished your picture, it can be saved as a PICT file, which you can then import into any other graphics program and print out. Probably the most useful thing about this program is that it teaches young children computer basics, such as point-and-click

actions and holding down the mouse button. It's amazing how quickly young children pick this sort of thing up; it's almost as if they are born with it!

The only flaw in this program (and it's more of a personal thing) is that when you open the program under a high screen resolution, everything looks rather small. It works best in 640 x 480, so it would be nice if the interface resized itself to fit the screen size. The other problem I can envisage is that after letting your children play with Macdoodle, you won't get a look in on your Mac. Before you know it, they'll be downloading 125 MB files of *Teletubbies: The Movie*, ICQing four-year-olds half way round the world about the merits of egg soldiers and jamming toast into your Zip drive.

All in all, this is a delightful program, one which kept me occupied for some time. I'm a big kid at heart, really! I can't see any problems with Macdoodle and it's educational to boot, earning it a Very Nice rating.

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BY GREGORY TETRAULT, GTETRAULT@ATPM.COM

Retrospect Express 4.2

Company: Dantz Development Corporation

Web: <http://www.dantz.com>

Street Price: \$45

In 1989 Dantz created Retrospect, the best backup program for the Macintosh. Dantz continues to update and improve Retrospect, keeping it ahead of all its competitors. Retrospect Desktop Backup will perform “power” backups for a single user. Retrospect Workgroup Backup consists of the Retrospect Desktop application and multiple client applications for network backups. Dantz designed Retrospect Express to meet the backup and archiving needs of individual users. RE can backup files from one or more logical drives to numerous media types: compact disks (write-once [CD-R] or rewritable [CD-RW]) and removable cartridges (Jaz, Zip, SyQuest, SuperDisk, DVD-RAM, magneto-optical, or floppy disk). RE also lets you backup to an FTP site over the Internet. RE makes backups easy even for users who have never used a backup program. However, RE does not have the same power and flexibility of Retrospect Desktop Backup 4.2, its more costly (street price \$170) and hard-to-find sibling.

RE installs easily from a bootable CD by double-clicking the InstallerVISE application. Less than 5 MB of disk space is needed for a full installation. RE requires at least 2 MB of application RAM. The full manual is an Adobe PDF document of 313 small (6.51" x 5.14") pages designed to be enlarged 20% and printed 2-up on 8.5" x 11" paper. The PDF manual is difficult to read on-screen unless viewed at 125% or larger. Its manual covers only the Macintosh version of RE.

The CD contains installers for Adobe Acrobat Reader 4.05 and for Microsoft Internet Explorer and Outlook Express 4.5. The CD has a “Disaster Recovery” folder with Apple’s Disk First Aid and Drive Setup utilities (the OS 8.6 versions). This folder includes detailed instructions with strategies for recovering from a drive failure.

When you launch RE it displays a window with four tabs: Immediate, Automate, Tools, and Configure. The Immediate window allows you to backup, restore, duplicate a volume (in Finder format), or archive files. The Automate window is where you create and modify scripts. The Tools window allows you to verify or repair existing backup sets. The Configure window allows you to select and setup backup media and set preferences for RE.



Newcomers to Retrospect should start with the Automate window and click on the EasyScript button. EasyScript asks a series of questions about your backup needs and backup media. It then creates a recommended backup script and schedule.



You can amend any of the five components of the backup script: Source (the volumes or sub-volumes that contain files for backup), Destination (backup media), Selecting (rules to select or exclude files for backup), Options (backup verification and compression), and Schedule (date, time, and frequency of backups).

RE supports single-destination backups and rotating backups (two or more backup sets that you use in a specified pattern). EasyScript's default choices for most of the components are good. However, you may not want to use the default choice of "All Files." This option will generate unnecessarily large backups if the source volume contains applications or your System Folder. RE gives you nine other selection options: "All Files Except Cache Files," "Applications" (a choice you would rarely use), "Documents" (everything except applications and files in the System Folder), "Documents Folder" (only files in folders titled "Documents" or "My Documents"), "Documents Folder and Hot Items" (above files plus files or folders you label "Hot"), "Exclude Cool Items" (everything except files or folders you label "Cool"), "Hot Items" (only items you label "Hot"), "Retrospect Express Files," and "System Folder."

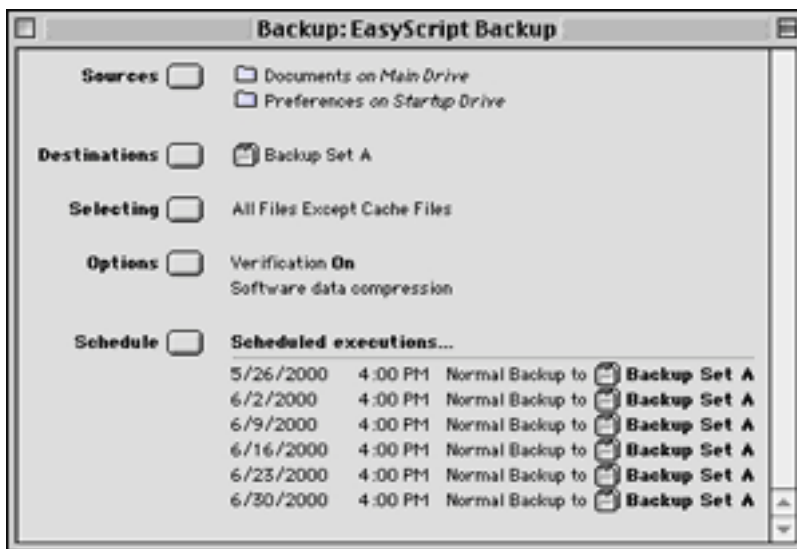
In my experience, very few Macintosh users place all their documents into the "Documents" or "My Documents" folders established by all recent versions of Mac OS. Therefore, most users should choose "Documents" to ensure backup of all user-created files. RE does not

allow combinations of selectors such as “Documents” plus “Hot Items” plus “Exclude Cool Items.” You need Retrospect Desktop Backup for this level of file selectivity.

Backup Tips

The backup strategy I recommend for most users is to backup the following files at least once a week: all user-created documents and templates (don’t forget data files created by programs such as Quicken, Personal Record Keeper, Family Tree Maker, etc.), user-modified application preferences and settings (found in the “Preferences” folder or in the same folder as the application), and game files such as high scores and saved games.

How do you do this with RE? I recommend creating a hard drive partition or a folder for all your documents. Move your documents there. (Create aliases and place them in your files’ original locations, if desired.) Launch RE and use EasyScript to select your Documents volume or folder for backup. When EasyScript is done, click on the “Source” button, then on the “Add...” button. A window resembling the Finder’s list view will appear. Select the volume containing your active System Folder and click on the “Subvolume...” button. Scroll down to the System Folder, select it, then click on the “Open” button. Scroll down to the “Preferences” folder, select it, and press the “Enter” key or click on the “Define” button.

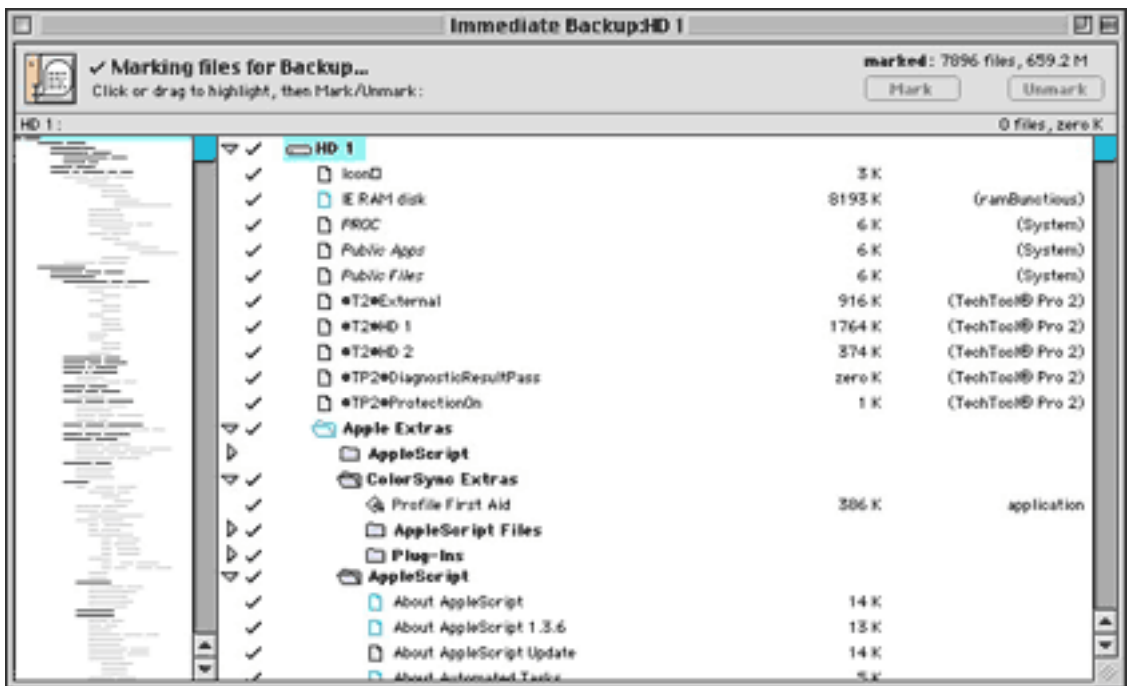


To avoid backing up Web browser cache files, click on the “Selecting” button and choose “All Files Except Cache Files.” Your backup script window should look similar to the one above. RE will automatically launch whenever a backup is scheduled to occur. (You can turn this

feature off by clicking the “Preferences” button in the “Configure” window and selecting “Notifications” from the list of choices.)

Back to the Review

RE does allow users to select specific files and folders for backup. This is done by clicking the “Backup” button of the “Immediate” window. You first choose what source to backup. The source can be “Local Desktop” (i.e. all mounted volumes) or any combination of volumes and subvolumes. After your source volumes are selected, the “Immediate Backup” script window will appear. You can use the “Selector” button to choose the appropriate types of files for backup. Clicking on the “Preview” button allows you to select individual files or folders for backup.

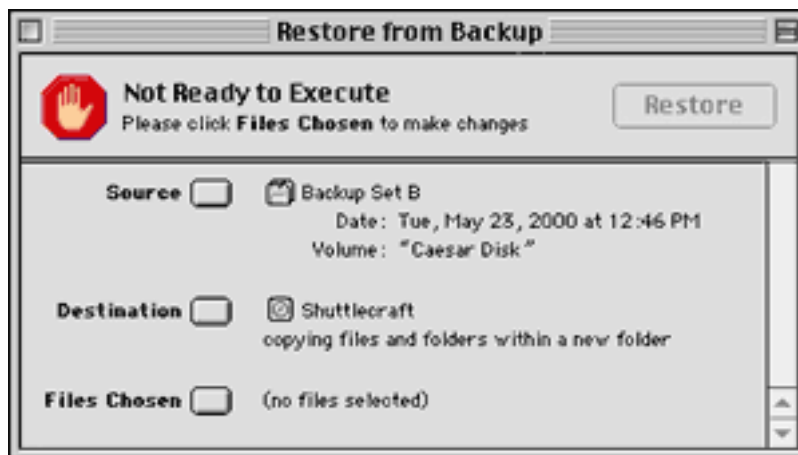


A “browse” window appears with a tree directory on the left and a listing of folders and files in the main window. A check mark appears beside files selected for backup. Initially, all files and folders that meet the “Selector” criteria (such as “Documents”) are marked. You can mark and unmark files individually by selecting them and clicking the appropriate button. You can also toggle the check marks by double-clicking the file name (or anywhere to the left or right of the name). After marking files for backup, close the file browser window and click the “Backup” button. RE asks you to insert whatever media you chose for the backup destination.

Scripted backups (created in the “Automate” window by clicking either the “Scripts” or “EasyScript” buttons) appear in RE’s “Run” menu. They can be executed at any time. The most recently created immediate backup is what appears the next time you click the “Backup” button in the “Immediate” window. Other “Immediate” backups can be reloaded by using the “File” and “Open” menus or by navigating to the “Configure” window and clicking the “Backup Sets” button.

Restoring

A key criterion for evaluating a backup program is the ease of restoring lost or damaged files. Clicking the “Restore” button in RE’s “Immediate” window displays three choices: “Restore an entire disk,” “Restore files from a backup” (specified files from one backup set), or “Search for files and folders” (among any or all of your backup sets). After choosing one of the three options, you must select which “SnapShot” backup set contains the files of interest. (If you chose the “Search for...” option, you can select multiple SnapShots.) You next choose where the restored files will go. Finally, you click the “Files Chosen” button in the “Restore from Backup” window to select the files, folders, and volumes of interest. RE will tell you which media to insert and will recover all your files to the location you specified.



RE’s Archive function copies selected files to the media you choose, creates an index of the archived files, and (if the “Move files” option is selected) deletes the original files. RE considers an archive file to be a backup, so you can restore files from an archive as described above.

RE can help you recover from major drive problems. Here is a disaster scenario: the hard drive containing all your documents gets totally destroyed. You have been using RE diligently and have a current backup on removable cartridges. However, your backup catalog

was on the destroyed hard drive! RE can still restore all your files and folders. In the “Tools” window, click on the “Repair” button. A dialog window appears with four radio buttons. Choose the option “Recreate from removable disks.” RE will ask you to insert your backup disks in order. RE will recreate your backup catalog file. You can use the recreated file to restore your files and folders to a new drive.

RE has numerous other features and options. These are fully described in the PDF manual. RE also has a live help system consisting of Internet Explorer HTML files. Dantz chose not to use Help Viewer from Apple Computer, even though Help Viewer specifically was designed for online help files and requires only 2,000 KB of RAM. The help file topics include: “Restoring,” “Troubleshooting,” “Common Questions,” “Error Messages,” and “Technical Support.” The help window also has links to Dantz’s Retrospect Web site.

Conclusion

Retrospect Express will meet the backup needs of nearly all individual Macintosh users. Users with complex backup requirements should consider purchasing the full-feature Retrospect Desktop Backup program.

RE Pluses

- Supports nearly all removable disk media.
- Simple to use once backup strategies have been defined.
- EasyScript helps to design backup strategies.
- Optional compression decreases size of backup and archive files.
- Optional verification ensures safe backups and archives.

RE Minuses

- Cannot backup to tape or to another hard drive (need Desktop version).
- No combinations of backup selection criteria (need Desktop version).
- No DES encryption (need Desktop version).
- You must organize your files to fit the selection limitations of RE.

- Cannot backup or archive in Finder format (but volumes can be duplicated in Finder format).

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The Online Webzine edition is for people who want to view AT^{PM} in their Web browser, while connected to the Internet. It provides sharp text, lots of navigation options, and live links to AT^{PM} back issues and other Web pages. You can use Sherlock to [search](#)¹ all of the online issues at once.



The Acrobat PDF edition is optimized for printing, but it can also be viewed on-screen, and we've increased the font sizes to make this easier. It may be viewed online in a browser, or downloaded and viewed in Adobe's free [Acrobat Reader](#)² on Macintosh or Windows. PDFs may be magnified to any size and searched with ease.



The Offline Webzine is a HTML version of AT^{PM} that is formatted for viewing offline and made available in a Stuffit archive to reduce file size. The graphics, content, and navigation elements are the same as with the Online Webzine, but you can view it without being connected to the Internet. It requires a Web browser.

What Are Some Tips for Viewing PDFs?

- You can [download Adobe Acrobat Reader](#)³ for free. If you have a Power Macintosh, Acrobat Reader 4 has better quality and performance. AT^{PM} is also compatible with Acrobat Reader 3, for those with 680x0 Macs.
- You can zoom the PDF to full window width and scroll through articles simply by single-clicking anywhere in the article text (except underlined links).
- You can quickly navigate between articles using the bookmarks pane at the left of the main viewing window.
- For best results on small screens, be sure to hide the bookmarks pane; that way you'll be able to see the entire page width at 100%.
- Try turning Font Smoothing on and off in Acrobat Reader's preferences to see which setting you prefer.
- All blue-underlined links are clickable. Links to external Websites are reproduced in footnotes at the bottoms of pages, in case you are reading from a printed copy.
- You can hold down option while hovering over a link to see where it will lead.

1. <http://www.atpm.com/search>

2. <http://www.adobe.com/prodindex/acrobat/readstep.html>

3. <http://www.adobe.com/prodindex/acrobat/readstep.html>

What Are Some Tips for Printing the PDF?

The PDF edition uses large fonts for on-screen readability. The side effect is that they then print larger than desired. We think that if you print AT^{PM} at two pages per sheet, the fonts will come out perfectly sized for reading from paper. Go to the Layout page of the Acrobat's Print... dialog box and choose "2" from the popup menu.

Why Are Some Links Double-Underlined?

In the PDF edition of AT^{PM}, links that are double-underlined lead to other pages in the same PDF. Links that are single-underlined will open in your Web browser.

What If I Get Errors Decoding ATPM?

AT^{PM} and MacFixIt readers have reported problems decoding MacBinary files using early versions of StuffIt Expander 5.x. If you encounter problems decoding AT^{PM}, we recommend upgrading to StuffIt Expander 5.1.4 or later⁴.

How Can I Submit Cover Art?

We enjoy the opportunity to display new, original cover art every month. We're also very proud of the people who have come forward to offer us cover art for each issue. If you're a Macintosh artist and interested in preparing a cover for AT^{PM}, please e-mail us. The way the process works is pretty simple. As soon as we have a topic or theme for the upcoming issue we let you know about it. Then, it's up to you. We do not pay for cover art but we are an international publication with a broad readership and we give appropriate credit alongside your work. There's space for an e-mail address and a Web page URL, too. Write to editor@atpm.com for more information.

How Can I Send a Letter to the Editor?

Got a comment about an article that you read in AT^{PM}? Is there something you'd like us to write about in a future issue? We'd love to hear from you. Send your e-mail to editor@atpm.com. We often publish the e-mail that comes our way.

Do You Answer Technical Support Questions?

Of course. E-mail our Help Department at help@atpm.com.

4. <http://www.aladdinsys.com/expander/index.html>

How Can I Contribute to ATPM?

There are several sections of ATPM to which readers frequently contribute:

Segments—Slices from the Macintosh Life: This is one of our most successful spaces and one of our favorite places. We think of it as kind of the ATPM “guest room.” This is where we will publish that sentimental Macintosh story that you promised yourself you would one day write. It’s that special place in ATPM that’s specifically designated for your stories. We’d really like to hear from you. Several Segments contributors have gone on to become ATPM **columnists**. Send your stuff to editor@atpm.com.

Hardware and Software Reviews: ATPM publishes hardware and software reviews. However, we do things in a rather unique way. Techno-jargon can be useful to engineers but is not always a help to most Mac users. We like reviews that inform our readers about how a particular piece of hardware or software will help their Macintosh lives. We want them to know what works, how it may help them in their work, and how enthusiastic they are about recommending it to others. If you have a new piece of hardware or software that you’d like to review, contact our reviews editor at reviews@atpm.com for more information.

Shareware Reviews: Most of us have been there; we find that special piece of shareware that significantly improves the quality our Macintosh life and we wonder why the entire world hasn’t heard about it. Now here’s the chance to tell them! Simply let us know by writing up a short review for our shareware section. Send your reviews to reviews@atpm.com.

Wishful Thinking: Is the space for Mac enthusiasts who know exactly (if you do say so yourself) what Apple should do with its advertising campaigns and product introductions. Have you come up with a great advertising tag line? What about that Mac campaign that has been stewing in the back of your mind? Send your big ideas (or your art) to editor@atpm.com.

Which Products Have You Reviewed?

Check our reviews index at <http://www.atpm.com/reviews> for the complete list.

Will You Review My Product?

If you or your company has a product that you'd like to see reviewed, send a copy our way. We're always looking for interesting pieces of software to try out. Contact reviews@atpm.com for shipping information.

Can I Sponsor ATPM?

About This Particular Macintosh is free, and we intend to keep it this way. Our editors and staff are volunteers with "real" jobs who believe in the Macintosh way of computing. We don't make a profit, nor do we plan to. As such, we rely on advertisers to help us pay for our Web site and other expenses. Please consider supporting ATPM by advertising in our issues and on our web site. Contact advertise@atpm.com for more information.

Where Can I Find Back Issues of ATPM?

Back issues of ATPM, dating since April 1995, are available in DOCMaker stand-alone format from <ftp://ftp.atpm.com> and <http://www.atpm.com/Back>. In addition, all issues since ATPM 2.05 (May 1996) are available in HTML form at <http://www.atpm.com/Back>. You can search all of our back issues from <http://www.atpm.com/search>.

What If My Question Isn't Answered Above?

We hope by now that you've found what you're looking for (We can't imagine there's something else about ATPM that you'd like to know.). But just in case you've read this far (We appreciate your tenacity.) and still haven't found that little piece of information about ATPM that you came here to find, please feel free to e-mail us at (You guessed it.) editor@atpm.com.



This is the latest in ATPM's series of *Trivia Challenges*. Answers to this month's *Trivia Challenge* will be found in the next issue of ATPM. If you have any suggestions for future *Trivia Challenges*, or would like to contribute a *Trivia Challenge*, please email me at egoss@atpm.com.

I would like to congratulate Brian Paul Ehni and Barry Elliot, winners in last month's *Trivia Challenge* 6.05—Nickname This! This month's prize of a dynamite ATPM T-shirt goes to the first two correct entries I receive at egoss@atpm.com. Individual readers are eligible to win only once every twelve months.

This month's *Trivia Challenge* is a list of famous people's names and their real names. See if you can match the well-known person on the left with his or her real name on the right as you take part in:

Trivia Challenge 6.06—Didn't I Know You When?

- | | |
|--------------------------|---------------------------|
| 1. Father Guido Sarducci | A. Leonard Slye |
| 2. Sinbad | B. Norma Jean Mortenson |
| 3. Meatloaf | C. Don Novello |
| 4. Akebono | D. Anakin Skywalker |
| 5. Brigitte Bardot | E. Richard Starkey |
| 6. Blondie | F. Robert Zimmerman |
| 7. The Edge | G. Kevin Moore |
| 8. Darth Vader | H. Marvin Lee Aday |
| 9. Jesse Ventura | I. Camille Javal |
| 10. Dr. John | J. Joe Yule Jr. |
| 11. Ringo Starr | K. Gordon Sumner |
| 12. Sting | L. Barrett Hansen |
| 13. Keb' Mo' | M. David Adkins |
| 14. Roy Rodgers | N. Deborah Harry |
| 15. John Denver | O. James George Janos |
| 16. Marilyn Monroe | P. Alisa Rosenbaum |
| 17. Mickey Rooney | Q. Henry Deutchendorf Jr. |
| 18. Ayn Rand | R. Chad George Rowan |
| 19. Dr. Demento | S. David Evans |
| 20. Bob Dylan | T. Mac Rebennack |

Last Month's Answers—6.05—Nickname This

- | | |
|--------------------------------|------------------|
| 1. The Motor City | G. Detroit |
| 2. The Windy City | C. Chicago |
| 3. The Big Apple | K. New York City |
| 4. Beantown | A. Boston |
| 5. The Queen City Of The West | D. Cincinnati |
| 6. The City Of Light | M. Paris |
| 7. Rocket City USA | I. Huntsville |
| 8. The City By The Bay | O. San Francisco |
| 9. The Mile High City | F. Denver |
| 10. The Emerald City | P. Seattle |
| 11. The Big "D" | E. Dallas |
| 12. The City Of Brotherly Love | N. Philadelphia |

The Rules

Each question has only **one** correct answer. The answers are stored in a hermetically sealed envelope guarded by a playful Siamese cat named "Bonnet" who lives in our house.

This Month's CD Recommendation

"[Both Sides Now](#)¹" by Joni Mitchell. Mature of voice and confident in her material, Joni Mitchell finally has released a jazz album that will make fans happy and longtime critics embarrassed. Using a full orchestra, with her voice as the lead instrument, Joni tackles familiar and lesser-known songs with an emotion that will draw you into each performance. I predict you'll listen to this one more than once when you first get it. It's that good!

1. <http://www.amazon.com/exec/obidos/ASIN/B000040OVH/aboutthisparticu>

Parting Pointer

The Parting Pointer is ATPM's "Tips and Tricks" section. If you have a pointer that you would like to share with other readers to make their Mac experience easier or more enjoyable, please send it to me at egoss@atpm.com. Here's this month's Parting Pointer:

Spam This

Believe it or not, you can help the fight against spam by forwarding all of your unsolicited email to [The Spam Recycling Center](http://www.spamrecyclingcenter.com)². They use the information contained in the email to alert service providers and other enforcement agencies of misuse of email. The SRC Web site has tips on how to avoid or minimize spam. You can also turn your spam into steaks or burgers with a 40% off offer from Omaha Steaks. Just forward your unwanted email to spamrecycle@ChooseYourMail.com, being sure to add your state abbreviation to the subject line, and The SRC will add that info to their database. As I write this, the "Spam-O-Meter" is approaching three million pieces of spam!

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2. <http://www.chooseyourmail.com/spamindex.cfm>