

BRITAIN'S BEST-SELLING MACINTOSH MONTHLY

OUR BIGGEST EVER ISSUE!

# MACFORMAT

ISSUE 17 ■ OCTOBER 1994 ■ £3.95 WITH HD DISK

Also available with CD-ROM

## Take your Mac into the 21st Century!




Discover the add-ons – from multimedia kits to alternative input devices – that will enable your current Mac to meet your needs for years to come

### COMPLETE!

Complete skill game, icon maker, calculator, fonts and System Extension clash catcher (time limited)

**MACFORMAT** Disk 17 OCT 94

	<b>Crunch</b> An addictively fun game of skill, speed and agility – and best of all, it's completely free!	<b>FolderIcon</b> Make your own custom folder icons in seconds
	<b>Conflict Catcher 2.1.1</b> Sample the utility that can spot System problems and help you solve them	<b>ProCalc</b> Replace Apple's own desktop calculator with a professional one
		<b>Fonts</b> 14 TrueType fonts that produce handwriting text

See magazine for more details & compatibility info

**2.5MEGABYTES OF GREAT SOFTWARE!**

**CH**

If your Disk is missing, ask your newsagent

## Presenting...

We review and rate the top Mac presentation packages – which one is right for you?



## Sensory Overload

Exclusive! The latest 3D gunfest from the US. Will it make your day?

## The Perfect Word Processor?

We put WordPerfect 3 through its paces and ask: 'Is it a Word-beater?'

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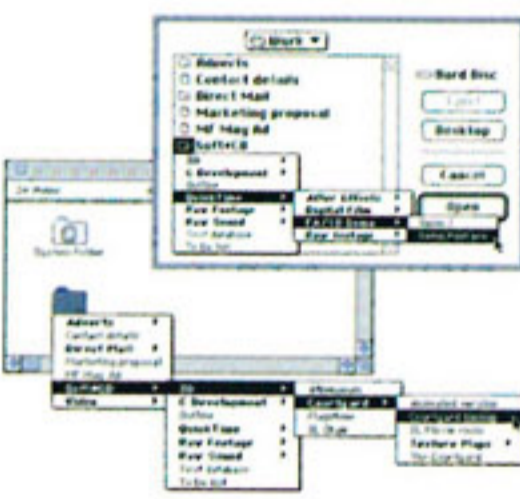
# Five simple steps to ultimate productivity!



**WizTools** a collection of invaluable utilities which make using your Mac easier and more enjoyable. The set includes backup with synchronisation, keystroke recorder, worldclock, launcher, finder tools, submenu and much more... **SRP £69.00**

**WizTools PB** is a collection for PowerBook users. Includes Security, Battery management, Remote Access support, Synchronisation and PB Ease to make using your PowerBooks' trackball easier.

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**Popup Folder** is the ultimate Finder navigator. Gain instant access to any folder or drive icon, even from open and save dialogs, up to 5 levels deep. You can simply drag-and-drop files into these menus. Navigating server volumes has never been so easy! Additionally, Popup Folder will add hierarchical menus to your Apple Menu.

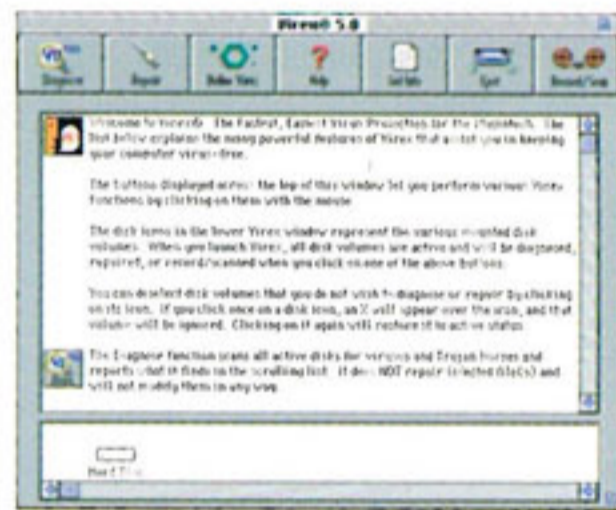
**SRP £39.00**



**Virex** is the fastest and safest anti-virus software for the Macintosh. It can be set to scan your hard disc on start-up or shut-down and check floppy disks as they are inserted giving you complete security.

For ultimate peace of mind subscribe to the automatic update service to ensure that you'll always have the latest version.

**SRP £69.99** With subscription **SRP £149.00**



**SignPost** is the automatic route planner that will generate maps and instructions on how to get from A to B (via C, if necessary). You can purchase additional country modules to suit your travelling needs, both in Europe and the US. Even plan a route from country to country.

**SRP £99.00** (with UK Map). Extra countries **SRP £59.00**



**Smart Alarms 7** has a time-proven design and is the simplest and most effective reminder system available. You can easily set up one-off or repeating reminders which'll pop up no matter which application you're using. Smart

Alarms can even give you advance warning of impending events. The package also includes an Appointment diary/calendar system along with a simple list making utility.



**SRP £65.00**

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# The Latest in CD Entertainment!



## Return to Zork.

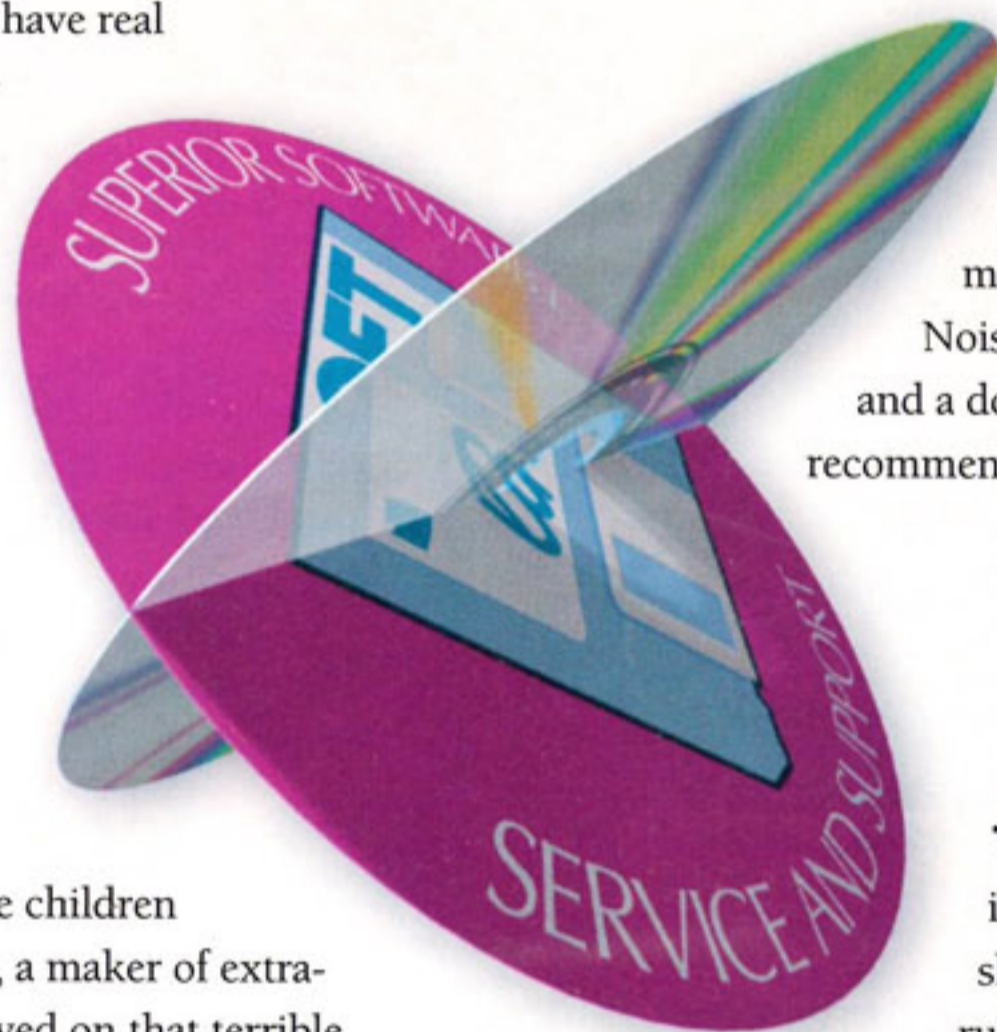
An epic adventure, underground. Based on the infamous

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

## Jump—David Bowie Interactive.

Experience David

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



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



guest. An astounding use of multimedia technology on two CD-ROMs.

Requires a minimum of an LCIII with an 040 or Quadra machine recommended.

**SRP £39.99**

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

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

**SRP £42.54**



# The Finder

## MACFORMAT

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

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

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## HOW TO DO IT

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Not so long ago, the airbrush created a revolution in illustration. Then along came Macs. Now, you can achieve airbrush effects in *your* Mac art program. We show you how



### Putting on the Style 50

Whatever kind of publication you're producing on your Mac, chances are it has standard elements like covers and contents pages. Here's how to make them effective

### Font of All Knowledge 55

Damaged fonts are one of the most common causes of problems with documents and printing. Discover how to identify a faulty font, and how to get rid of it



### HyperCard: On the Menu 64

It's the ultimate in Mac customisation! Learn how you can use *HyperCard* to create and modify your own menus, using just half a dozen easy-to-remember commands

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If you don't take a break and enjoy the sun while it lasts, you could end up like this...



### Next Month 121

We sweated blood to bring you this month's biggest-ever issue. And next month we'll do it all again! (Sob)

### Win! Win! Win!

This month you could win:



**Zargon Zoo 116**  
**Hitachi 17-inch monitor 122**



REVIEWS

**WordPerfect 3.0** 72

Looking for the perfect word processor? Microsoft *Word* has been king for a long time – does the new version of *WordPerfect* have what it takes to seize the crown?

**Sound and Vision** 84

Interactive music and video on CD-ROM from some of contemporary music's big names (plus some others...)

♀ **Interactive**

**Jump**

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If your small business has just got larger, now may be the time to let your Mac take charge of the hassles of payroll management. This may be the package you need...

**Education: Get it Write!**

Not just another word processor, but a complete toolkit for young writers? Plus a graded reader on CD-ROM...

**Writer's Toolkit** 88

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Great records not listed on this disc: did you know that Andy Hutch once wrote a review blindfolded, hanging upside down from the Forth Bridge? Luckily, it wasn't this one...

**Shareware Heaven** 99

The latest low-cost and no-cost software from the Internet! If you have the CD-ROM edition, it's all yours on the disc to try for yourself. If you have the floppy disk version – hey – at least you won't end up with the Turkey of the month...

**Games Reviews**

An exclusive review of the newest gun-game from the US, a CD of 1,001 games, and more!

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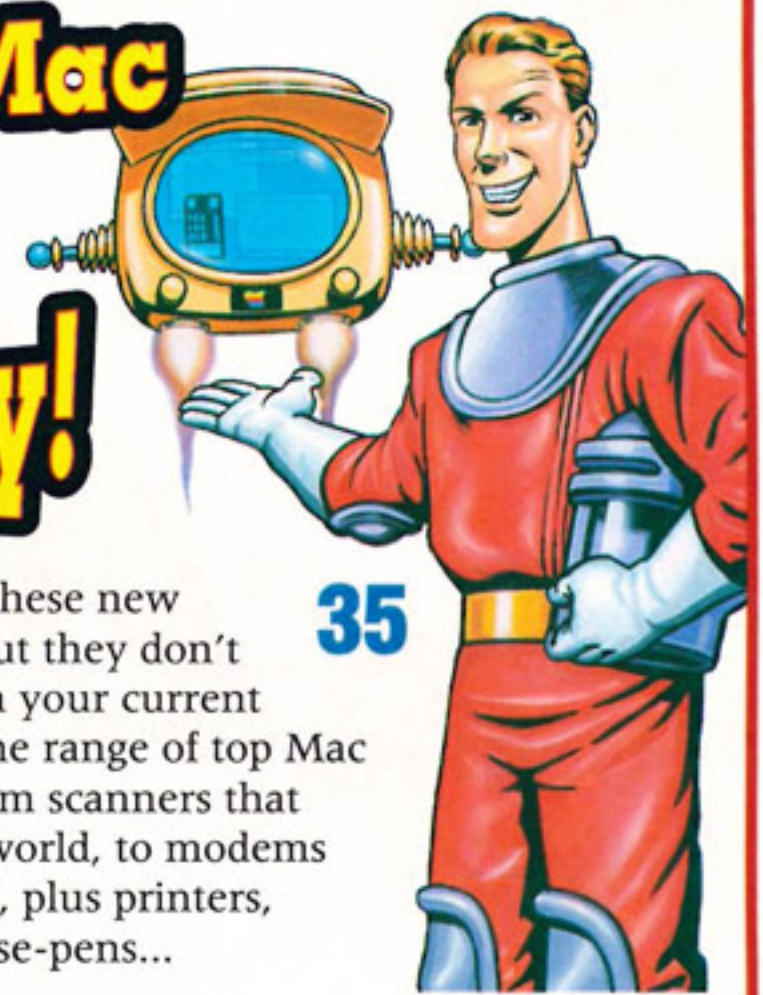
Copy sounds off any CD to your Mac! Unleash the potential of your sound chip! Get sued for breach of copyright!

**RapidCD** 115

If there's one thing wrong with CD-ROM, it's how slowly it accesses data. Can this utility speed up your CD drive?

FEATURES

**Take your Mac into the 21<sup>st</sup> Century!**



They're pretty impressive, these new PowerMacs, aren't they? But they don't mean you've got to trade in your current Mac! We show you what the range of top Mac add-ons can do for you, from scanners that enable you to capture the world, to modems that enable you to talk to it, plus printers, bigger monitors, even mouse-pens...

35

**Presenting...** 75



Flip-charts are a flop. Chalk-and-talk is on the black list. For presentations today, the smart choice is a Mac-based presentation package – combining charts, graphs, slide-shows and even video-tape output. We survey the top 'show-business' programs to help you find which one is right for your needs

**Anatomy of a Sequencer** 68

A sequencer is the central piece of software in just about any Mac-based music setup. What exactly is sequencing all about, what can a sequencer do for you, and which one should you buy? We reveal all!



**Apple Expo preview** 26

Next month the UK's premier Mac show takes place at Olympia. We'll bring you a full guide next issue, but here's a preview of some of the highlights...

COVER DISKS

**Your Cover Disk** 6

A cornucopia of completeness! A complete, compulsive arcade game, the definitive start-up problem solver (time-limited), a folder icon customiser, a better calculator and no less than 18 TrueType fonts!

**Your CD-ROM** 8

If you have the CD-ROM edition of this issue, you have everything on the floppy disk – plus demos of *Star Trek*, *Colorize*, *The Multimedia Workshop* and *The Cruncher*, just about every shareware font ever, and more!



# Your cover disk

Where else can you find help with your Mac start-up problems, play a fantastic game, find a new handwriting font and calculate how deeply in debt you are? Derek Smith reveals the goodies on the disk...



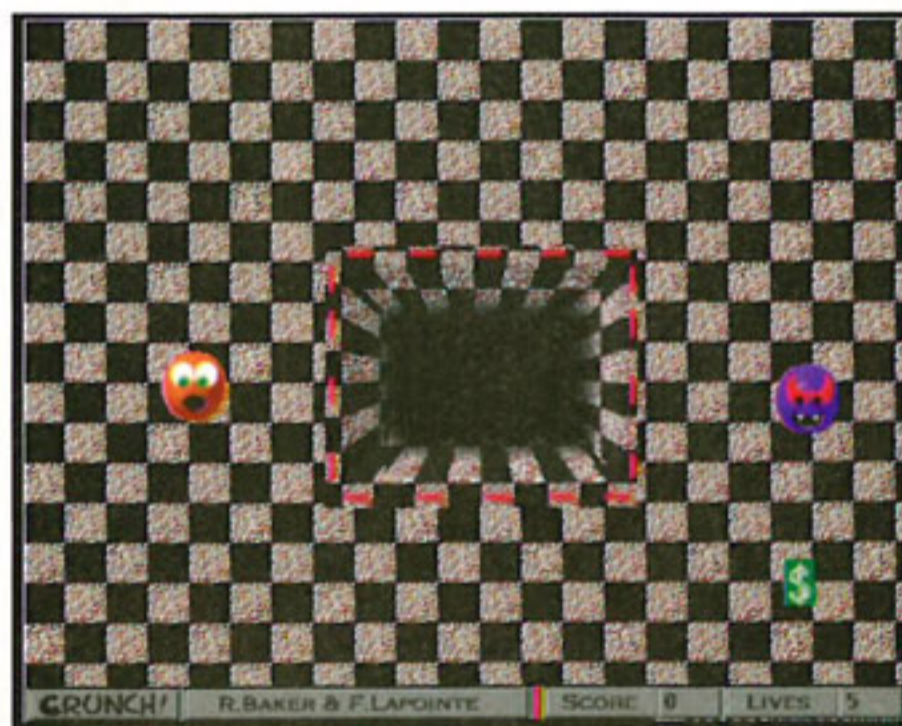
## Crunch! 2.0



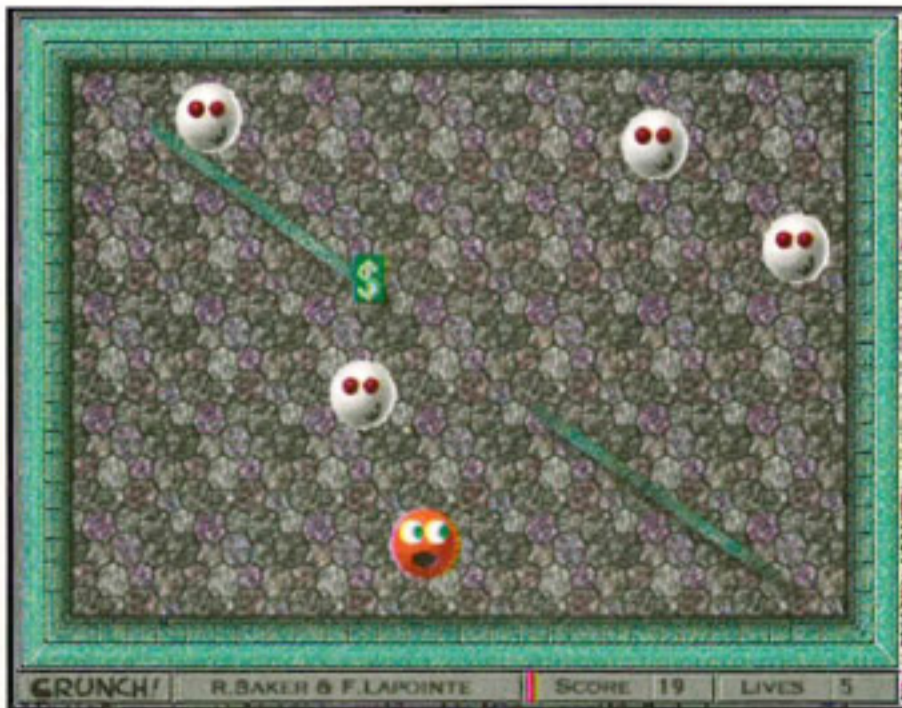
Game

Requires: System 7, 256 colour monitor, 1Mb of RAM

*Crunch* is one of those simple yet completely addictive games. All the action is mouse controlled, and the game itself couldn't be easier. Moving your mouse rolls your character around the screen. The faster you move the mouse, the faster your little character rolls around. Beware of going too fast though, because when you hit a solid object you bounce away again at an alarming rate. The game has three levels, each quite different. But best of all,



Level 1: you're orange, and you must collect the dollar bills before your opponent and avoid the pit in the middle. But you can bump into the purple guy and bounce him into the pit...



Here you have four vampire opponents. Luckily they just float around aimlessly, but if you touch one of them it's curtains, and I'm not talking Laura Ashley. Hint: use the corners wisely.

this game is completely free! So grab your mouse, strap up and get ready for the ride of your life.

To get started, simply double-click the *Crunch* icon, then go to **Game** and select **Begin**, or press [command] [B].

## Conflict Catcher demo

Start-up manager

Requires: System 7; PowerMac native

Chances are that at some point you have had a software problem with your Mac – it's part of life, like running out of toilet paper. Although many things can be the cause, often as not the problem lies in your System folder, with Control Panels or Extensions conflicting with one another. The symptoms can include crashes, printing problems and a slow Mac.

*Conflict Catcher* can be an essential aid in tracking down and solving these problems. Some programs consult a built-in database to see which Extensions clash, but the problem is that these become outdated very quickly as new Extensions appear. *Conflict Catcher* is intelligent enough to look at your current software, test it, and produce a report. You can also select which items you want to load at start-up and save these sets for future use.

*Conflict Catcher* can also tell you a lot about your Extensions, such as how much memory they require. This can be a useful feature when you're deciding whether it's really worth your



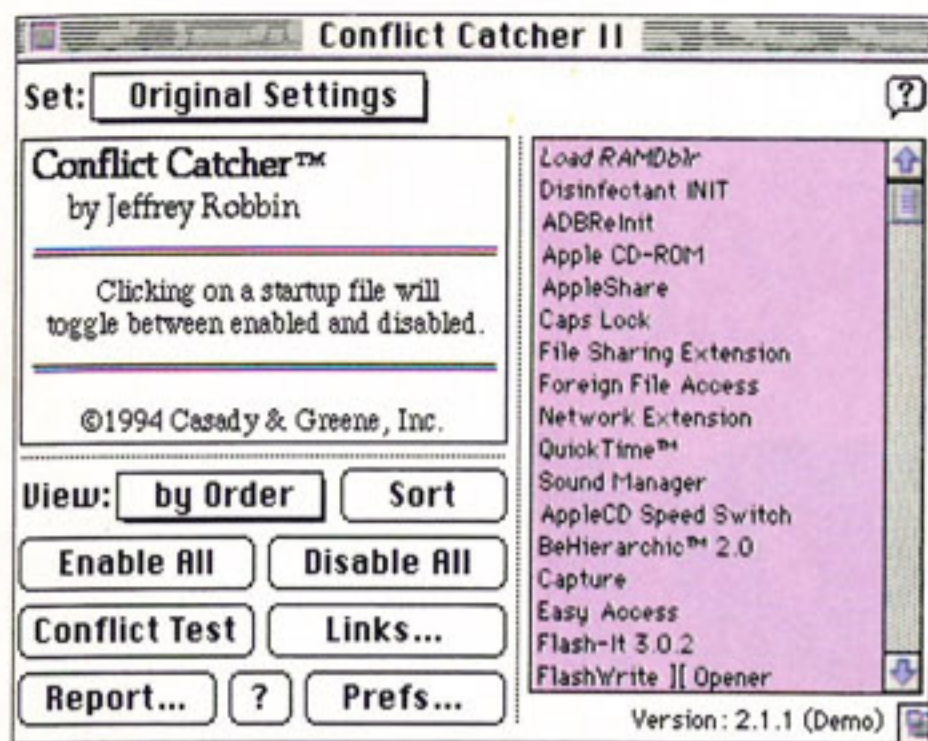
The diamond is the entire platform, it's slippery, and there's a deadly drop all around! The tactic here is patience and accuracy. Luckily, your opponent finds it as hard as you do...

## START HERE

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

Doing this is very simple. Just double-click on the floppy disk icon, then double-click on the MACFORMAT 17 icon. A copyright message appears; click **Continue**. A box then appears that asks you where you want to save the contents of the disk. Choose the place on your hard disk where you want everything stored and click **Save**. After a couple of minutes or so of frantic disk activity, the files will be stored on your hard disk.

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



The *Conflict Catcher* Control Panel gives you access to all of its features, including a test for conflict problems.

while to keep an Extension or not.

The program comes in two parts, an Extension and a Control Panel. To install the program, simply drag these two icons on to your System Folder and restart your Mac.

So what's the restriction? Well this version will only work for three days before it self-destructs, so make the best use of it in the time available.

## FolderIcon



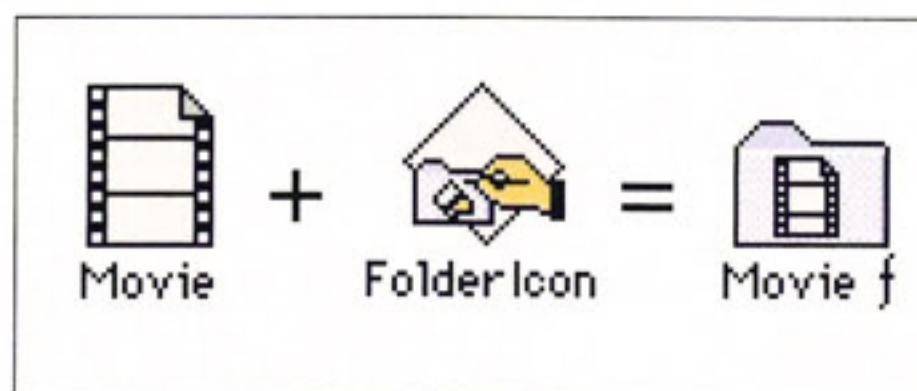
### Icon Utility

Requires: any Mac

I'm sure you will have come across those smart looking folders that have the program's icon on them. Traditionally, creating them has involved using *ResEdit* or other utilities. The problem with this is that it is both time-consuming and difficult, especially when you realise that an icon consists of data for large and small icons in both black and white and colour versions.

*FolderIcon* takes all the hassle out of the process and is simplicity itself to use. Find the icon that you want to appear on a folder, drag and drop it on to the *FolderIcon* application, and select where you want the result to be saved. Wait around two seconds and – bingo – there's a brand new custom folder.

With *FolderIcon's* help your desktop will look more professional and more fun. The only catch (there had to be one, didn't there) is that you may find these icons take a little longer to draw, so don't get too carried away.



Creating a custom folder with an icon on it is simplicity itself – just drag the icon over *FolderIcon* and it does the rest.

## ProCalc



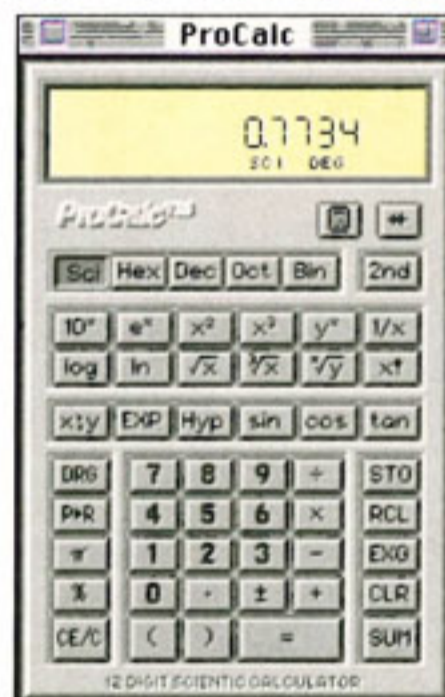
### Calculator

Requires: any Mac, System 6.0.5 or later

Apple's own calculator, which you'll find under the **Apple** menu, is extremely handy and very simple to use, but it's also a little basic and not a lot of use when you want to do some real number-crunching. *ProCalc* is a full scientific calculator, with enough features to keep even Einstein quiet for an afternoon.

Just like the built-in calculator, it uses the separate keypad for number entry, although you can use the mouse if you so desire. To view all the functions of this utility, open it up and select **About ProCalc** from the **Apple** menu.

*ProCalc* can be opened in the same way as any other application – that is, by double-clicking. However, you'll probably find it handier, and easier to open, if you place it under the **Apple** Menu. To do this open the System folder and then the **Apple Menu Items** folder. Now drag Apple's old calculator out and pop *ProCalc* into the folder in its place. Hey presto, you now have instant access to the new calculator from the **Apple** menu.



Looking at the calculator upside down may give you a message. (Do you ever get the feeling that some of the niceties of these programs are wasted on Derek?)

## Hand Fonts

### TrueType Fonts

Requires: any Mac

You asked for fonts, you got 'em. There are hundreds on the CD, and here is a selection of the best. They are all in a natural handwriting style, and can give a whole new look to your documents. All these fonts are in TrueType format, which means they will look good on screen and will print out at high quality on any printer. To use them, just drag the ones you want on to your System folder, click OK when your Mac asks if it should put them where they belong, and restart your Mac (If you use System 6 you'll need to have *Font/DA Mover* to install them and the TrueType INIT to use them.)

### Give them a big hand...

These are the fonts on the cover disk. Because they are TrueType fonts, all of them can be used at any size.

How razorback-jumping frogs can level six piqued gymnasts!	How razorback-jumping frogs can level six piqued gymnasts!	Architect
Ashley	How razorback-jumping frogs can level six piqued gymnasts!	Enya
HOW RAZORBACK-JUMPING FROGS CAN LEVEL SIX PIQUED GYMNASTS!	How razorback-jumping frogs can level six piqued gymnasts!	EraserDust
Flintstone	How razorback-jumping frogs can level six piqued gymnasts!	Violation
Treefrog	How razorback-jumping frogs can level six piqued gymnasts!	WetPaint
Zachary	How razorback-jumping frogs can level six piqued gymnasts!	LeftyCasual
Handwriting	How razorback-jumping frogs can level six piqued gymnasts!	Lilith-Heavy
LeftyMarker	How razorback-jumping frogs can level six piqued gymnasts!	New Day-Script
MarkerFeltThin	How razorback-jumping frogs can level six piqued gymnasts!	Rog's Hand
Rog's Hand	How razorback-jumping frogs can level six piqued gymnasts!	SteveHand

## GETTING YOUR BACK UP

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

1. Insert the MACFORMAT cover disk.
2. Drag the disk's icon over your hard disk's icon. The contents of the cover disk will then be copied into a new folder on your hard disk called 'MACFORMAT 17' (but it is still not decompressed, so you still can't run

anything directly).

3. When the copying finishes, drag the cover disk icon into the Wastebasket to eject it.
4. Insert a blank high density disk. Check that it's not write-protected, and, if need be, format it, naming it 'MACFORMAT 17 backup' (or 'Fred' if you want. It doesn't matter).
5. Drag the 'MACFORMAT 17' folder from your hard disk on to the new floppy disk's icon. When it has finished copying, your backup is complete.
6. You can now delete the 'MACFORMAT 17' folder from your hard disk by dragging it across to the Wastebasket, and selecting **Empty Wastebasket**.



# Your CD-ROM

200 hundred floppy disks' worth of lip-smacking, mouse-quenching, game-storming software!

An extra bucket of sweat went into making CD number 5 in our endless struggle to bring you the best in Mac software from around the world. There are seven folders this month:

- **Highlights:** this folder contains aliases of folders elsewhere on the CD. Double-clicking on one of the folders will open the original, so it's an easy way to get started on the cream of this month's programs.
- **MACFORMAT 17 Floppy:** contains all the software from the floppy disk edition.
- **Font Spectacular:** over 800 fonts in TrueType, PostScript and bitmap formats. This is the ultimate collection of virtually every shareware font ever released!
- **Shareware in MACFORMAT:** this folder contains all of the shareware reviewed in MACFORMAT this month, plus a few extras. See page 99 for the start of our shareware roundup.
- **Shareware City:** we now take all the shareware from the Internet that we can lay our hands on, so this is becoming the definitive collection of all new and updated shareware for the Mac.
- **Demos:** this folder contains both shareware and commercial demos that we've arranged.
- **Reader's Corner:** your chance to be famous. This section contains software, letters and comments from MACFORMAT readers.

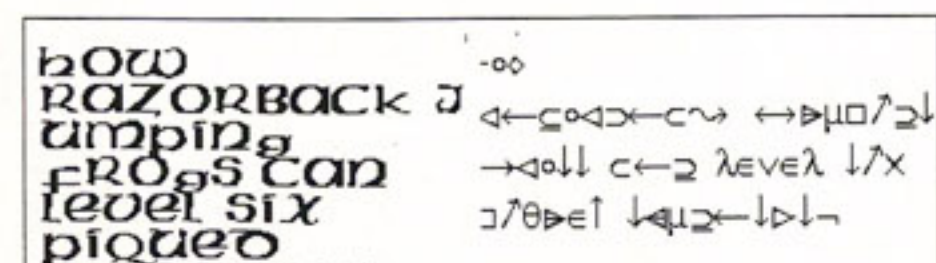
Well, we only have two pages to tell you what's on the humungous CD, so here are some of the unmissable pieces of software.

## Font Spectacular

### Font collection

Requires: any Mac; some fonts require a PostScript printer

When you open the Font Spectacular folder you are greeted by four folders containing



The TrueType fonts folder on this month's CD contains over 250 fonts, from AmericanUncial to ZedFont.

TrueType, PostScript type 1, PostScript type 3 and bitmap fonts. So what's the difference, you ask? Simply this:

■ **TrueType:** this is Apple's own printing language. All the font data is included in a single suitcase - to install it, simply drag the suitcase on to your System Folder. System 6 users will have to use *Font/DA Mover* and will need the TrueType INIT in their System Folder (it's built into System 7). The advantage of these fonts is that they look good on the screen at any size, and print out at high quality on any printer, including the dot matrix ImageWriter. If a font is available in both PostScript and TrueType formats, you may well want to go for the TrueType version.

■ **PostScript Type 1 and 3:** these fonts are designed to work with PostScript printers and although they will work with other printers, the results are very poor. Unlike TrueType fonts they come in two parts: a screen file (shaped like a suitcase) and a printer file (usually shaped like a printer, but sometimes just a blank paper icon). To install these fonts you need to drag both parts on to your System folder. They may look especially jagged at large sizes on screen, but will print out fine.

■ **Bitmap:** this is where you'll find some of the more specialised fonts, but unfortunately they are also the poorest in terms of quality. The font comes in one part: a suitcase that can be installed by dragging it on to the System folder. Only use these fonts at the recommended sizes (these are the sizes that appear in bold on a pull-down size menu). PostScript printers will emphasise their poor quality more than non-PostScript printers, but try them out.

How razorback-jumping frogs can level six piqued gymnasts!

How razorback-jumping frogs can level six piqued gymnasts!

There are 450 PostScript Type 1 fonts, including BlackForest and Rickshaw - ideal if you have a PostScript printer.



Whether you win or lose the battle, you are given the chance to beam down to a planet and sample the rest of the game.

## Star Trek Demo



### Adventure game

Requires: 256 colours, 1.5Mb of RAM, System 6.07 or later

This is your chance to command the Enterprise and boldly go where you didn't even know you wanted to go. The demo places you in the role of Captain Kirk (quick, pass the corset) during a mock battle with another starship. Navigating the Enterprise through space is simply a case of moving the mouse in the direction in which you want to travel.

First thing to do is raise shields by pressing **S**, then arm the ship by pressing **W** (for weapons). You can now fire the phasers by pressing the mouse button and the photon torpedoes by pressing **[space bar]**. To find the enemy look at the scanner in the centre of the screen and then try to get on his tail and blast away. Speed is controlled by pressing numbers **1** to **0** on the top of your keypad (not the numeric pad) The key to the left of **1** puts you in reverse.

Pressing **D** brings up the repair screen, where you can tell Scotty ('she can't take much more, captain') what to concentrate on. There

How razorback-jumping frogs can level six piqued gymnasts!

The 112 PostScript Type 3 fonts include Cyrillic and San Francisco. There are also 80 Bitmap fonts in their own folder.

are other controls listed in the ReadMe file, but a more fun way of accessing them is to press [Tab]. This switches you into command mode, where you can click on individual members of your bridge crew to give them instructions.

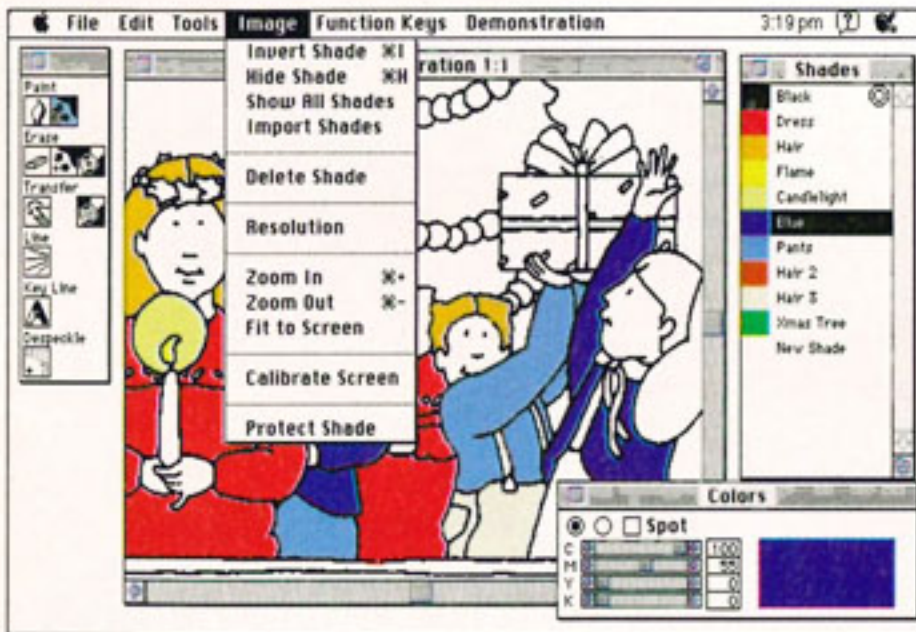
## Colorize 1.25 Demo

### Paint package

Requires: 256 colours or greys, 2.5Mb RAM, System 7

Not another paint package, you may say. But wait, this is really very interesting and quite different from anything you have seen before. It has a very specific purpose, that of colouring black and white line art. If you use clip art, particularly shareware, you will have come across really nice pictures, but with the problem that they are bitmap (low resolution) as well as black and white.

*Colorize* is designed to make the job of adding colour to these images easy, and enables you to export the finished job as high quality images. This demo gives you the full program, with all functions, with the exception that any images



What a great idea! *Colorize* turns boring black and white pictures into boring colour images. Um... let me re-phrase that.

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created have a mark across them.

The best way to get started is to copy all files to your hard disk, open the program and select **Run Demo** from the **Demonstration** menu. Operation is really easy and this tutorial will show you how to get the best from the application. (And any program with a De-speckle Sensitivity command is OK by me.)

## The Multimedia Workshop



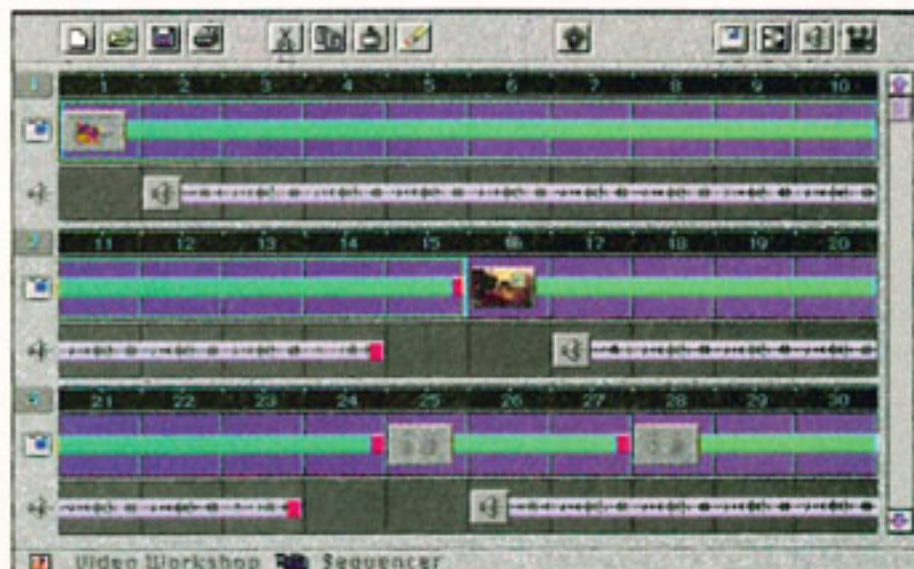
### Multimedia authoring

Requires: colour monitor, 1.9Mb RAM

*Multimedia Workshop* was reviewed in last month's MACFORMAT and received a huge 93% rating. We said, 'It's hard to fault *The Multimedia Workshop*... it has all the functionality of programs costing three times the price'.

It's not so much one program as three: a writing workshop to produce text, a video workshop to create animated sequences and a paint workshop to draw images.

The demo comes in two parts. The first folder, *The Multimedia Workshop Demo*, contains the actual program, but before you use it, please use the *MMW Demo Installer*. This is both an example of a *Multimedia Workshop* file and a tutorial. To install it, double-click the icon and click **Save**. Your Mac creates a second folder

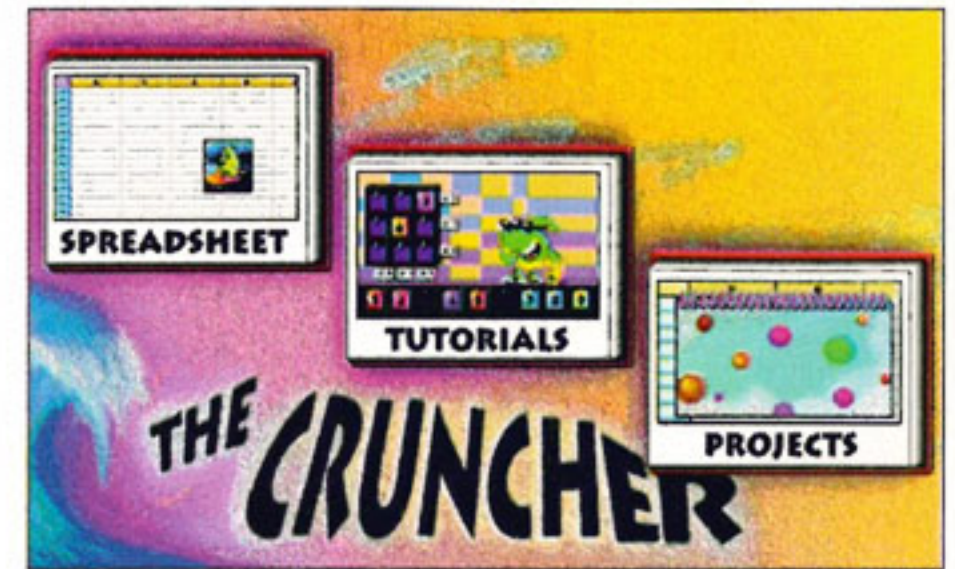


*Multimedia Workshop's* video workshop makes creating a video sequence as easy as drag-and-drop.

## TOO MANY TO MENTION

Well, we have managed to cover at least 3% of the disc on these two pages. There's just too much for us to list. The only way to find the rest is to explore. The disc contains 140Mb of the latest shareware – virtually everything released in the past month!

Don't miss the demo of *OptiMem* (which we covered in MACFORMAT 13's 'Memory Magic' feature) – it will give you more memory out of thin air. If you already have *RAM-Doubler* then don't worry, they work together hand in glove to give even more memory!



Here we are proud to present a spreadsheet that is fun. Next month we will have a database that is sexually stimulating.

called 'MMW Overview' and also automatically installs some things in your System folder that you need to run the *Workshop*.

You will probably want to see the overview first – it is a great introduction to the whole program. Double-click on its icon, and when it has loaded, select **Auto Play** from the **Playback** menu.

Since this is a demo, a couple of the main features are disabled, such as saving and printing, but otherwise you have the full package to try out. If you like *The Multimedia Workshop* and want to know more, then you can contact ABLAC Learning Works on 0626 331464.

## The Cruncher 1.1 Demo



### Talking spreadsheet

Requires: 1.9Mb RAM

*The Cruncher* is a spreadsheet aimed squarely at children (although a few adults may prefer it to some of the confusing professional packages). The spreadsheet is designed to be as simple as possible to use, but has all the functions that you would want, (unless you are a nuclear physicist). To help you, the program also contains plenty of colourful tutorials and guides that are easy to follow and understand. These are designed to aid children in creating spreadsheets, but they also have the effect of helping them with their maths.

*The Cruncher* was reviewed back in MACFORMAT 14 where our education expert, gave it a tremendous rating of 89%. To try it out, you first need to install it – but don't worry, this is a simple process. Double-click on the *The Cruncher 1.1 Demo Install* icon and click **Install**, select where you want to install the program and click **Save**.

If you like what you see, then you can contact ABLAC Learning Works on 0626 331464 for more details.

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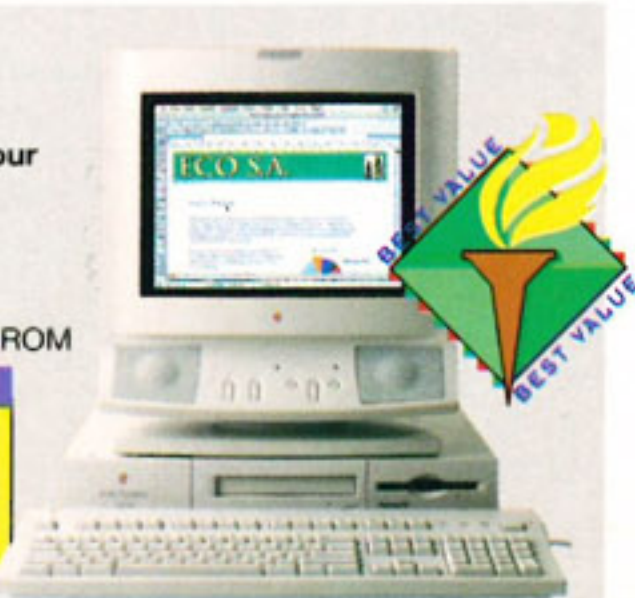
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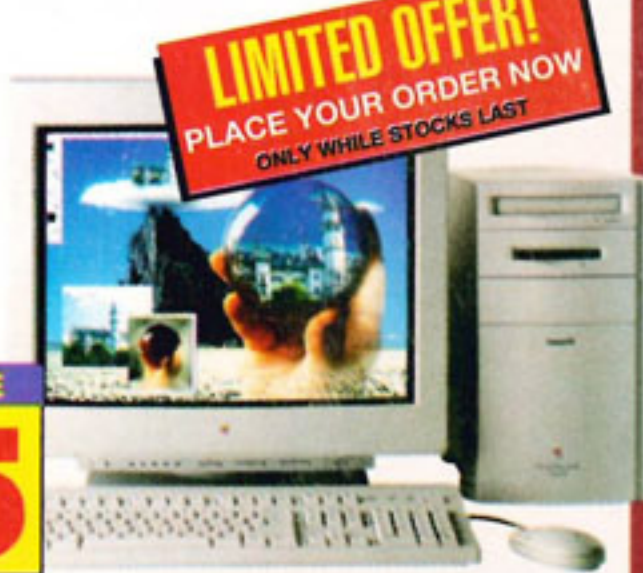
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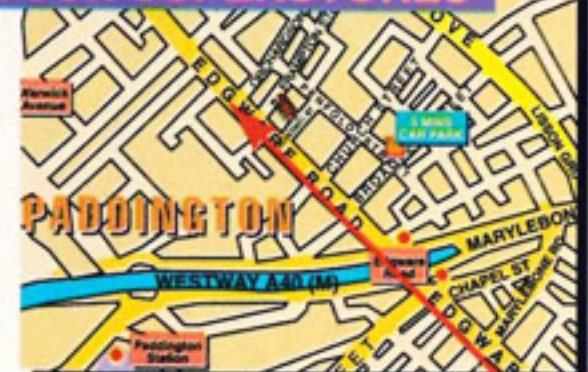
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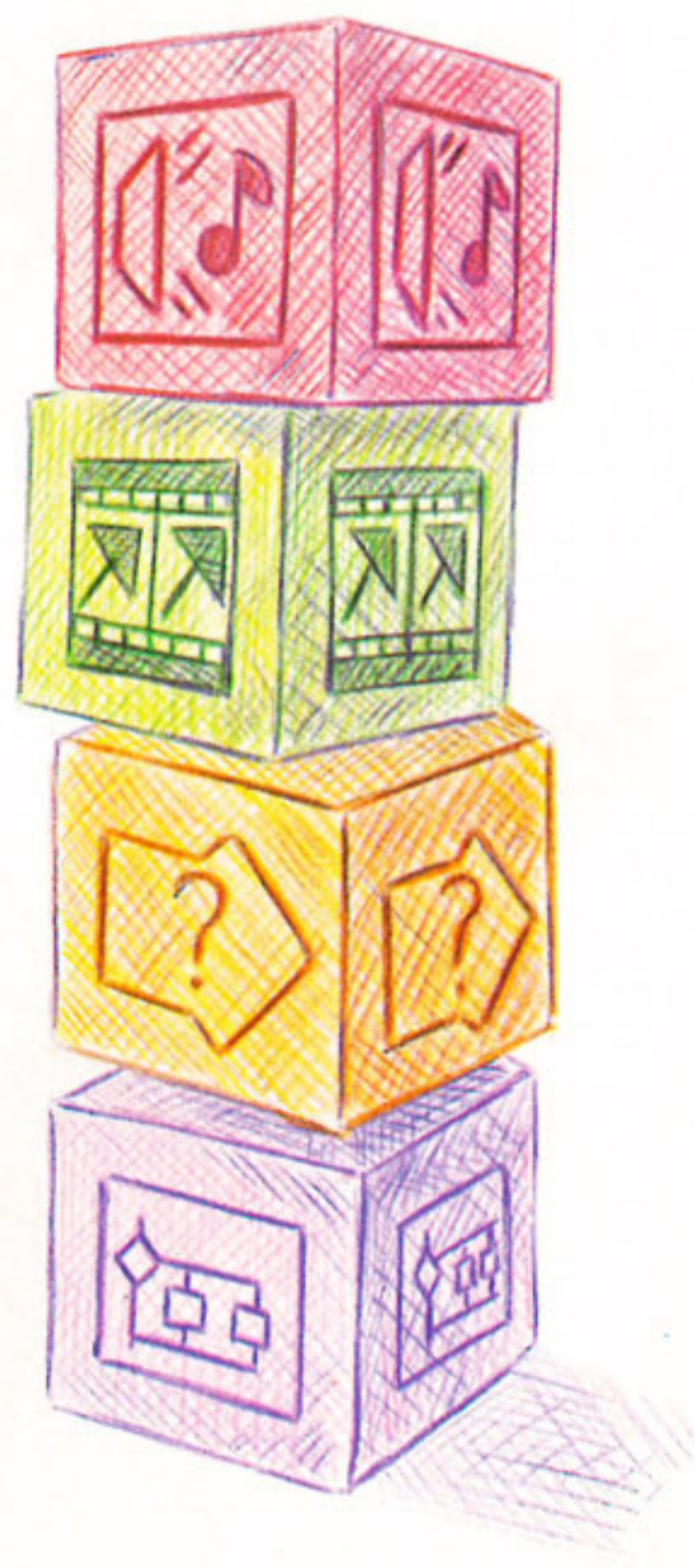
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An iCL company

# Office shows the way



**B**ig changes in the way you use your Mac are coming – and the first sign of these changes is soon to be released in the form of *Microsoft Office 4.2*. *Office* was given its official launch at the Boston Macworld Exposition, which was held in the first week of August. (For more Expo news see page 20.) Despite the version number only moving up from v4.1, it is a major upgrade by Microsoft. The integrated package includes new versions of its word processor *Word* (v6.0), its spreadsheet *Excel* (v5.0) and its presentation package *PowerPoint* (v4.0). All three programs will be available separately, but used together they can take advantage of the company's new OLE software system.

OLE (Object Linked Embedding) enables you to use one program while staying within another. For example, while you're typing a letter in *Word*, you can open a box which uses the *Excel* program and create, for example, a spreadsheet chart. One of the terms that's being bandied around the industry's corridors for this new interlocking programs concept is 'component

# the way

## Object Linked Embedding becomes the Microsoft option. Ooer...

architecture'. Yes, it's true. Don Pickens, Microsoft's Group Product Manager for the Mac, told *MACFORMAT*: "You don't think: "Today I'm going to sit down and do a spreadsheet." Or "Today I'm going to do some word processing." More likely you'll think: "Today I'm going to write a letter." Or "Today I'm going to write a report." You don't think about the mechanism, you think about the job. So the idea of component architecture is [to] have all the components available that you need to accomplish that task.'

Pickens claims that the aim of OLE, as well as the similarly inspired OpenDoc system that Apple is about to release, is to make it

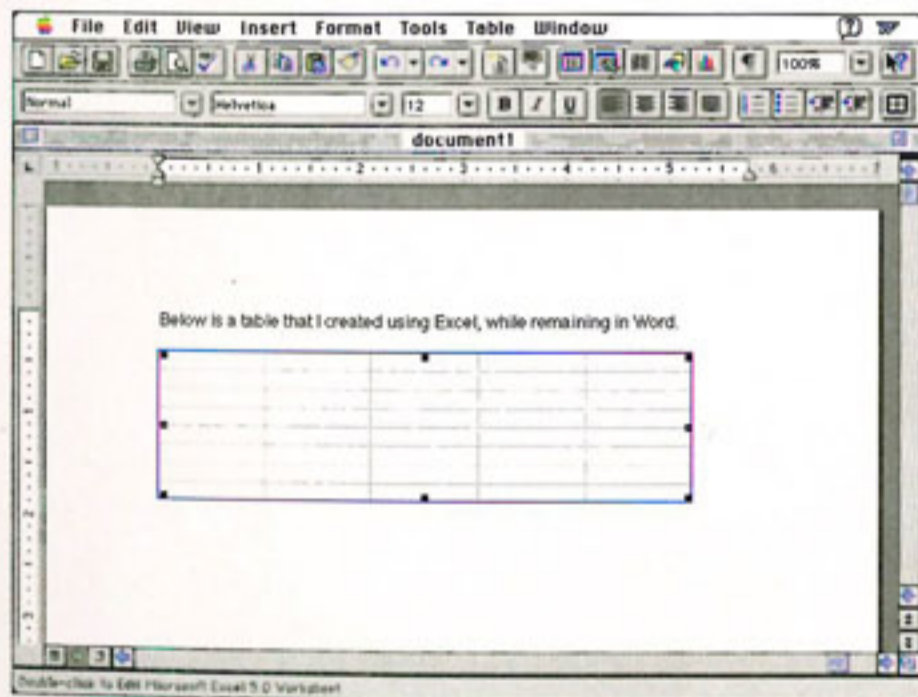
easier to work with the swelling tide of data – both its type and content. As he says, 'You can log on to a variety of information sources and grab all sorts of stuff these days. No matter what form that information is in – a picture, a chart, maybe a fax image – you want to be able to toss these things all around and make up whatever the end result is that you want. You don't want to have to think about the tools it takes to do that.'

The idea is that with OLE, programs become secondary to the words, images and sounds. Other companies will also be able to write programs that work with OLE, and therefore become components that cooperate with each other. 'The

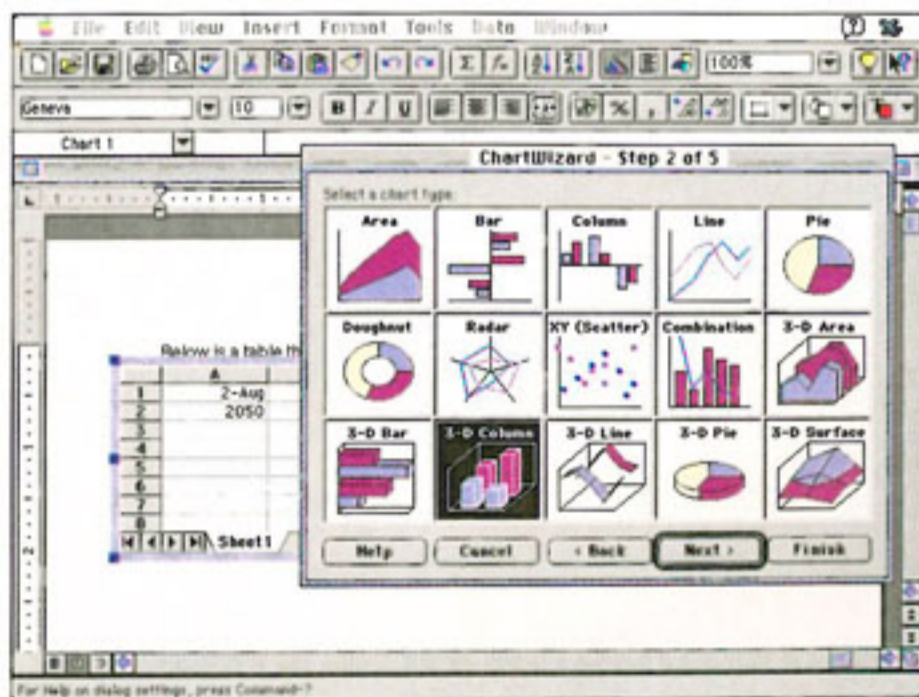
customer sees, we hope, over a period of time, more and more [components] becoming available from different sources – and that's not just Microsoft: that is the entire industry vision.

'*Office* is about breaking down the barriers between programs,' Pickens stated when quizzed about the revamping. '[The barriers] aren't completely down yet, but within *Office*, we've taken the first steps.'

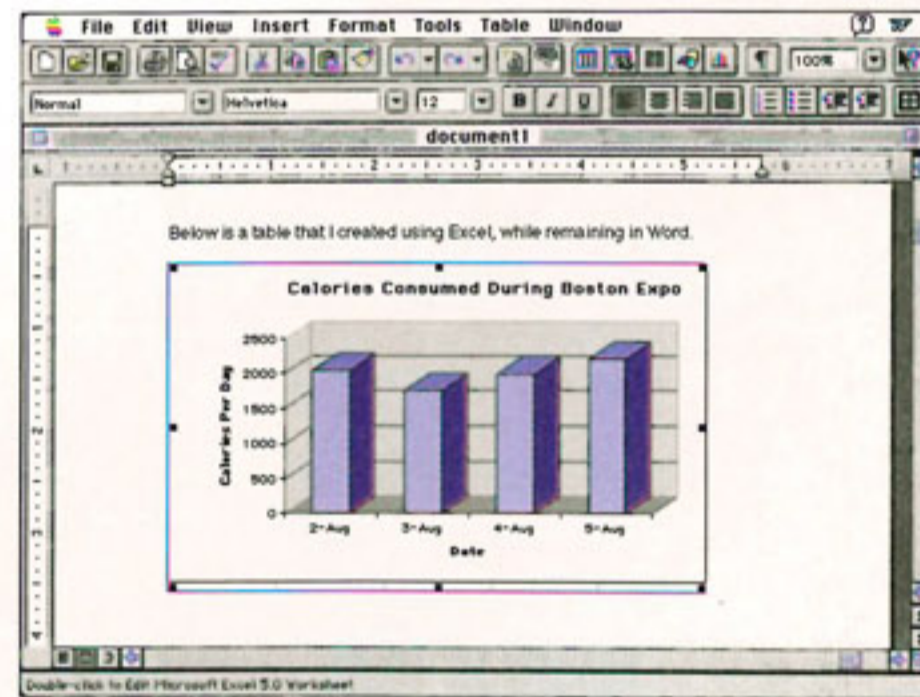
OK, listen carefully. The price of *Microsoft Office 4.2* is expected to be £470, and you should be able to buy it later this month. *Word 6.0*, *Excel 5.0* and *PowerPoint 4.0* will also be available separately, and should be on sale for £259 each by the time you read this. Within a couple of months, you'll also be able to opt to have *Office*, or any of the individual programs, supplied either on floppy disk or CD-ROM. In time for Christmas? Both formats will also be available for standard and PowerMacs by then. You'll need an LC or better with System 7 and at least 8Mb of RAM to make the most of *Office*. For more details call Microsoft on 0734 270001.



Each program has an Insert menu that enables you to open a box within a document that actually belongs to an entirely different program. Here we're using *Word*, but the box is from *Excel*.



Double-click on the box, and you're in *Excel*. Now you can enter spreadsheet information and make a chart, without leaving your word processor – although you'll see the menu and icons have changed to those for *Excel*.



The chart is made, and sits neatly within the *Word* document. You'll also be able to do things like dragging a chart from an *Excel* window and dropping it into a *Word* window – or anywhere else you like, if it supports OLE.

## MACFORMAT live!

We're going to be throwing one helluva party at Earls Court this October. Yes, the Future Entertainment Show is back – and it's going to be better than ever! Want to know all about the next wave of Mac CD-ROM and multimedia? Well, we'll be covering everything you could possibly want to know

in our own dedicated section of the arena.

But that's not all! With dozens of experts representing Future's vast stable of mags, you'll also be able to catch up with all the developments taking place on other computer platforms. Let your guard down for a single moment,

and you might even meet one of the wacky *MACFORMAT* team (especially if you happen to be in the bar at the time).

The FES runs from Wednesday 26 October through to the following Sunday. Tickets are available on the door for £7. But! You – and only

you – can buy tickets in advance for just £6! For more details turn to page 31. Oh, one more thing: the black tie is optional.

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

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**Show**



Gabriel Knight gets mixed up in murders and voodoo – can you get him out of trouble?

# Dive into adventure

**R**enowned adventure publisher Sierra is set to release another clutch of games for the Mac. The anarchic French trilogy of *Gobliins*, *Gobliins 2* and *Gobliins 3* should be out now, priced at £39.99 each, while the moody *Gabriel Knight* will be available on disk for £39.99, or CD-ROM for £44.99. The interminable 'adult' series *Leisure Suit Larry* marches on with its sixth episode, available on CD-ROM for £44.99 – and remember, you get even more double entendres, winks and elbow nudges

for your money with CD-ROM.

Puzzle fans will need to hold out until October, when *Incredible Toons* goes on sale for £34.99, followed in November by *Incredible Machine 2* for the same price. Unlike the adventures, which had a long run on the PC before coming to the Mac, you can get the *Incredible* puzzlers at the same time as PC owners. This makes a welcome change – after all, why should we always have to wait in line behind PC and Amiga owners? You can call Sierra on 0734 303322.

## In living colour

With the rise of DIY multimedia, devices that bring material from the outside world on to your Mac's hard disk are becoming increasingly essential. Nikon's new Scantouch colour scanner is designed to be used with *Photoshop* and other programs that recognise *Photoshop* plug-ins. The Scantouch can convert pictures, which are up to 8.5 x 14 inches in size, into digital images that you can then manipulate in the usual art packages. Nikon is planning to bundle a graphics program and an OCR reader with the scanner. The package, which is available later this month, will cost £1,345. For a further £582, you can also get an adaptor that



A very plain picture for a most colourful scanner. The Scantouch enables you to bring colour pics on to your Mac. will enable the scanner to read slides and transparencies. For more details call Nikon on 081 541 4440.

## Quark – new and improved?

Thousands of *QuarkXPress* users are to get a better deal, according to the maker of the leading desktop publishing package. Launching the PowerMac version of *XPress 3.3*, Quark's President, Fred Ebrahimi, promised that the company was going to be more responsive to its customers' needs in the future.

Quark is strongly behind Apple's new computer – it's stopped developing the program on other platforms, including Unix work-

stations, preferring to concentrate on PowerMac (and subsequently *Windows*) versions. On the PowerMac, Ebrahimi claimed, the new 'native' version of *XPress* lives up to its name, running twice as fast as it does on any other computer.

At £1,169, *XPress 3.3 for Power Macintosh* offers no extra features or 'frills', just optimised performance, but it will come with a free CD-ROM full of goodies, including *XTension* sub-programs, clip art and fonts. Unlike most companies, Quark isn't offering standard Mac and PowerMac versions in one box. If you own either version 3.1 or 3.11, you have until Saturday 1 October to trade up to the PowerMac version for £458. If you're a 3.2 or 3.3 owner, £229 paid before the end of the year will get you the package. New upgrade deals for 1995 are yet to be announced.

Apple and Quark are also collaborating on a special PowerMac

offer – the PowerMac 7100 with *XPress* is available for £3,278, while the PowerMac 8100 with *XPress* is yours for £5,738 – a saving on list prices of over £800.

Ebrahimi also announced that Quark is to begin charging for its technical support – partly to encourage users to simply use the manual more often, rather than phoning up straight away. While support remains free for your first 90 days after buying the program, it'll then cost £206 a year. Companies that own several copies will get discounts. Ebrahimi said that Quark would be making a great effort to improve the service, which had been widely disparaged. 'We've heard the customer,' he said. 'We're willing to change.'

Future versions of *XPress* will explore the potential of multimedia publishing with developments like the ability to use *QuickTime* movie clips within its documents. You can call Quark on 0483 454397, or for details of the Mac bundles call Apple on 0800 127753.



And now, optimised performance for PowerMac users – *XPress 3.3* goes native...

## APPLE BYTES

### Apple makes some money!

Somewhat of a turn-up, or an up-turn, this month has been the news that Apple made a profit of \$138.1 million (about £92.1 million) between April and June this year. After the company's heavy investment in the PowerMac, a loss along the lines of previous months had been predicted, but Apple seems to be in better shape than anyone had hoped. A report by US research firm Dataquest shows that Apple's share of the cutthroat personal computer market remained rock solid in 1993 at a little over 10%, meaning Apple kept its position as the second largest computer manufacturer behind IBM. Isn't it nice to know that our favourite computer is on such a firm footing?

### Take it to the Bridge

A new version of *TextBridge*, an optical character recognition program, will be on sale in October. OCR software enables you to use a scanner to read in text and translate it into a form that a word processor can understand. With *TextBridge's* use of *AppleScript* (Apple's new system that you can use to write scripts for programs), you should be able to automate this process. The program will work on any LC or better with at least System 6.0.5 and 8Mb of RAM. And for the first time, it will also run native on a PowerMac. *TextBridge* costs £116 and you can call the maker, Xerox, on 0734 668421.

### Techie corner

Internet surfers with nothing better to do might like to look up the File Transfer Protocol server for the Apple Business Systems Division. Here you'll find software fixes, and notes on areas like the AppleShare and AppleSearch systems. There'll also be system news available on the server, which you can access at 'abs.apple.com'. Apple is also updating its AppleSearch software to v1.1, which will enable you to access Wide Area Information Server sources from the Internet. This means you can search automatically for files on a particular subject over many far-flung e-Mail sites. No idea what any of that meant? Then perhaps you need...

### Future's new mag!

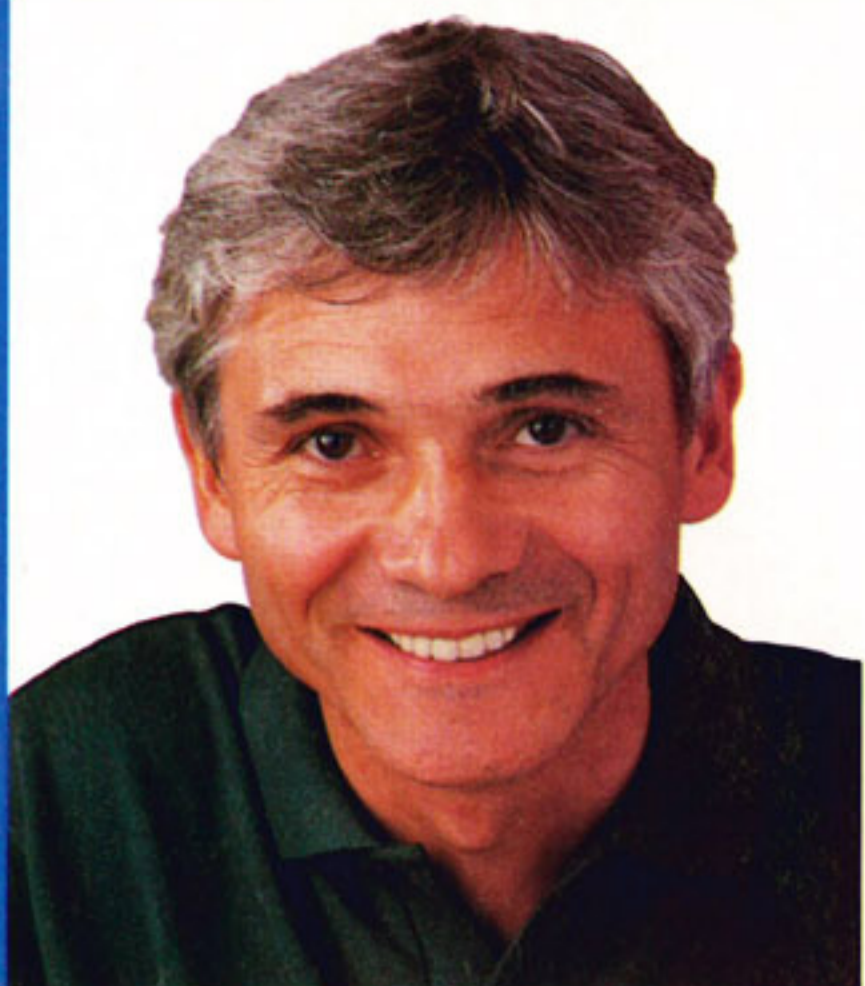
*.net* is a monthly magazine covering the exhilarating and exasperating world of communications. Issue 1 goes on sale in November, but *MACFORMAT's* next issue will give you a taster in the form of a free supplement. The essential tour guide to the Internet is on its way.

### STOP PRESS: Zargon Zoo

We've just heard that the range of educational CD-ROM titles from Plum Productions is now being distributed by Remedia. So if you're interested in *Zargon Zoo* (reviewed this issue on page 90), *Shapes 1* and *2*, or the forthcoming *100 Years of Motoring* (watch for a review in *MACFORMAT* soon), contact Remedia on 0703 871177.



# My ClarisDraw



*"I was looking for a graphics tool that was powerful, flexible and very easy to use - ClarisDraw has amazed me. The plans for the new office? They took no time at all using ClarisDraw and I'm not a graphics expert. With ClarisDraw, I'm able to handle any design or drawing task."*

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ClarisDraw has intelligent features that help you quickly produce sensational, accurate results. Its smart graphics tools eliminate the guesswork of traditional graphics programs. ClarisDraw is the next generation graphics program that makes professional drawing capabilities accessible to everyone.

You can purchase the all new ClarisDraw for just £275.00<sup>1</sup>, or take advantage of a special upgrade or trade-in offer of only £70.50<sup>2</sup>. (Offer expires 30 September 1994<sup>3</sup>).

To place your order, contact your local Claris dealer or call Freephone 0800 929005 in the UK, or Freephone 1 800 732732 in the Republic of Ireland. Or simply return the coupon below.



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1 Price excluding VAT.  
2 Price includes P&P and VAT.  
3 After 30 September 1994, upgrades from MacDraw Pro will cost £70.50; all other upgrades and trade-ins £117.50. Qualifying trade-in products include: Deneba Canvas, Adobe Illustrator, Aldus IntelliDraw, Aldus FreeHand, CA Draw, Microsoft Powerpoint and more.



# Store wars

## APPLE BYTES

### FreeHand lives

The *FreeHand* illustration program is to continue being sold in direct competition against *Illustrator*, despite the fact that the companies behind the two packages are about to merge. Aldus, which owns the licence to *FreeHand*, has agreed to pass it back to the program's creator, Altsys, when Aldus's merger with Adobe goes through. The considerable, combined forces of Adobe and Aldus will be behind *Illustrator*, but you'll still have a choice between two of the most prominent programs on the Mac scene.

### A pricier Nisus

*Nisus*, the popular budget word processor, is currently being revamped by the company from which it takes its name. The renamed *Nisus Writer 4.0* has been extensively redesigned to include a host of features including a customisable tool bar. You'll also be able to drop sound notes into your documents, use *QuickTime* clips, and load and save files into more formats than was possible in previous versions. All these new features don't come cheap, though, and you can expect the price for the standard version to rise by about £60 to £347. The new *Nisus Writer* will work on any Mac from the SE upwards, but it does need 2Mb of RAM. Softline is distributing both the standard version and its £494 sibling (which can cope with up to 19 languages). For more details call Softline on 081 401 1234.

### Mail goes quicker

Version 3 of *QuickMail* should be hitting the shops as you read this. For those who have never experienced its delights, *QuickMail* is an e-Mail manager, which now includes improved searching and spell-checking facilities, as well as the MailManager. This tool enables you to set up your Mac so that it will sort messages for you as they arrive. You can automatically delete unwanted messages or send out a standard reply to others. *QuickMail* is popular with network users, so there are special deals available for bulk purchases, but the price for a single copy is £147. The distributor, Frontline, can be reached on 0256 841841.

### Gasp, choke

Vermont-based AirMouse Remote Control has just announced the release of a mouse that costs a staggering \$545 (about £363). And yes, they are serious. The battery-operated AirMouse Mac works without a surface on which to place it: you can wave it in the air, and the direction will be reproduced by the on-screen cursor. Its infrared remote control mechanism means there's no lead to snag around your coffee cup, and it'll work from over 20 feet away, which the company believes makes it perfect for presentation work. For further information call AirMouse Remote Control on 0101 802 878 9600.

Working with loads of huge data files is all very well, but your hard disk fills up in no time at all. One way out of the problem is to use a second storage medium, such as an optical disk. These also come in handy for making a second backup copy of vital data. This month has seen some intense competition for your cash, as firms vie to offer you the fastest drive and the biggest cartridges you can get this side of planet Zog.

The Optistore 2000 drive from DPL uses 5.25-inch optical disks, each of which can store 2 Gigabytes (2,000Mb) – the greatest that has been managed so far on that format. The drive costs a whacking £3,289, but the 2Gb disks themselves cost only £147. You can call DPL on 0785 57050.

In contrast, Sony, which can be reached on 0932 816650, has the RMO-S570 drive. The drive unit is far cheaper at £2,321, but can store 'only' 1.3Gb on each 5.25-inch disk. The disks are also rather cheaper at £112, giving you a clear-cut choice between huge stor-

age capabilities at a (rather huge) price and, erm, slightly less huge amounts of storage for a distinctly more manageable price.



DPL's optical drive offers enormous storage capabilities, at a price – so be prepared to save up for a while.

# Low-cost PowerBook

With the release of Apple's latest PowerBook, the 150, you can now buy a portable Mac for less – just under £1,200, in fact. The new machines will have 4Mb of RAM and a 120Mb hard disk. Bundled software includes *PC Exchange*, *ClarisWorks*, and programs to help you compute on the road.

You'll be able to connect the 150

to external printers, networks, hard disks and CD-ROM drives. Its RAM memory can be expanded up to 40Mb, and it can also use 100 series batteries, so you can swap your batteries without losing data. The PowerBook 150 is on sale now for £1,174.

■ You may remember how last month we told you about Apple's forthcoming range of Performa 630s. Details were a little sketchy at the time, but we can now confirm that the cheapest of the new models is a no-frills £1,149 machine, which comes with 4Mb of RAM and a 250Mb hard disk.

At the top of the 630 range, and for £400 more, you can choose a more attractive

Apple's new, stripped-down PowerBook 150 offers a good starting point for portable computing wanna-bes.

model with 8Mb of RAM, a 350Mb hard disk and an internal CD-ROM drive. The video-in card and TV tuner, which enable you to show TV and video images on your Mac, are also included with this 630. Of course, there'll be other combinations of memory and hard disk size available, but none of the 4Mb RAM models will include the CD-ROM drive. All models will come with a Performa Plus monitor and the new Apple keyboard design. For more details call Apple on 0800 127753.

## IT'S FREE!

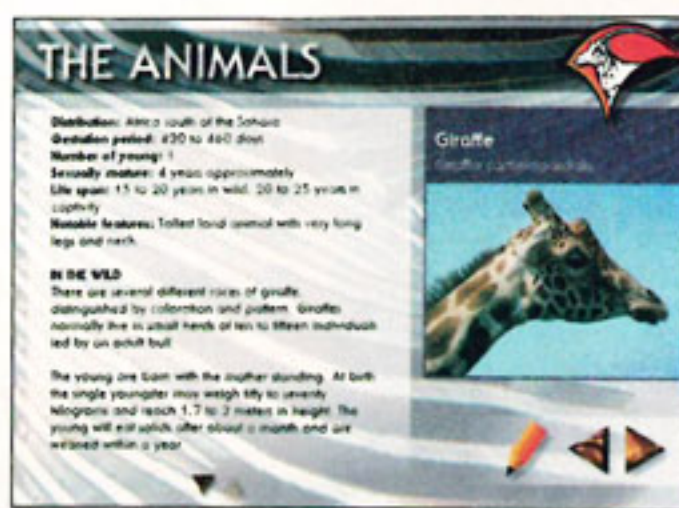
US Robotics has published *The WorldPort Guide To Portable Computer Communications*, a free booklet that takes you through all the things you need to know in order to use a modem with your PowerBook. This clearly written and comprehensive book is available from Linda Croly on 0753 811180.



## Going to the zoo, zoo, zoo

New from MDI is *Behind The Scenes: The Zoo*, an educational report compiled at Marwell Zoo in Winchester. Movie clips and narration combine to tell the story of a typical day for Marwell's animals and staff. At £39.99, *The Zoo* comes as a double CD-ROM – a disturbing precedent that can lead only to triple disc concept CD-ROMs with Roger Dean cover artwork. You'll need a Mac with at least System 6.0.7 and 4Mb of RAM. You can call MDI on 0252 737630.

Go *Behind The Scenes* at the zoo in the first of a series of – what the maker calls – 'interactive documentaries'.



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✓...**CHECK**...Personal Mementoes ✓...**CHECK**.....**START** >>>>>>

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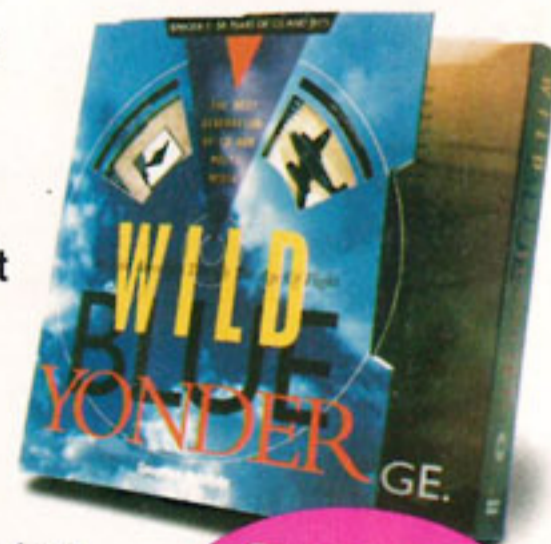


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# Macs over Boston

**H**undreds of new products, some of which could soon be part of your Mac system, were announced at August's Macworld Exposition in Boston. Over four days, 49,500 people joined the traffic queues to get into the two halls, which were full of companies showing off new hardware and software. Visitors were able to buy tickets for talks covering all things Mac. The massive halls also included areas devoted to new technology and adult entertainment, while dealers with stands were selling software at knock-down prices.

Apple broadcast its presence with a giant tent outside the World Trade Centre where you could see System 7.5 in action and find out about new developments, such as the 630 computer range and eWorld. Apple was concentrating on the Power Macintosh, though, announcing the long awaited news that over 200 programs can now run native on its new generation machine. New to the PowerMac platform are programs like Adobe *Premiere*, the *Microsoft Office* series (see our lead story on page 15), a Domark flight simulator called *Out of the Sun*, and HSC's mighty image processor *Live Picture*. Apple also reckons it's still on course to sell, or at least ship, a million PowerMacs by the end of the year.

The Sony display was an oasis for hardware freaks, with streamlined creations such as a giant wide-screen monitor for TV production companies and a new portable drive based on the Mini-Disc technology. The 3-inch CD-style discs employed by this drive are re-writable and are able to store up to 140Mb each. Sony also has a new speaker system which sits on top of your monitor.

Other major displayers included WordPerfect, with version 3.1 of its eponymous word processor, and Symantec, whose long-awaited *Norton Utilities 3.0* will be covered in next month's *MACFORMAT*.

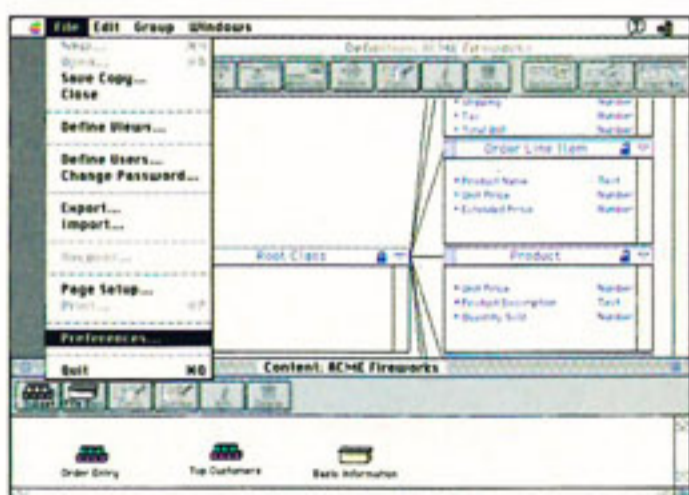
Reluctant as we were to leave the *MACFORMAT* office, we just had to go over there and explore the future of Macintosh. Over the page, you can read Stuart Anderton's take on the Expo experience, but here you will find some of the other highlights and curiosities found at Boston '94...



*Gadget* is a 3D adventure from Synergy, one of a posse of Japanese publishers who were displaying their wares in Boston. In an eerie world of machines and mysteries, you must solve the puzzle surrounding a missing scientist. We will be reviewing *Gadget* just as soon as we can beg, borrow or steal a copy. If you would like more information, Synergy can be reached on 0101 415 221 9477.



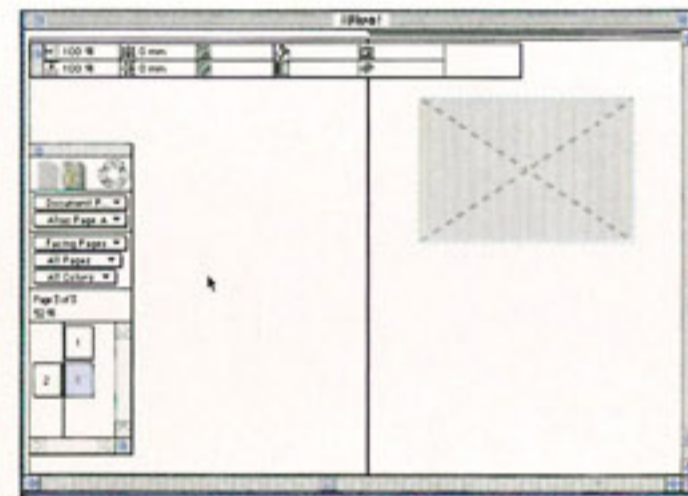
California's Planet Art has compiled scans from every corner of the fine arts world and put them together in this series of CD-ROMs called *Classic Graphics*. The stirring artwork includes titles by Michelangelo and printer and designer William Morris, as well as collections of Japanese art and French posters (as seen above). Planet Art can be reached on 0101 213 651 3405.



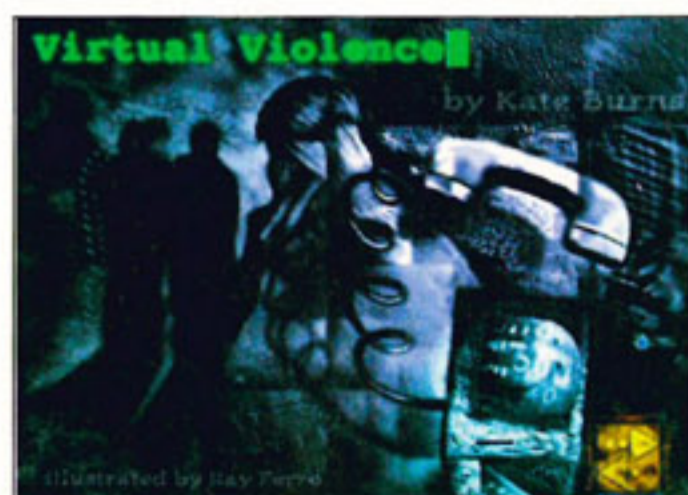
Mainstay claims to have taken a new look at databases with the 'object-oriented' approach used in its new title, *Phyla*. This enables you to structure your information so you can relate groups of data to others in ever more sophisticated ways. Word has it that it isn't as impenetrable as it looks, either - here's hoping! The number of Mainstay's California office is 0101 805 484 9400.



It's hot 'cos they make it that way. The *4 Paws of Crab* CD-ROM introduces you to the intoxicating flavours of Thai cooking, with recipes and background information on Thailand. The screen here shows part of the Happy Market, a list of ingredients used in the East. I feel hungry already. Currently seeking a UK distributor, Live Oak Multimedia can be reached on 0101 510 654 7480.



New to the PowerMac from German company TechWare comes *VivaPress Professional*. You might think that *QuarkXPress* and *PageMaker* have completely taken over the Mac DTP market, but *VivaPress* throws some new ideas into the pot, including headlines that automatically fit the available space. The distributor, Interpress, can be reached on 0101 212 245 2700.



*Just Think* is a new current affairs 'interactive magazine' that explores art and politics. Featuring expertly assembled pages and an imaginative control system, the second issue includes discussions about Steven Spielberg's film *Schindler's List* and misogyny on the Internet. *QuickTime* movie clips further enhance the package. Ad Hoc Interactive can be reached on 0101 619 551 0109.

## BOSTON BYTES

### It's got a widget!

During its week in Boston, Maxis announced plans for two more entries in the *Sim* series - but don't get too excited yet, they're still in the early development stage. *SimTower*, which is aimed at experienced *SimCity* players, heralds a real departure from the usual aerial or isometric viewpoints. Instead *SimTower* uses a side-view of the skyscraper you have to build.

*SimTown*, on the other hand, looks more traditional, but is full of surprises. No money is involved in building your town - instead you have to manage environmental resources. Zoom in on a building to see animated sequences, or select a person to choose his or her likes and dislikes.

Meanwhile, *Widget Workshop* is for all the budding inventors among you (yes, that's right, you with the Meccano set and the nuclear reactor). It is essentially a construction set for all sorts of weird and wonderful experiments - and I have to say it looks like being a lot of fun.

No release dates have been fixed yet, but for more details call Maxis in the UK on 071 490 2333.

### Draw, pardner!

Claris, Apple's software division, used the Macworld Expo as an opportunity to launch *ClarisDraw 1.0*. A revamped version of *MacDraw Pro*, the new program has improved drawing and text handling features, as well as tonnes of clip art you can use. *ClarisDraw* will be out in the UK soon. For more details call Claris in London on 081 756 0101.

## BOSTON BYTES

### Raise Shields!

Paramount was in Boston with an early and somewhat bug-infested version of its new *Star Trek: Deep Space Nine* game. Mixing elements of adventure and RPGs (role-playing games), the finished version will challenge you to find a murderer on the DS9 space station. The help you receive depends on the personality of your character. As you might expect, the game features all the regulars from the US TV series.

As gameplaying experiences go, *Trek* games are traditionally feeble – so the question is whether Paramount's effort will prove to be any healthier? (We'll let you know when we've run a diagnostic.) Paramount Interactive can be reached on 0101 415 812 8200.

### Cards crash

We all want to create gorgeous images, but 24-bit graphics cards have traditionally been out of most people's price range. RasterOps has plans to change that, though, by cutting the price of its high-end Horizon card, which is intended for Quadras and PowerMacs, to below \$2,000 (about £1,333). RasterOps can be reached on 0101 408 562 4200.

Xceed's ColorFusion card, while being less powerful than the Horizon, works on LCs and Performas. It also includes a floating point chip slot, so you can simply buy a chip and watch your maths calculations zip by. The card costs just \$599 (about £400). Xceed can be reached on 0101 810 598 8030.

### Home movies

While we're on the subject of bargains, can we interest you in a Mac video camera for less than \$149 (approx £100)? Connectix, the maker of *RAM-Doubler*, used the Macworld Expo show as an opportunity to announce the QuickCam, a wee gadget that captures sound and black and white images at 15 frames per second. With it, you'll be able to create your own *QuickTime* movies using the software provided. Connectix is currently working on a colour version, and you can call the company on 0101 415 571 5100.

## Completing the circle

What is the future of multimedia? How will you be using your Mac in years to come? Some of the exciting possi-



With the Pivot Display/gs monitor you can twist the screen on its side and it automatically adjusts its display accordingly. This was just one of the Radius products on show at the Boston Expo.

bilities are being explored by Radius and SuperMac as they prepare for their merger (see the news snippet in last month's *MACFORMAT*).

The two companies kept themselves busy in Boston: SuperMac launched Spigot-Power AV, a graphics card that uses JPEG compression to save disk space, while Radius had PhotoEngine, a card you can use to speed up *Photoshop*. We saw the latter in action – and the good news is, it's fast.

Radius has also been heavily involved in multimedia production, working with various partners on projects ranging from the *American Gladiators* TV introduction sequence, to a daily colour newspaper for the recent World Cup. More recently, it has collaborated with Time-Life in producing a twice-daily programme, which was shown at the Woodstock 25th anniversary festival.



We asked Roger Siminoff, the Marketing Development Manager at Radius, how he saw the company developing as the impact of multimedia increased. 'The artists who use our products create the phenomenon. The real critical issue for Radius is that we recognise that the video artform and the desktop publishing artform – any venue in which we have both [still and moving] images – blended together will be the communication vehicle of the future.'

'We want to bring all of the tools out that are possible – we want to talk to these different people, including Time-Life, and deliver the tools for them to create the artform. We see ourselves as enablers, quite honestly.'

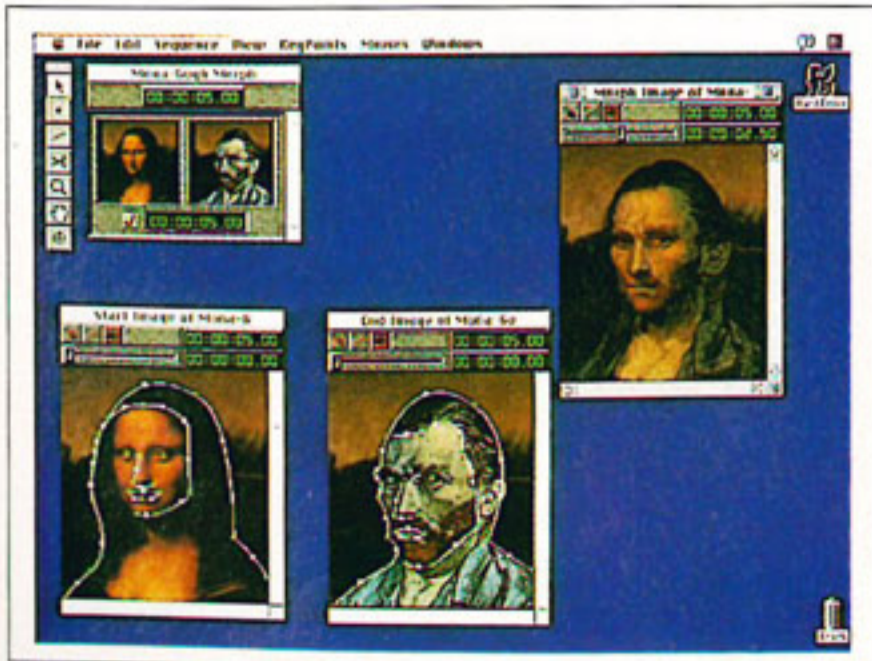
Radius can be reached in the UK on 0483 772 773.

## NEW FACE FOR MORPH

*Morph* is nothing to do with Nick Park animations, but rather a popular image processor that has now been updated to version 2.5. (To see what it's like, try the demo of *Morph 2* on this month's CD.) As seen in countless television advertisements and music videos, morphing involves taking two images and creating a set of frames that takes you from one image to the other (just like the Castrol GTX advertisements).

*Morph* features brand new, easier methods of editing your images, while a flip-book function enables you to see how your morphed images will look as a sequence, before you save them as a *QuickTime* movie.

If you would like to find out more, the publisher, California's Gryphon, can be reached on 0101 619 536 8815.



*Morph* enables you to merge images together to create spooky transition effects.

## Fresh coat of Painter

The latest upgrade of Fractal Design's *Painter* comes in the form of version 3.0. The new Natural Media package includes an imaginative use of traditional drawing and animation techniques, such as onion-skinning, which simulates layers of thin paper, enabling you to see the last few frames you've drawn. The wonderfully-named Image Hose™ enables you to customise your brush shapes. You can even create a set of plant-shaped brushes that will apply paint in random variations of their leafy structures. This creates some highly convincing effects in very little time. *QuickTime* is now also supported, enabling you to touch up animation frames. Naturally, there will be a PowerMac version for dedicated power-users. The creator, Fractal Design in the US, can be reached on 0101 408 688 5300.



Through the Looking Glass? Not quite. *Painter's* host of thoughtful features are bound to go down well with illustrators.

# Keep talking!

## Keynote speeches at the bi-annual Macworld Expos in the States usually centre on how new Macs will change the world. But not this year...

**S**ometime soon, maybe in just a few paltry years, human beings will be totally wiped out by a race of genetically engineered superbeings created by renegade scientists.

Not the kind of message you want to hear from one of the world's most respected scientists, and it's particularly unnerving to hear it at what was supposed to be the keynote speech at the August Macworld Expo show in Boston.

The prospect of the imminent demise of the human race as we know it was put to the bemused Macworld audience by Dr Stephen Hawking, professor of applied mathematics and theoretical physics at Cambridge, and author of the best selling book *A Brief History of Time*. (Yes, you've got it, but did you *really* understand the bit about string theory?) At first the show-goers were mystified – partly because of the radical ideas Professor Hawking was putting forward on evolution, but mainly by uncertainty about what he was doing there at all. After all, his voice synthesiser doesn't even use PlainTalk. But all soon became clear: Professor Hawking had something to promote.

Not content with doing adverts for BT and providing backing vocals for Pink Floyd, Profes-

*Not content with doing adverts for BT and providing backing vocals for Pink Floyd, Professor Hawking is now the star of a multimedia disc; A Brief History of Time has been made into a CD-ROM, to be released later this year*

or Hawking is now the star of a multimedia disc; *A Brief History of Time* has been made into a CD-ROM, to be released later this year. Using multimedia techniques to explain the complexities of theoretical physics is a sound idea, and this disc will undoubtedly spawn a host of imitators. Let's hope some of them will feature a decent graphic artist, because the pictures in *A Brief History of Time* are dreadful, especially the sanitised drawing of Hawking himself. But at least he has an easily digitised voice – though even it did seem to be touched up in places.

In practice though, his ideas on evolution



For millions of years mankind lived just like animals. Then something happened which unleashed the power of our imagination. We learned to make CDs.

were more interesting than his demo of the forthcoming disc (see the 'Mad scientists to wipe out human race shock!' box).

After Professor Hawking's literally inauspicious start, the rest of the show was bound to seem a little flat, but Microsoft did do its best to liven things up when it came to the launch of *Excel 5* and *Word 6*.

Several hundred Mac aficionados were transported to a TV studio, where they not only witnessed the filming of an hour long commercial for the *Office Suite*, but took part in it – complete with wild reactions to the flashing red applause lights when someone pointed out a cool new feature. 'That's amazing!' said the straight guy. 'That's *Microsoft Office!*' replied his OTT companion to audience cheers and yells.

I had to pity the director, though, as he cut to shots from the low-flying boom camera that swept over the audience during the most tumultuous applause. You see, the floor manager had unwisely seated the UK press contingent together, smack in the middle, just a couple of rows from the front. So what the camera actually revealed were dozens of hooting and hollering Americans surrounding a bunch of hemmed-in Brits looking more than a little embarrassed – and all with their arms firmly clamped to their sides.

Microsoft later claimed the whole thing was

a spoof; it was just designed to have the look and feel of the real thing. But then that's what they said about *Windows*.

There was one real puzzler in the Microsoft launch. Not when the PowerMac versions are coming out (this month for *Word* and *Excel*, October for *PowerPoint*), but why when the three programs in *Office* are *Word 6*, *Excel 5*, and *PowerPoint 4*, the *Office* version number is 4.2. Anyone have any suggestions? *Stuart Anderton*

### MAD SCIENTISTS TO WIPE OUT HUMAN RACE SHOCK!

According to Professor Stephen Hawking, we are now 10,000 years into the second phase of evolution – a phase which, if his latest theory is to be believed, may not have more than a few years left to run.

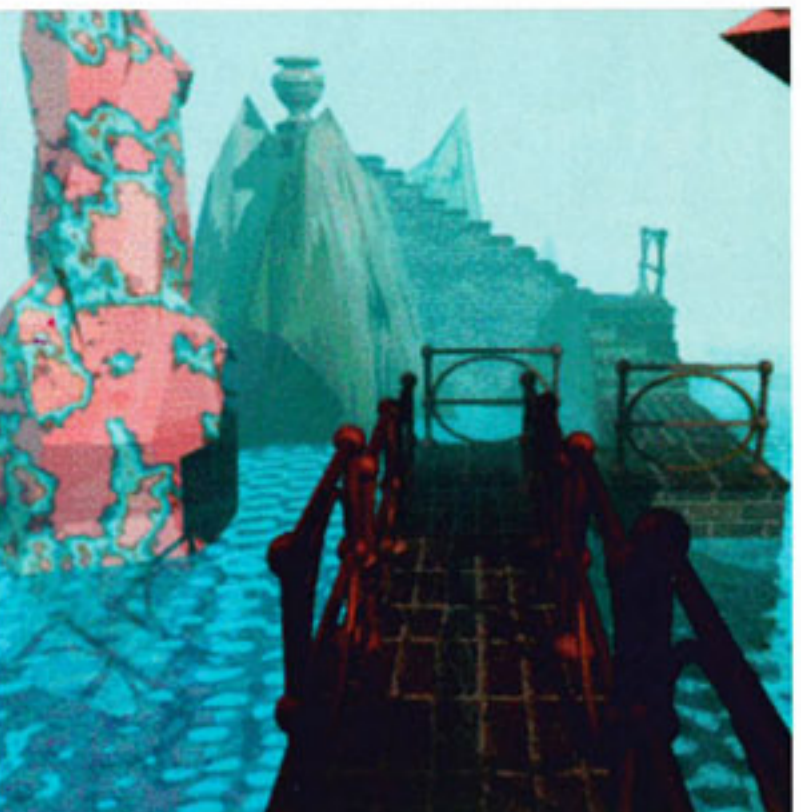
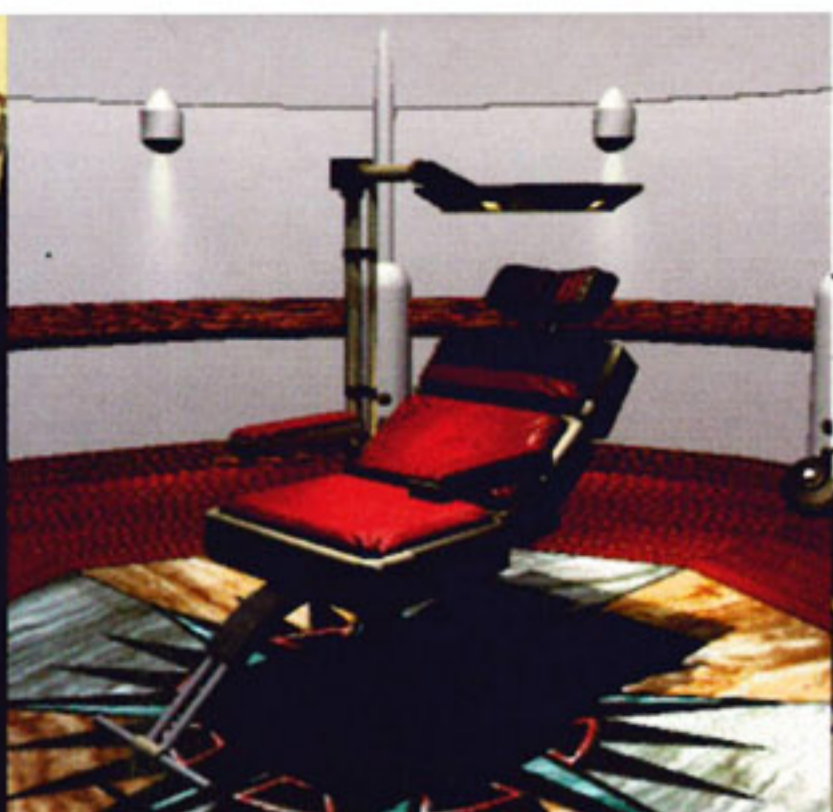
In the millions of years prior to the last 10,000, information has passed from generation to generation entirely encoded in DNA. Evolution was dependent on the mutation of DNA – which is, of course, incredibly slow.

But around 10,000 years ago mankind learned to talk, and this method of passing information down through the generations enormously accelerated the rate of change, as we went from caves to the moon in a tiny fraction of the time it took us to get to the caves in the first place. Advances in printing and telecommunications have speeded things up still further in the last 300 years, and especially this century.

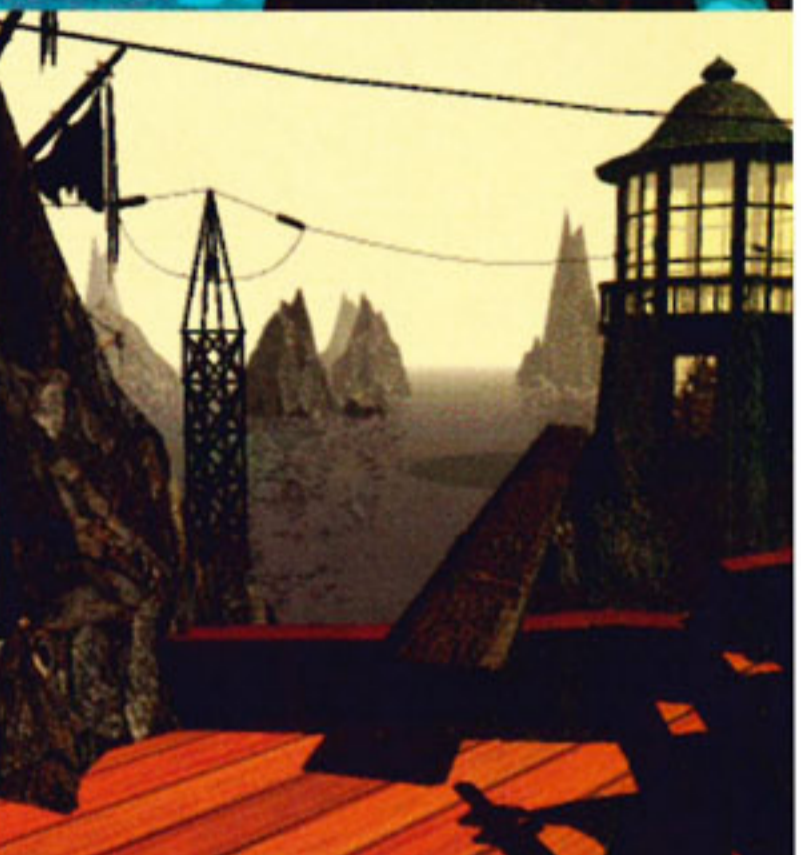
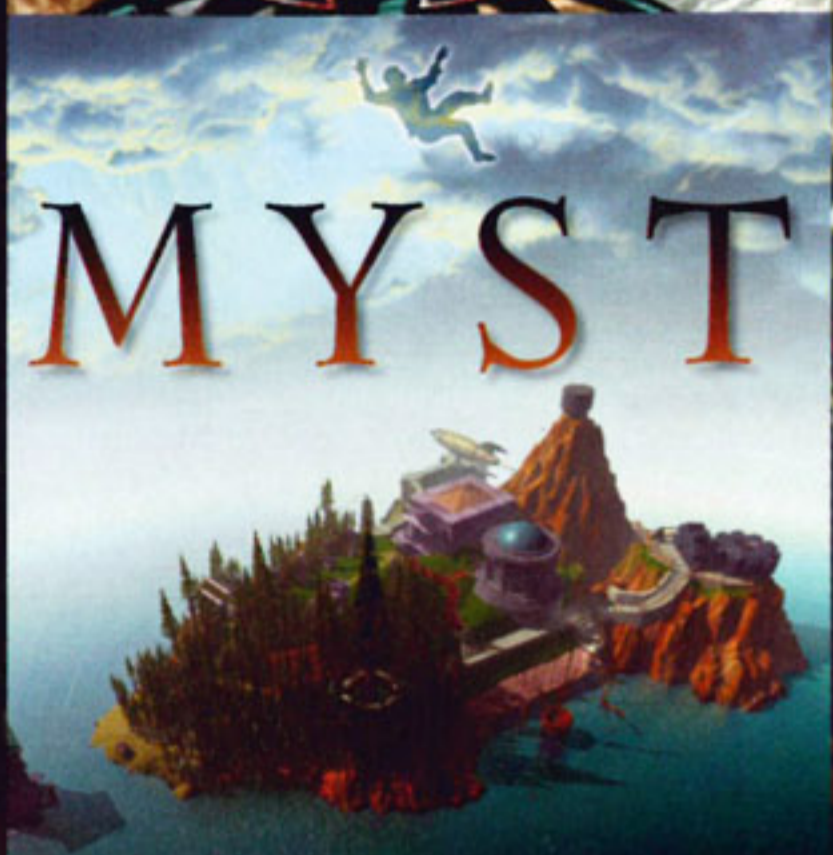
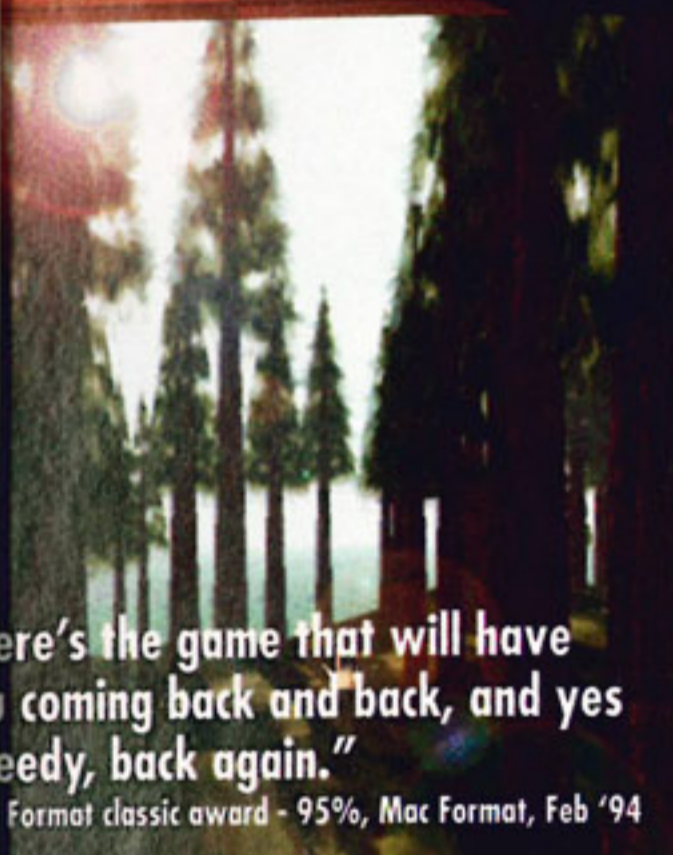
All of this has left our physical bodies untouched: they are still changing at the mutation rate of DNA. But in a few years scientists will have completed the Human Genome Project, and in theory, at least, we should have the ability to manipulate and jackboot over our own DNA.

Hawking believes that even though anti-genetic-engineering laws will be passed, the urge to experiment will be too great to resist. We will then start to manipulate our DNA, improving it and ultimately creating a race of superhumans against whom we will be unable to compete. Then through natural selection we will simply die out.

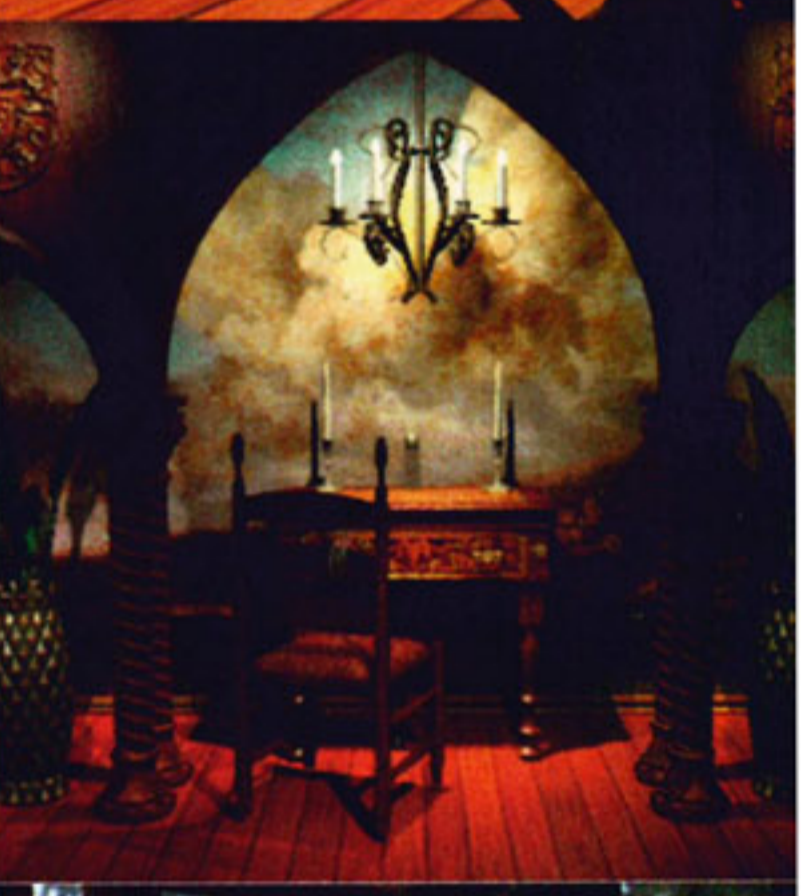
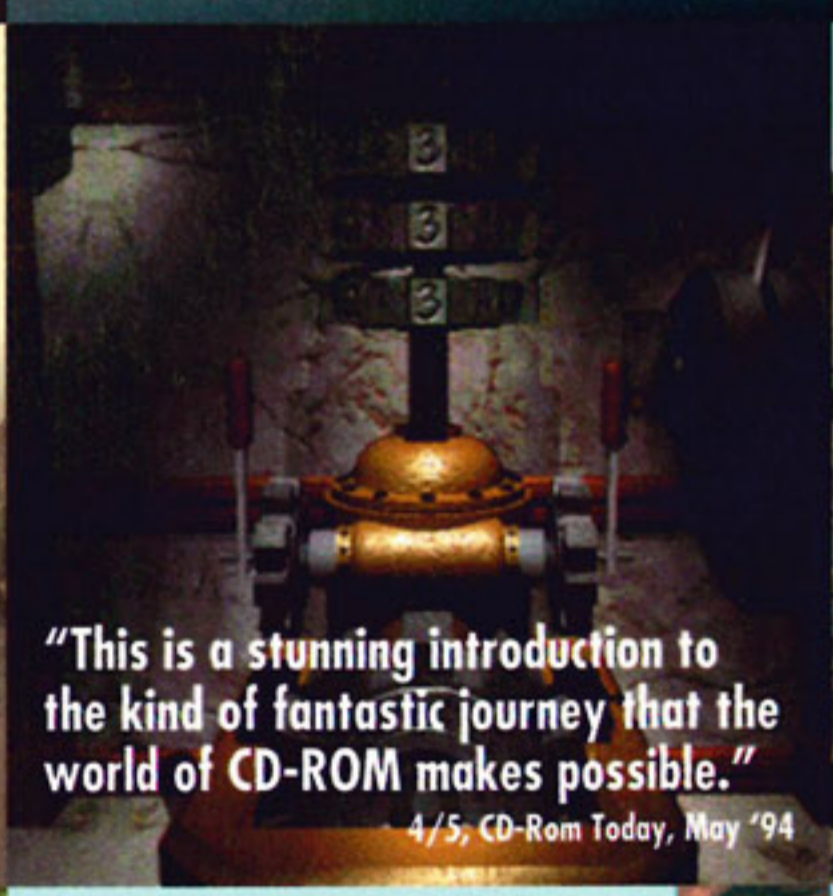
So it appears the use of external means to pass information from generation to generation – and that includes the beloved Mac, dear reader – may only have been a temporary blip in the evolutionary pattern leading to the new super race.



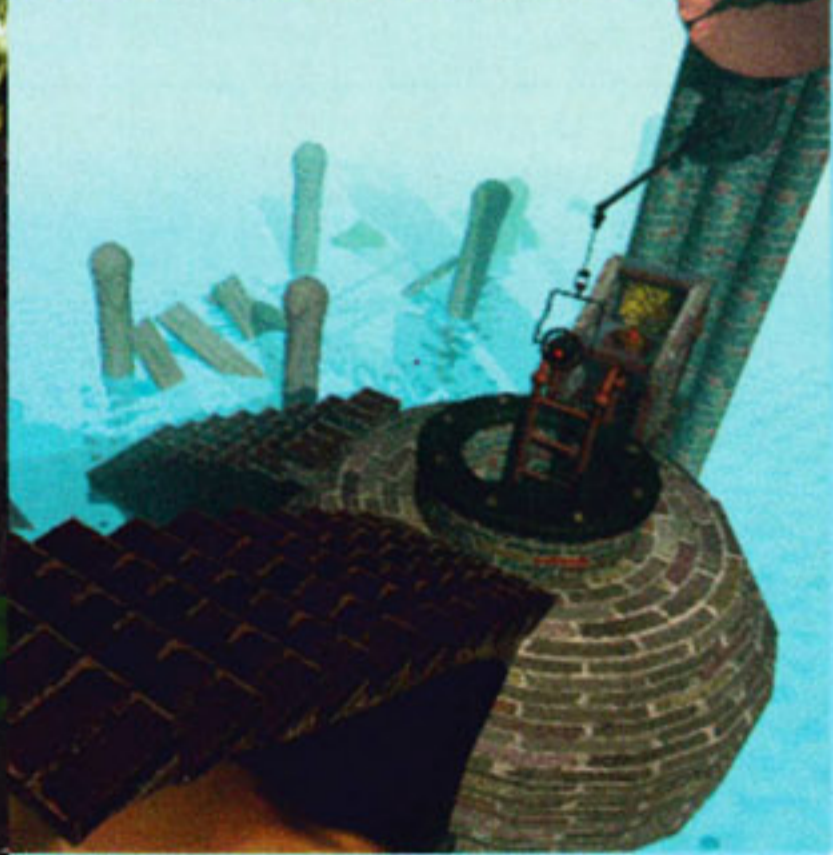
"Myst is probably the first game to succeed in creating a screen-based form of interactivity, where you feel you are part of the action."  
5/5, CD-ROM Magazine, May '94



...ere's the game that will have  
...coming back and back, and yes  
...eedy, back again."  
Format classic award - 95%, Mac Format, Feb '94



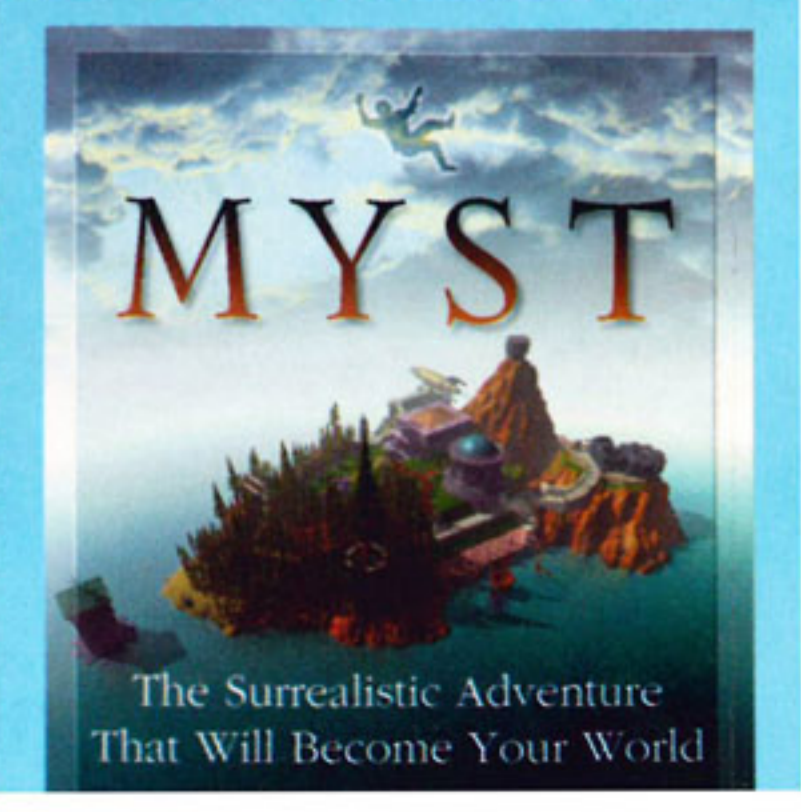
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4/5, CD-Rom Today, May '94



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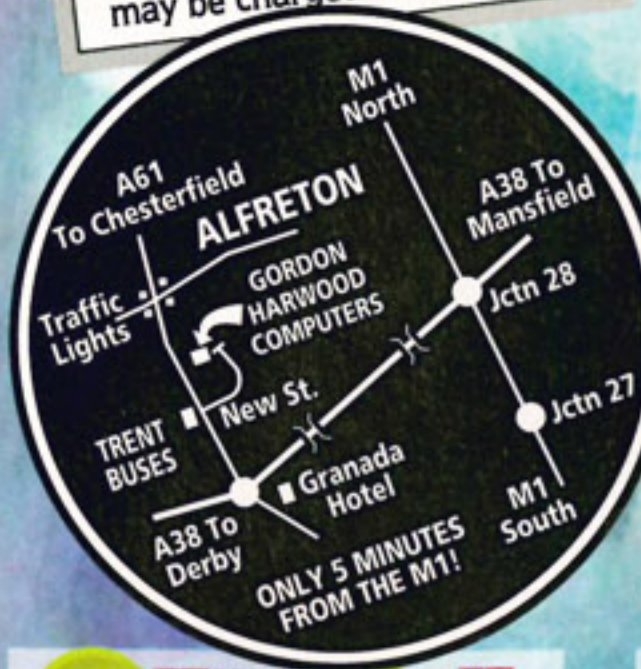


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## 'MACPAC' OPTIONS...

CHOOSE ONE OR MORE AT SPECIAL PRICES...

**Apple StyleWriter II**  
Apples own mono Inkjet Printer  
Bundle Price... **£205** (€241)

**HP DeskWriter 310**  
Great Quality Colour Inkjet Printer  
Bundle Price... **£PHONE!!!**

**Apple LaserWriter 300**  
A superb Laser Printer from Apple  
Bundle Price... **£459** (€540)

**Supra Fax Modem**  
Fax from your Mac! **14400**  
Bundle Price... **£109** (€128)

**Apple Power CD**  
Includes: 4 Free CD's with 140 Photos, AppleLink, Great Cities and Power PC Demo!  
Bundle Price... **£114** (€134)

## MACINTOSH 'SUPER SAVER' DESKTOP SYSTEMS!

	SPECIFICATION						COMPLETE SYSTEMS PRICES			
	Apple Model	CPU/Speed (MHz)	RAM & Hard/CD Drives Fitted	Max RAM	Ether Net Fitted	CD ROM	BASIC PACK No Monitor, No Keyboard	Apple Hi-Res 14" Monitor & Apple Keyboard	Apple Hi-Res Colour Trinitron 14" Monitor & Apple Keyboard	Apple Hi-Res Colour Multisync 15" Monitor & Apple Keyboard
Apple Macintosh	LCIII	030/25	4/80	36	X	X	£399 (€469)	£649 (€763)	£735 (€864)	£789 (€928)
	LC475	040/25	8/160	36	X	X	£699 (€822)	£965 (€1134)	£1049 (€1233)	£1099 (€1292)
	Performa 630	040/33	4/250	36	X	X	£819 (€963)	£1065 (€1252)	£1169 (€1374)	£1149 (€1351)
	Performa 630	040/33	8/250CD	36	X	✓	£1059 (€1245)	£1299 (€1527)	£1399 (€1644)	£1379 (€1621)
	Performa 630	040/33	8/350CD	36	X	✓	£1239 (€1456)	£1485 (€1745)	£1589 (€1868)	£1569 (€1844)
	LC630	040/33	8/250	36	X	X	£889 (€1045)	£1129 (€1327)	£1229 (€1445)	£1215 (€1428)
Apple Power Macintosh	LC630	040/33	8/350CD	36	X	✓	£1029 (€1210)	£1279 (€1503)	£1379 (€1621)	£1359 (€1597)
	6100/60	601/60	8/160	72	✓	X	£1299 (€1527)	£1549 (€1820)	£1639 (€1926)	£1679 (€1973)
	6100/60	601/60	8/250CD	72	✓	✓	£1545 (€1816)	£1799 (€2114)	£1885 (€2215)	£1925 (€2262)
	7100/66	601/66	8/250	136	✓	X	£2049 (€2408)	£2299 (€2702)	£2385 (€2803)	£2425 (€2850)
	7100/66	601/66	8/250CD	136	✓	✓	£2229 (€2619)	£2479 (€2913)	£2569 (€3019)	£2609 (€3066)
	7100/66-AV	601/66	8/500CD	136	✓	✓	£2829 (€3325)	£3079 (€3618)	£3169 (€3724)	£3209 (€3771)
Apple Power Macintosh	8100/80	601/80	16/500CD	264	✓	✓	£3875 (€4554)	£4125 (€4847)	£4215 (€4953)	£4255 (€4999)
	8100/80-AV	601/80	16/500CD	264	✓	✓	£3945 (€4636)	£4199 (€4934)	£4285 (€5035)	£4325 (€5082)
	8100/80	601/80	16/1000CD	264	✓	✓	£4315 (€5070)	£4569 (€5369)	£4655 (€5470)	£4695 (€5517)

ALL POWER MACINTOSHES ARE AVAILABLE WITH OPTIONAL IBM PC COMPATIBLE SOFT WINDOWS EMULATOR FOR JUST £139 extra -16Mb PowerMacs or ONLY £395\* extra for 8Mb PowerMacs (\*including an EXTRA 8Mb RAM!)

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Quality of service second to none, and... UNIQUE OFFERS LIKE SUPER SAVERS, ADDED VALUE PACKS & MACPACS... AT VERY SPECIAL PRICES!!! That's right - only from Harwoods - is a chance to add those essential items at SPECIAL LOW PRICES! Customise YOUR PACK to suit YOUR NEEDS and you'll be ready to write letters, reports etc using a quality Word Processor, compile a Database of friends, business contacts, keep track of your business or home accounts eg. Gas/Electric Bills, Phone Bills, create stunning graphics and even make bar charts etc. to display your figures, draw on your computer and layout pages for newsletters, posters and... MUCH MORE - ALL IN ONE PACK!

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No more waiting for products to be returned...  
SIMPLY PHONE & AN ENGINEER WILL CALL AT YOUR ADDRESS THE NEXT WORKING DAY COVER IS FOR A FULL YEAR REPAIRS WILL BE FREE (both parts AND labour) SIMPLE TO EXTEND COVER FOR UP TO 3 YRS! Offer applies to all Major Apple hardware (unless on-site is detailed as optional eg. Add-On CD ROM Players etc.) Please contact us should you require full details of applicable goods/service details



VERSION 1 or 2  
**CLARIS WORKS**  
WP, Database, Draw/Graphics, Spreadsheet, Graphs/Charts & COMMS WORTH OVER £100!!! See our 'ADDED VALUE' Packs!

**WARRANTY UPGRADE!**  
If you have Apple hardware under normal warranty... YOU CAN NOW PURCHASE APPLE EXTENDED/ON-SITE PEACE OF MIND COVER AT SPECIAL PRICES!

**AUTHORISED APPLE SERVICE**  
All services from simple memory expansions to the new... POWER PC UPGRADES FOR QUADRA OWNERS. Speak to our helpful engineers and ask them for a quote!

**IBM PC COMPATIBLE**  
A large number of the products detailed on this advert are either PC compatible or are available as PC compatible models. Phone and ask for details



Offers & Services are subject to availability and to being the latest advertised products, packs and prices. Please note our goods are not supplied on a trial basis. E&OE.

## MACINTOSH MONITORS

**ATTENTION 12" MONITOR OWNERS...**  
**LOW COST GENUINE APPLE 14" HI-RES REPLACEMENT!!!**  
 If you have an LC, LCII or other Mac with a 12" Colour Monitor, take this chance to increase your view to the FULL WIDTH of an A4 letter on screen!!! NO MORE scrolling from side to side. 28 Dot Pitch 14 Colour Plus or Performa Displays featuring... Anti Glare & Tilt and Swivel Stand built-in. An ideal LOW COST option with crisp, clear flicker free high resolution of 640 x 480 - GREAT VALUE

**PRICE BREAK-THROUGH BUT LIMITED STOCKS!!!**

**A MASSIVE 30% EXTRA VIEWABLE AREA ON SCREEN!!**

MONITOR MODEL	COLOUR	SIZE	DOT PITCH	MAC RESOL.	REFRESH	PRICE
APPLE 14" PERFORMA	✓	14"	0.28	640x480	60.0hertz	£189 (€222)
APPLE 14" COLORPLUS	✓	14"	0.28	640x480	60.0hertz	£224 (€264)
APPLE 14" TRINITRON	✓	14"	0.26	640x480	66.7hertz	£259 (€305)
APPLE 15" MULTISYNC	✓	15"	0.26	1024x768	75.0hertz	£299 (€352)
SONY 17" TRINITRON	✓	17"	0.25	1024x768	75.0hertz	£795 (€934)
APPLE 17" TRINITRON	✓	17"	0.25	1024x768	75.0hertz	£724 (€851)
APPLE 20" TRINITRON	✓	20"	0.26	1152x870	75.0hertz	£1549 (€1821)

**IDEAL AS BASE MONITOR FOR MOST POWERBOOK/DUO OWNERS (Phone us!)**

**STOP PRESS...**  
**NEW AFFORDABLE APPLE POWERBOOK 150 AVAILABLE NOW!**

## POWERBOOK SYSTEMS

**REMEMBER... WITH POWERBOOKS FROM HARWOODS YOU GET...**  
 Power & Information Management, Compatibility & COMMS Software

**CLARIS WORKS 2.1 FREE WITH ALL POWERBOOK 150's**

**FREE On-Site Maintenance with ALL PowerBooks and Duos**

Model Type	CPU/Speed	Mono/Colour	RAM/Hard Drive	Fitted Items	Monitor	BUNDLE PRICE
NEW PowerBooks 150	030/66	M	4/120	X X X	X	£995 (€1170)
520	040/50	M	4/160	X X X	upto 17"	£1499 (€1762)
520C	040/50	C	4/160	X X X	upto 17"	£1899 (€2232)
540	040/66	M-AM	4/240	X X X	upto 17"	£2065 (€2427)
540	040/66	M-AM	12/240	Modem	upto 17"	£2498 (€2936)
540C	040/66	C-AM	4/320	X X X	upto 17"	£3049 (€3583)
540C	040/66	C-AM	12/340	Modem	upto 17"	£3499 (€4112)
Powerbook DUO 230	030/66	M	4/120	X X X	upto 17"	£925 (€1087)
250	030/66	M-AM	4/200	X X X	upto 17"	£1549 (€1821)
270C	030/66	C-AM	4/240	X X X	upto 17"	£1899 (€2232)
280	040/66	M-AM	4/200	X X X	upto 17"	£1743 (€2049)
280	040/66	M-AM	12/200	Modem	upto 17"	£2099 (€2467)
280C	040/66	C-AM	4/320	X X X	upto 17"	£2399 (€2819)
280C	040/66	C-AM	12/320	Modem	upto 17"	£2699 (€3172)

**NEW LOW PRICES**  
 Duo Dock - for all Duos except 270 £545 (€641)  
 Duo Dock to Duo Dock Plus UPGRADE £49 (€58)  
 NEW Long Life Hi-Capacity Power-book Duo Batteries - 2.5 to 6Hrs life! £49 (€58)  
 NEW Type 3 Long Life Hi-Capacity Power-book 500 series Batteries £89 (€105)  
 POWERBOOK FILE ASSISTANT - File Synchronisation MAC to PowerBook £49 (€58)

## INKJET PRINTERS TO SUIT YOUR POCKET

**SPECIAL APPLE PROMO...**  
 Apple StyleWriter II-Mono, ONLY: £219 (€258)  
 Portable StyleWriter-Mono, £299 (€352)  
 HP DeskWriter 310 \$PHONE!  
**NEW... HP DeskWriter M 520-Mono, £219 (€258)**  
**NEW... HP DeskWriter C 560-Colour, £429 (€504)**

**FULL RANGE OF ACCESSORIES FOR INKJET PRINTERS INCLUDING NEW INKJET CARTRIDGES AT GREAT PRICES**

**ALL OUR INKJET PRINTERS ARE SUPPLIED WITH A SERIAL CABLE FREE!!!**

### Stylus COLOR

**NEW HIGH QUALITY 720dpi A4 EPSON Stylus Colour INKJET PRINTER**

A great quality output at up to 720dpi is achievable with this fantastic new inkjet. Choose either Super, Best or Draft modes. Ideal for school projects, business graphics and high quality colour visuals and proofing. CMYK system using 360 x 360 dpi on plain paper or 720 x 720dpi on special paper. Also prints on envelopes and OHP film. LOOK AT THE LATEST MAGAZINE REVIEWS TO SEE JUST HOW GOOD IT IS!

**Great Value... £439 (€519)**

**MAC VERSION DUE IN SOON!!!**

### Colour StyleWriter Pro

A superior quality Ink-Jet Printer for BOTH Colour (CMYK) and Mono. 360dpi resolution, up to 2 ppm of A4 printing. Apple ColourShare matching Technology. Supplied with 64 TrueType Fonts. Prints on Plain, Transparency, Coated, and BACK PRINT PAPER (for exceptional near Dye-Sub Quality results!)

**ASK FOR FREE SAMPLE PRINTS!!! £429 (€505)**

**LIMITED STOCKS**

## AFFORDABLE LASERS

LaserWriter 320 ONLY £635 (€747)

PRINTER MODEL	SIZE	dpi	ppm	PostScript	Special Features	PRICE
Personal LaserWriter 300	A4	300	4	X	LOW COST	£489 (€575)
Personal LaserWriter 320	A4	300	5	✓Level 2	RISC Based	£635 (€747)
LaserWriter Select 360	A4	600	10	✓Level 2	Auto Emulation	£1299 (€1527)
HP LaserJet HP4ML+	A4	300	4	✓Level 2	Manual Emulation	£799 (€939)
HP LaserJet HP4MP	A4	600	4	✓Level 2	Auto Emulation	£959 (€1127)
HP LaserJet HP4M+	A4	600	8	✓Level 2	Auto Emulation	£1399 (€1644)
GCC BLP ELITE 8 - 4Mb	A4	300	8	✓Level 1	Edge-Edge Print	£539 (€634)
GCC BLP ELITE 600 - 4Mb	A4	600	10	✓Level 2	Edge-Edge Print	£1239 (€1456)

**ALL OUR LASER PRINTERS COME WITH A SERIAL CABLE FREE OF CHARGE!**

## GENUINE APPLE CLOTHING

Another FIRST from Gordon Harwood...  
**SWEAT SHIRTS** - Cotton blend with 5 colour silk screened Apple Logo (order black or white - SM, MED or LG) **CALL**  
**T-SHIRTS** - 100% Pre-shrunk cotton with 5 colour Apple Logo (SM, M, MEDIUM or LG - Black Only) **\$10.95**  
**APPLE LAPEL PIN** - Colourful sculptured enamel pin badge **£8.49**  
 (Prices shown are exc. VAT @17.5%)

## APPLE EXTRAS...

**CONSUMABLES**  
 PHONE US FOR DETAILS OF A FULL RANGE OF CONSUMABLES FOR...  
 Apple HP GCC Canon etc.  
 & products such as... Cables Blank/Syquest Disks Paper Inkjet Cartridges etc  
 10 TDK 3.5" DS HD **\$10.95**  
 50 TDK 3.5" DS HD **\$49.95**  
 3.5" Disk Head Cleaner **£2.95**

**OPTIONAL KEYBOARDS**  
 ALL complete systems include Standard Apple Keyboards but others may be substituted (for the difference in cost) or, you may wish to replace an old unit - PHONE US!  
 APPLE DESIGN KEYBOARD **\$79**  
 APPLE EXTENDED KEYBOARD **\$142**  
 HIGH QUALITY NON-APPLE EXTENDED KEYBOARD **\$79**

**OMNISCAN SCANNER**  
 400dpi GREYSCALE HAND HELD SCANNER Plus...IMAGE ASSISTANT GS - Graphics SW OMNIPAGE - Direct OCR Software FAXMASTER - FAX Software **£324.95 (€382)**

**MAC LCII/LCIII UPGRADE TO LC475**  
 OFFICIAL APPLE MOTHERBOARD EXCHANGE FOR LCII/LCIII TO THE FASTER 68040 LC475 CPU. **£365 (€429)**

## STOCK CLEARANCE BARGAINS...

**LIMITED STOCKS AT THIS PRICE!!!**

**CLARIS WORKS 2.1**  
 WP, Database, Draw, Paint, Spreadsheet, Graphs/Charts & COMMS - Power PC Ready!!! only... **\$119 (€140)**

**AppleShare 3.0 Server Programme**  
 For use with Apple File Servers **£399 (€469)**

**Apple Personal LaserWriter NTR Trays**  
 Extra tray with a 250sheet paper capacity **\$49 (€58)**

**Apple Basic 14" Monitor - EX DEMO**  
 Ideal replacement if you have a 12" Monitor or great for WP etc. **\$119 (€140)**

**Apple Color One Scanner - NEW**  
 Great Desktop Unit only... **\$899 (€986)**

**Microtek ScanMaker II - EX DEMO**  
 600dpi, inc Photoshop LE... **\$475 (€559)**

**Apple Standard Keyboard - EX DEMO**  
 Recently discontinued... **\$89 (€70)**

## APPLE 100 & 110 NEWTONS

NEW MODEL 100	1Mb. Storage Card	£42 (€50)	NEWTON 100 EXTRAS Recharger & Battery	£39 (€46)
	2Mb. Storage Card	£89 (€105)	Leather Case	£41 (€49)
	External FAX Modem	£79 (€93)	Rech. Batt. Pack	£19 (€18)
	Fortune 500 Guide to America	£52.84 (€62)		
	Fodor's '94 Travel Business Forms	£20.41 (€24)	NEWTON 110 EXTRAS Re-Charger & Battery	£82 (€62)
	Expense Plus!	£58.38 (€69)	Leather Case	£47 (€56)
	Day-Timer Meeting & Expense Package	£58.38 (€69)	Rech. Batt. Pack	£19 (€18)
	GoFigure	£35.02 (€42)		

**LOTS MORE AVAILABLE - PHONE US!**

## MACINTOSH SCANNERS

**NEW EPSON GT9000**

NEW HEIGHTS IN COLOUR DESKTOP SCANNERS... Scan in 16.7 million colours, 30 bit technology, up to 2400dpi, optional transparency adaptor available...

**GT 9000** Without Software **£329 (€375)**  
**GTX 9000** OmniPage & Photoshop LE **£919 (€1080)**  
**GTI 9000** With FULL Photoshop **£1095 (€1287)**  
**GTX 8900** upto 1200dpi with Photoshop LE & OmniPage Direct **£672 (€790)**  
**GTI 8900** upto 1200dpi with the FULL VERSION of Photoshop **£814 (€957)**  
**GTX 8900** upto 1600dpi with Photoshop LE & OmniPage Direct **£845 (€993)**  
**GTI 8900** upto 1600dpi with the FULL VERSION of Photoshop **£967 (€1137)**

**MICROTEK & Photoshop LE £599 (€704)**  
**MICROTEK Imp & Photoshop LE £689 (€810)**  
**MICROTEK Imp & FULL P/Shop £839 (€986)**  
**MICROTEK Impx & FULL P/Shop £915 (€1076)**

## FAX MODEMS FOR MACINTOSH

**Supra 144LC V3.2bis External Fax Modem**  
 Transmit/receive faxes and data at up to 14400bps. Cable, modem to modern COMMS software and easy to use "FaxSTF" software included. A simple, easy to use Budget Fax Modem... **£119 (€140)**

**Robotics Sportster External Fax Modem**  
 14400bps BAPT Approved Includes Software **Only... £164 (€193)**

## APPLE QUICKTAKE CAMERA

24 Bit Colour Images  
 320 x240 or 640 x 480  
 Stores up to 32 images  
 Download to MAC up to 1 year later!

MAC VERSION **£536 (€630)**  
 PC VERSION **£559 (€657)**

Auto Exp. 1/30 to 1/175sec  
 Apertures: f2.8 - f16  
 Focus 4ft to infinity  
 Auto Flash  
 Standard Tripod Socket

## MACINTOSH CD ROM DRIVES/KITS

**APPLE POWER CD PORTABLE** - Link to Mac via SCSI Port, Link to TV via SCART/CVBS to play Photo CD, Plays stereo audio CD through Hi-Fi System. Inc. SCSI cable & terminator **£125 (€147)**  
 Optional On-site warranty available

**NEW APPLE CD 300E ROM DRIVE**  
 Dual Speed, Photo CD, stereo audio and CD ROM on your MACINTOSH. WITH A FREE SCSI cable and a FREE TERMINATOR **£195 (€229)**  
 Optional On-site warranty available

**APPLE MULTIMEDIA ADD ON**  
 For existing Mac owners this great kit adds Multi-media in one complete package! INC: AppleDesign Powered Speakers, High Speed AppleCD 300 ROM Drive, QuickTime, SCSI Cables/Terminator & Software.

MAC: **£295 (€347)**  
 Optional On-site warranty  
 PC: **£335 (€394)**  
 Optional On-site warranty

## MACINTOSH HARD DISK DRIVES

170Mb CAPACITY - External	£236 (€278)	170Mb CAPACITY - Internal	£149 (€175)
270Mb CAPACITY - External	£265 (€312)	270Mb CAPACITY - Internal	£175 (€206)
340Mb CAPACITY - External	£292 (€344)	340Mb CAPACITY - Internal	£199 (€234)
840Mb CAPACITY - External	£395 (€465)	840Mb CAPACITY - Internal	£299 (€352)
1000Mb CAPACITY - External	£675 (€794)	1000Mb CAPACITY - Internal	£589 (€693)

## GENUINE UK SOFTWARE-Great Prices!

Genuine UK Stock Software, NO Grey Imports! Call for Great Pricing on any title you need!

**NEW...RAM DOUBLER 1.5 FOR POWER PC's... £59.53 (€70)**

FULL RANGE OF GREAT SOFTLINE PRODUCTS ALWAYS AVAILABLE. FULL DETAILS IN SOFTLINE'S MAIN ADVERT - THIS MAGAZINE!





**Thousands of Mac users will be making their annual pilgrimage to the UK Mac mecca at Olympia next month. MACFORMAT takes a sneak preview to bring you the lowdown.**

**A**t the Apple Expo '94 this October, you will be able to see a plethora of tasty goodies for your Mac that are going to be gracing the shelves over the next few months. Apple Expo '94 runs from Wednesday 12 October to Saturday 15 October at the Grand Hall in Olympia, London. Over 250 companies will be vying for your attention to show you their latest hardware and software for Mac and PowerMac. And there's more...

As well as a pack of dealers offering goods at discounted prices, there'll be plenty of big names and events. Try these as a taster:

- Apple will be talking about its new(ish) kid on the block, the PowerMac, and this'll be your chance to see some of the other things in the pipeline, such as Apple's progress with System 7.5 and the 630 computers.

- The Mac Applications area is where you'll find experts waiting to guide you round new and familiar programs – new users are as welcome as old hands.

- Microsoft will also be on hand to show off Office (see page 15) and all its components:

Word 6, Excel 5 and PowerPoint 4.

- Seminars will provide a forum for news and views on any number of areas, such as design, education and multimedia, while workshops will give you the chance to probe the depths of your favourite Mac program.

- Adobe will be showing updates of programs like *Premiere*.

- The Pre-Press Forum is set to delve behind the mystique of creating a magazine or devising an advertising campaign, and just exactly how great a part the Mac plays in this process.

- Future Publishing is going to be about, too. Who? MACFORMAT, *CD-ROM Today* and Future baby *.net – the Internet magazine* will be there, and there're some exciting plans afoot. Details aren't finished yet – more news next month.

The hall will be open between 10am and 6pm each day except Saturday, when everyone packs up and leaves at 4.30pm. Last entries are half-an-hour before closing time, but we can't imagine why anyone would want to leave it that late...

Following criticism from MACFORMAT among

others, the organisers have altered their policy and under-16s will be allowed into Apple Expo this year, though only on Saturday 15 October, and then only if accompanied by an adult. This change reflects a growing recognition that the Mac is not just a 'business' machine. (It's what we've been saying all along!)

So how much is all this going to cost you? Absolutely nothing! Tickets are free if you cram your digit in the dial and call the Ticket Hotline on 081 984 7711. See you there. *Richard Hill*

## SEMINARS AT APPLE EXPO

Sign up now for a series of seminars to be held every day during the event. Selected companies, as well as the British Macintosh User Group, will be taking you behind the scenes of their new products for an insight into less well-known areas of computing. Tickets for each seminar cost £5.88; and if you buy two it'll cost you £9.40, while places for three will set you back £12.93. Again, details of all seminars will come with your ticket, but some of the things you can expect to find out about include:

- Page Design with *Adobe illustrator*
- A Simple Guide To Networking
- Great Graphics Made Easy
- Protecting Your Data.

## MACUNIVERSITY WORKSHOPS

The MacUniversity Workshops are a new concept to Apple Expo '94. Each day there'll be a series of training sessions given by the experts of the MacUniversity training organisation, during which you will have a Mac all to yourself. Places, to be booked by Wednesday 28 September, will be restricted to 30 for each session, and cost £29.38. You'll get full details of the subjects covered in the Workshops with your ticket, but we've got the gen on some of the bases they'll be covering. Try these for size:

- An introduction to clients and servers – a clear explanation of what the hell those business magazines are always rabbitting on about.

- *QuarkXPress* tips – how to use style sheets and master pages to speed up your DTP work.

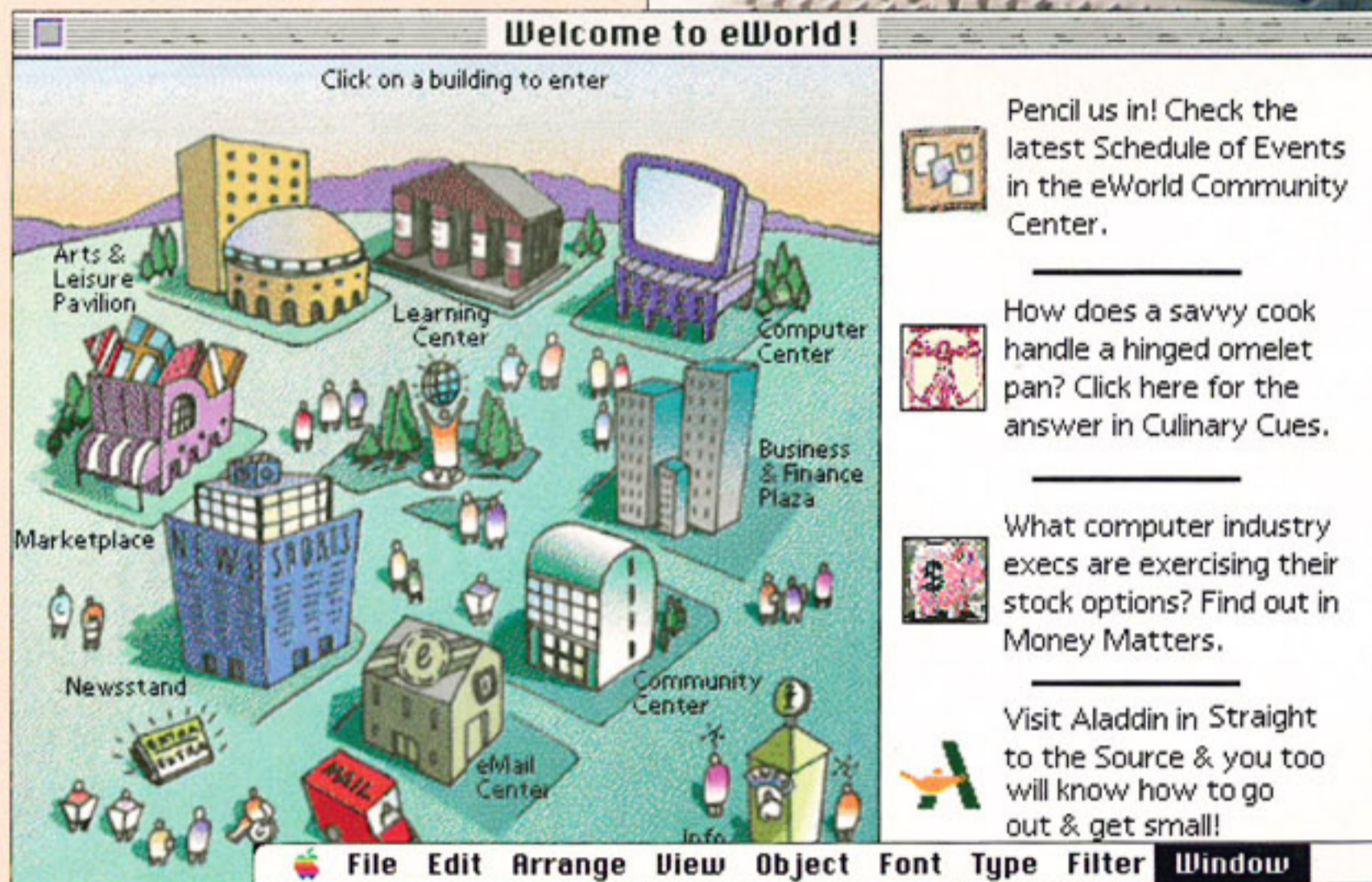
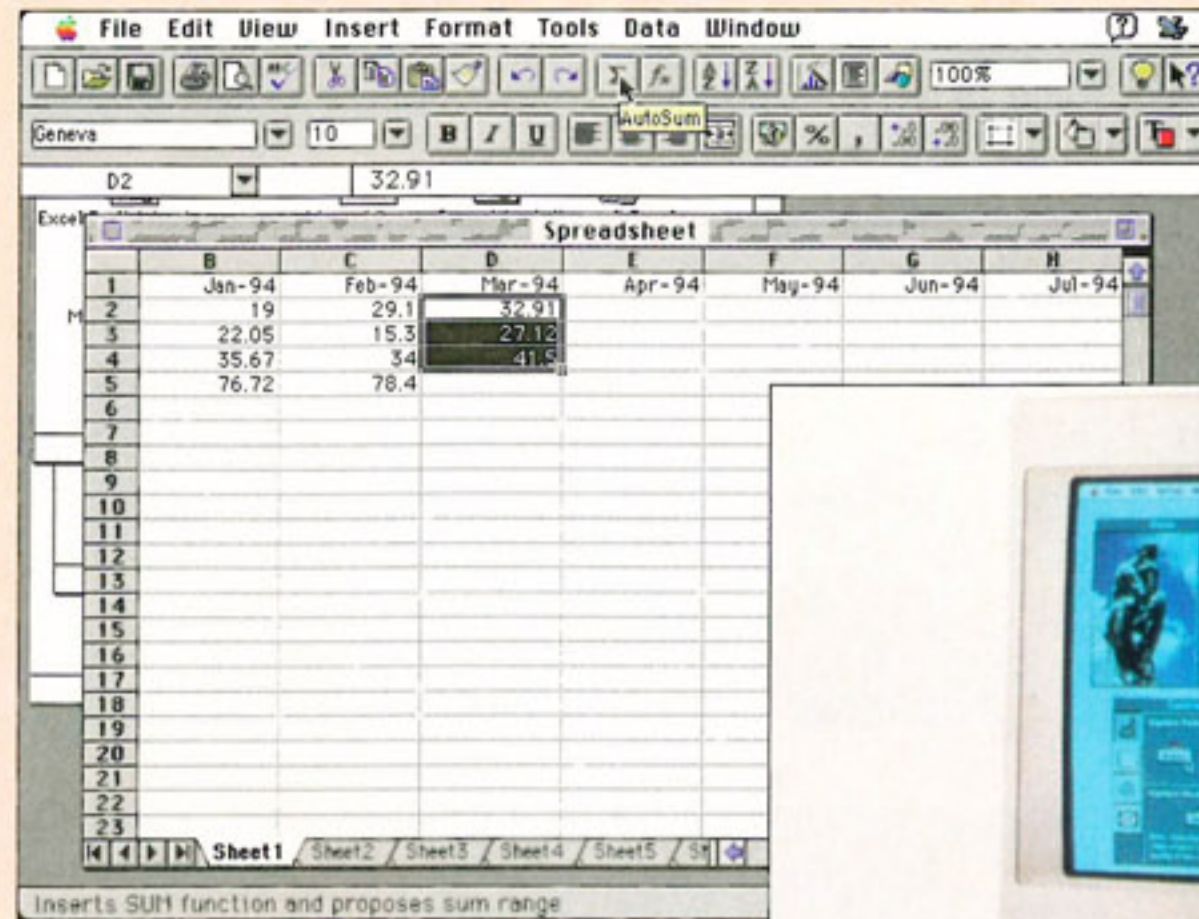
- A basic introduction to typography – creating beautiful looking documents will be a doddle if you go to this.

- Retouching in *Photoshop* – how to change a photograph subtly or extravagantly to suit your needs.

- *ClarisWorks* – run your small business with more nous and flair with the help of the leading integrated package.

- *A10 Combat Zone* – fly the new networked flight simulator from the maker of *Hellcats*. They'll be squeezing more than 30 of you into this one, so be prepared to queue hard for your chance to create some frenzied rocket-launcher mayhem.

You must have a ticket to book a place, so to avoid disappointment call the Ticket Hotline now on 081 984 7711.



Come along to Apple Expo and you can see Microsoft's new Office suite, including Excel v5.0, discover all about eWorld and learn how to retouch your images in Photoshop. Plus you can pick up loads of hardware and software bargains.





**T**his is the age of materialism, and no mistake. Our mailbags are groaning with letters and postcards begging for MACFORMAT T-shirts. But unfortunately, just asking won't get you one – you only win one if your letter is published. So never mind whether you're feeling lucky – just ask yourself whether you feel witty, lucid and thought-provoking. Well, do you, punk?

### Dig it, dudes

OK, Dudes, this is your Uncle Jazzbo here. Blow a few bars on your C melody saxes, your *Popup-Folder* demo time has expired.

If this mean old crow of a program's dead faint is, like, too much, don't flip or be a tab payer. Comatose its invisible type 'Choose Prefs' file, before it cuts from the scene and fades out of the back exit. Like I said, man, if you're getting the works from the screen, exterminate this sharp cookie's weird reappearing handle forthwith, or it will get stoned at the



CorelDraw on the PC. Needless to say, we can hardly wait for the Mac version, can we?

bitter end, even yet.

'Wow! Solid!' said MACFORMAT, the rib joint that's with it all the way. 'This goofy's getting groovier by the minute! How do we give this the nod?'

Don't give me that jazz, baby – you know the routine.

**Uncle Jazzbo  
Blackpool**

*I'm hip, Jazzman. The glad-rags are taxiing for takeoff. (Translation: Oh, indubitably. We'll dispatch an exclusive MACFORMAT T-shirt shortly.)*

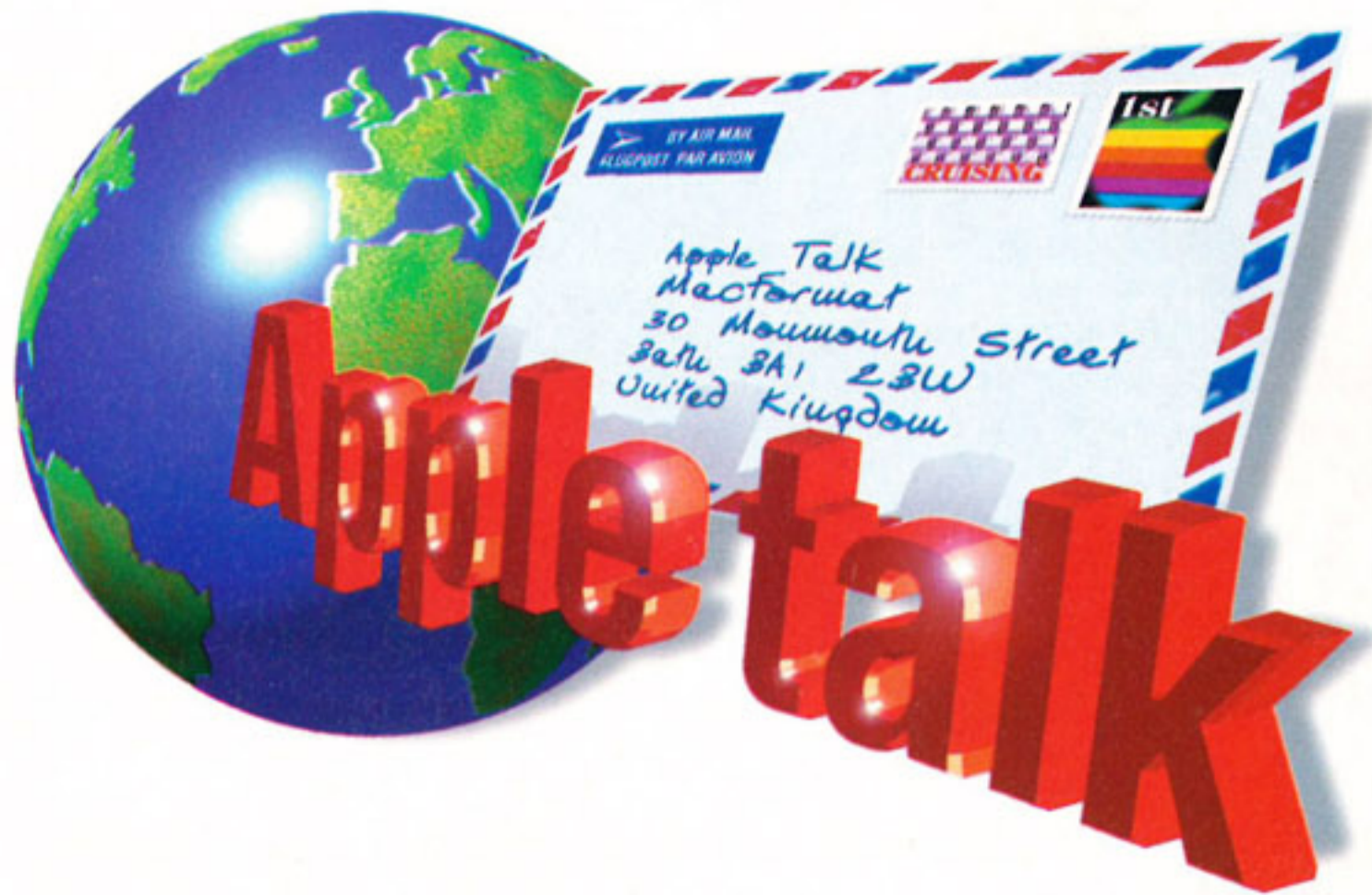
### What happened to...

One of the reasons why I bought a Centris 660AV was the promise that the 'GeoPort' would save me having to buy an expensive modem in order to be able to send faxes. Whatever happened to this? I still can't buy a cable to connect it to my phone socket.

At the end of last year, various computer magazines were predicting the appearance of *CorelDraw for Macintosh* sometime around March. I even saw a demo version on a CD-ROM. Recently there has been a deafening silence. How come?

**Michael Milan  
Saint-Louis-la-Chaussée,  
France**

*Corel has just announced that it is bringing out CorelDraw for the Power Macintosh (see the News pages in last month's MACFORMAT) – but a plain vanilla Mac version has never appeared. Anyone else got any 'vapour-*



**All right then: yet again, every letter published wins a MACFORMAT T-shirt! Write to 'Apple Talk', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.**

*ware' titles we can mention and embarrass the guilty parties?*

### Format wars?

I'm a bit of a *Star Wars* maniac and I have seen *X-Wing* for the PC. I would like to know if it will come out on the Mac.

**Richard Cochrane  
Ipswich, Suffolk**

*It's not planned at present, but the good news is that there will be a Mac version of Rebel Assault, and soon. Watch for*



*Rebel Assault is due soon on the Mac – watch for a demo on the MACFORMAT cover disc!*

*a thrilling demo on the MACFORMAT cover disc any month now!*

### Used Skoda for sale

I recently bought a new LC475 with a Performa Plus monitor included in the package. Barely a month has passed, but I'm already having to buy a new decent screen (that is, a 14-inch colour display) and get rid of the old one. I phoned up my nearest Apple dealer to try and trade in my Performa Plus (only a few weeks on the clock). Guess what? They didn't want it – in fact, they're trying to off-load theirs!

They admitted that the monitor was useless, and they actually sell one that's even worse – the dealer said you have to wear a pair of sunglasses to use it.

It seems stupid that Apple cheapens its modular Macs by supplying screens of this standard. I don't care if this brings down the overall 'package' prices – no-one wants to be stuck in front of a blurred, warped screen like the Performa Plus. If it was a car it would be a brown Skoda Estelle, but with higher depreciation.

To all MACFORMAT readers then,

## WEIRD AND WONDERFUL

*Last issue's cover feature surveyed some of the brilliant, bizarre and just plain barmy Mac software you can buy. (If you missed it, you missed a virtual flower garden, Tree Pro, a lonely hearts CD-ROM, Mac-A-Mug Pro and much much more. Turn to page 94 and order a back issue now!) But we have only just scratched the surface. What is the wildest, wackiest or wonderfulest program you've ever come across? Write in to MACFORMAT and let us all in on it! To kick off with, here's Ludolph Troost of Lisse in the Netherlands...*

As I do a lot of business with Japan, I have been looking for a way to print Japanese texts. After searching for almost a year (which once again goes to show that most Macintosh retailers haven't the faintest idea of what's available on the market), I recently found the *Macintosh*

*Japanese Language Kit.*

This kit adds several new Control Panels, application programs and menus to your Macintosh, enabling you among other things to enter Japanese characters from a normal QWERTY keyboard, run Japanese application programs localised for use in Japanese (which in general require Japanese system software), and much more besides.

Also included in the kit are a bitmapped font (Osaka), two TrueType fonts and two PostScript fonts, a dictionary to convert Hiragana input into Kanji, and many more features. Of course, you do need some knowledge of Japanese to use it to its full potential, but if you do, you'll find it saves you a lot of work, time and money. The price too was very fair (about £180, though I guess that in Great

Britain it will be even cheaper than that, since computer programs and books tend to be extremely expensive in Holland).

The *Macintosh Japanese Language Kit* requires at least 4Mb of RAM, System 7.1 or higher, a hard disk with at least 20Mb free (less if you don't install the TrueType fonts) and a floppy drive capable of reading 1.4Mb disks. The kit is also available on CD-ROM, and you should be able to get it through any Mac dealer (even if they're not aware of it). Its reference number in Holland is M1648Z/A.

*Do you know of anything more batty or more brilliant? Take a screenshot of it if possible (just press [command] [shift] 3 to save a PICT image of your screen) and send that together with full details of the program to 'Weird and Wonderful' at the address above.*

a warning: avoid cheap screens like the plague. I wish I had.

**Michael Veal**  
Fyfield, Essex

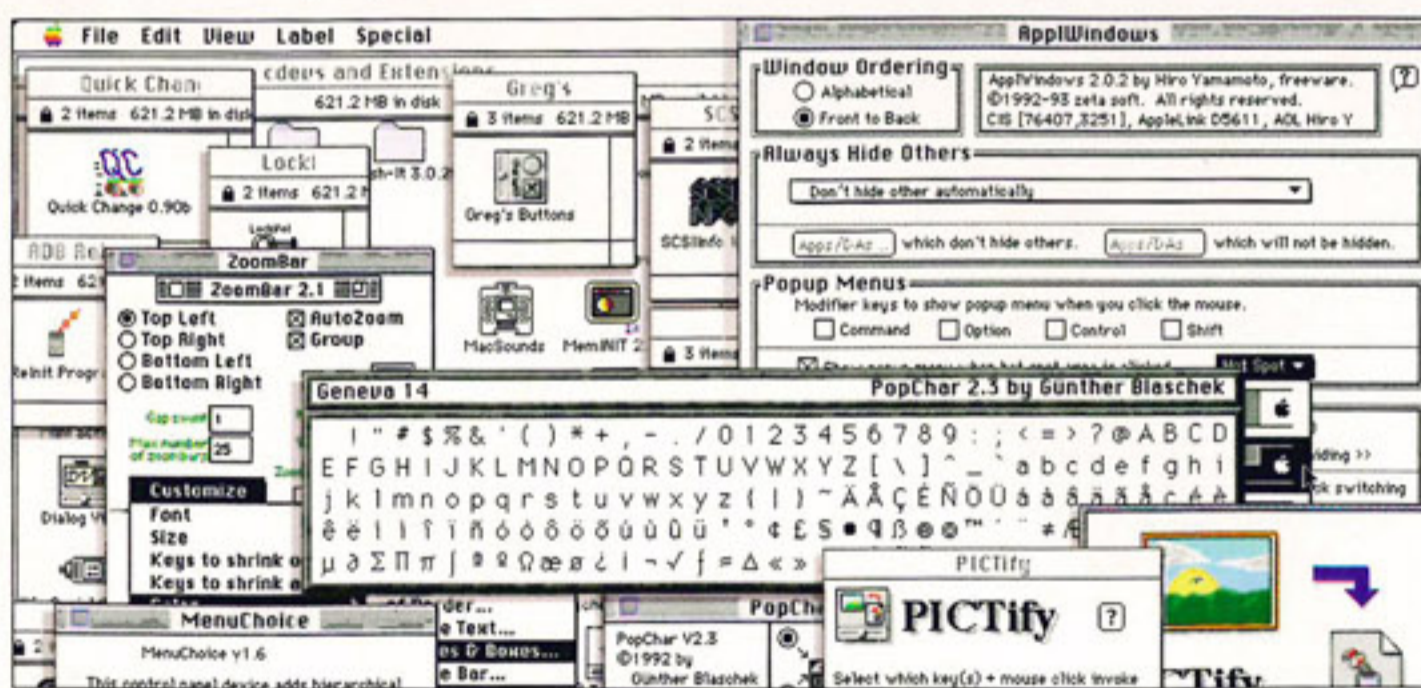
We suggest some better monitor choices in this month's cover feature, starting on page 35. And you can win one this issue too – see page 122.

## Long live shareware

Paul Mason in *MACFORMAT* 15 criticised shareware such as the *Biplane* and *Mariner* spreadsheets, and *FlashWrite* and *UpWord* word processors. I have no shortage of good spreadsheets or word processors, or memory. However, I don't know where I'd be without such superb stuff as *Graphic Converter*, *Disinfectant* and *Maelstrom*. Then there is the most important side of shareware, the Control Panels, Extensions and utilities – *MenuChoice*, *ApplWindows*, *PopChar*, *SuperClock*, *ZoomBar*, *SpeedyFinder 7*, *PICTify*, *Click there it is!*, *Digital Camera* and *Find Stuff*, to name a few. This sort of cheap System enhancement cannot be found in commercial software – when people try, all that results is stilted, expensive stuff like *PopupFolder*. And what about all the people with limited RAM? And all the excellent and cheap fonts? I think shareware is the best part of the whole computer software civilisation.

**Laurence Richt**  
Hadlow, Kent

And the *DIY IQ* test – don't forget that. And the *anti-RSI* program. And Sili-



The wonderful world of shareware – a cornucopia of Control Panels, Extensions and utilities that help you get your Mac working the way you like. And isn't that what it's really all about?

## GO AHEAD, MAKE OUR DAY

We get hundreds of letters and competition entries every week here at *MACFORMAT*. Or possibly thousands every minute... we get so many that our brains go sort of fuzzy, so it's hard to be sure. But there's nothing wrong with our eyes, dear me no, and we love nothing better than a postcard that stands out from the crowd or makes us smile. We love them so much, in fact, that we award T-shirts for them, just like that. So whenever you write to us or enter a competition, spare a thought for how you could make our days more interesting and stand an extra chance of winning a prize!

## CRUISING THE KEYS

Over the last few issues we've featured general System level tips and tricks. Here's something a little different from Tim Askew of Orwell in Cambs.

■ In *QuicKeys 2*, open the *QuicKeys* window. Click on the logo to bring up the credits. Leave for roughly 30 seconds and watch the 'Duracell bunny' walk across the screen.

■ If you use *Lotus 1-2-3*, set the date in your Mac's General Control Panel to the date of a full moon (try 5/17/92), then launch *1-2-3* and select 'About 1-2-3' from the **Apple** menu. Press **[command]** and click on the registration section on the right. Watch for the developers and a cutting last line about *Excel*.

■ If you have a Mac IIci, set the date to 9/20/89. Then set the monitor to 8-bit. Restart with **[command] [option] C** and **I** held down. The picture is the ci development team!

■ In *Norton Utilities 1.1* and *2.0*, choose 'About Norton Utilities' from the **Apple** menu. Then hold down **[command]** and click on the icon near the version number. The cursor turns into a picture of an eraser. Fill the window with the zeros that the eraser leaves. Then a tune plays and a picture of the developers is displayed.

■ In *Norton Speed Disk*, hold down **[command]** and click on the icon near the version number. Watch 'Speed Disk' rearrange itself.

■ If you have a Mac Plus, press the 'programmer's switch' (the little button marked with a circle, not the one with a triangle – that's the power button). Then type in G 40E 118 (the Ø is a zero, not a letter O). The top left-hand side of the screen reads 'Stolen from Apple Computer'.

■ On a Mac SE, follow the same procedure but use the code G

41D89A and you'll see a slide show of the development team.

■ An Easter egg for *Excel 3.0*: go to cell IV163 84 (last cell on the spreadsheet), then scroll down and right so that only the last cell is shown on the top left-hand side of the screen. Then set the cell's height and width to zero, and click on the cell used to highlight the whole spreadsheet, and watch the animation.

■ Also in *Excel 3.0*, set the style for any cell to 'excel', by selecting **Format Styles** and typing 'excel'. Then choose 'About Excel' from the **Apple** menu and click on the big *Excel* icon. You get another animation.

■ If you're running System 6, press **[shift] 3 D** as you start *Excel* for some System 7 effects.

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

con Volleyball. And all the other indispensable programs reviewed this issue, starting on page 99, and yours to try for yourself if you got the CD-ROM edition of this issue. End of plug...

## Sad man

I am a sad Atari 1040STE user with 1Mb of memory and no hard drive.

[Writing to the wrong magazine, surely? – Ed] I run E-Magic's *Notator* with the Log-3 MIDI interface, giving me a total of 64 MIDI channels, enabling me to work with various keyboards, drum machines, effects, and so on.

Why then, on a computer costing a substantial amount more than my humble Atari, do you have to pay several hundred pounds for a MIDI interface that does the same job as my Log-3 interface that came free with the software?

I realise that the Mac is a far superior computer (*That's more like it!* – Ed) and comes into its own when running hard disk recording software and such like (which is what I hope to do when I finally invest in a PowerMac). But I still see no reason why a typical Mac cannot cope with 64 or more separate MIDI channels with a simple piece of hardware.

**V Sadman**  
(a very broke musician)  
Solihull, West Midlands

The *ST* became a popular music computer largely because of its built-in MIDI ports, but Macs never had any built-in because when Apple Computer Inc was starting up it had to make a deal with the Beatles' Apple Corps for the right to use the name 'Apple', and part of the deal was that the computer company would not compete with the

music company. Still, that doesn't explain why the Mac add-ons should be more expensive. Not to mention Mac software. Any theories?

Alex Summersby

Got something to say? Write to 'Apple Talk' at the address at the top of page 29.

## ELECTRONIC SOAPBOX

Unfortunately, space on these pages is limited, so we can only print a selection of the letters we receive. If you have something to say at greater length, we may be able to fit it into our new 'Rave Page', starting next issue – see page 116. However, there's one part of *MACFORMAT* where there's plenty of room every month: our covermounted CD-ROM. If you've got something to say at length, send it in to us on disk as a *TeachText* document (so everyone can read it) and we'll put it on the CD (subject to legal considerations – no defamation or obscenity, please!). Mark your disk 'MACFORMAT Readers' Corner', be sure to add your name and address, and please note we cannot return your disk. Our address is at the top of page 29.

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# What's New?

**This month, Andy Storer uncovers the cyberpunk dealings of a Manchester car boot sale, and why you could soon be using the Kremlin's hotline...**

**T**he other day I bought a 16Mb memory SIMM for £150 from a guy who was running an LCIII off a 12 volt battery at a car boot sale in Manchester. I thought I'd seen just about everything, but apparently not. Besides the LC, he'd also hooked-up a laser printer, while his wife, who was working alongside him, knocked out astrology readings. My opening wisecrack of, 'Why don't you just get a PowerBook and StyleWriter?' was met with the deservedly pointed, 'And what am I going to do for the rest of the week? Go to car boot sales?'

Of course, staggering around row after row of formica tables groaning with assorted household rubbish is, in many people's minds, the greatest thing that's happened to British culture since the extension of pub licensing hours or the introduction of sliced bread. And while I've got heartily sick of trawling through kilo upon kilo of used Tupperware, bric-a-brac and Ronco records, there's no doubt car boot sales do spring up a few bargains. Like the odd Quadra, for instance. You know the sort I mean – the ones that are so hot they should be encased in asbestos padding and submerged in liquid

nitrogen coolant vats.

Yep, I've heard all this stuff about dodgy goods at these sales – but what are you supposed to do when you come across something you want so badly? It's not as if £150 is as ridiculously low as it would've been had the 16Mb SIMM been stolen; then £50 would



*There's no doubt car boot sales do spring up a few bargains. Like the odd Quadra, for instance...*

probably have been nearer the mark, and you'd know for a fact that what you were being offered was hot.

Actually, the guy wanted £200 for it, but – as with any second-hand dealing – 50% is the going rate, so £150 was actually a pretty fierce price. My rule of thumb is that anything second-hand is only ever worth half its original price, even if it is in pristine condition. And

that's particularly true of computers. SIMMs are difficult though, because there's no handy way of telling how old they are, let alone how much use they've had. But since my Sunday trader did actually look me in the eye, was kind enough to show me the chip up and running in the LC, and because I noted his car registration number before nipping down to the cashpoint, I didn't feel anything other than pretty chuffed when I eventually got my newly acquired 16 Megabytes home. Particularly considering I'll be able to sell the 4Mb chip that's currently occupying my memory expansion slot for around £90, if I'm lucky. Was it hot? I think not.

But it seems to me that buying memory in a field next to a pub on a Sunday morning is as good a guide to the state of our techno-culture as any professional statistics indicating the number of PCs per UK household. And in five years' time it'll probably be the Apple set-top boxes which brought us the first interactive TVs that'll be gracing the Sunday trestle tables. Until then, we can only guess what all this superhighway malarkey will deliver. But if any of you feel like a glimpse in to the future, why don't you call your local cable TV company?

## Cable comms

Up and down the country, cable companies are digging up pavements to install new land-lines. Once complete, these new lines, with their increased bandwidths, will be capable of handling a whole range of hi-tech teleservices. Among them will be lines reserved exclusively for data communications, capable of the kind of throughputs that make the fast, local Ethernet networks look like StyleWriter wait states.

If you're involved in educational or community work and can see the possibilities of such a service, talk to an engineer and see if, when and how you can get hooked-up. If you get no joy there, try BT and your local electricity board, because they're also gearing up for similar initiatives, which is only sensible considering they both own miles and miles of subterranean real estate.

Whether the digital traffic of these future superhighways will actually travel beneath our feet or above our heads is open to question though. While cable companies are looking ahead in building foundations below, satellite companies are looking to deliver the same facilities at more cost-effective prices.

Apparently – and this is not the sort of sci-fi, Trek-head fact to which I'm usually party – in no more than the next couple of years at the outside, there will be networks of low orbiting satellites offering radio and infrared-based data



Staggering round table upon table loaded with household rubbish at a car boot fair, you may make a few discoveries... Like your shoes give you blisters... or that not all bargain bits of hardware or software are necessarily 'hot'...

communications to on-line consumers anywhere on the entire planet. No really.

They're already in position – it's just that up until the end of the Cold War, they'd been assigned to military use. Now, however, Russia and her ex-Warsaw Pact pals are selling bandwidth for dollars. And the West, being its usual paranoid self, will simply have to compete, with the result that the modern personal communications industry will go stratospheric and we will all end up with Star Trek tricorders. Over and out.

## Welcome to eWorld

But before I start sounding as if I go around telling people that the CIA is bugging my bathroom, I'd better bring it all back down to earth with eWorld. This is the catchy little name Apple has given to what amounts to a graphical replacement for AppleLink, its decidedly

ancient on-line service. In true Apple style, though, eWorld is, of course, a lot more than that. It's an 'on-line town square' bringing 'global electronic mail' and 'on-line publications and interactive conferences' to 'people who want to keep in touch, stay informed and be entertained.' And, as always, I figure they're sufficiently smart for it all to succeed admirably... Well, until I have benefit of hindsight at any rate. It's just that eWorld sounds like a simple idea that'll be pulled off with the usual Apple nonchalance and panache – namely, a radical and complete overhaul of the text-based hassles of the Internet.

To cruise the Internet you really shouldn't have to know how to spell Unix, let alone tap in its commands. Step in Apple with natty point-and-click graphics and all of a sudden it's 'Hey! Wasn't that the 20th century we just left?' And the complete nightmare that is the current world of comms for all but a few ex-

pert surfers will suddenly become so easy to use that we will all end up putting childlocks on our modems!

Seriously though, buying a modem for your Mac and getting hooked-up is a really smart move these days. I personally guarantee that with (a) a cheap 9,600 or 14,400bps fax modem, (b) a cautious disregard for the cost of phone calls at local rates and (c) an almost insanely frenzied mission to download every piece of Mac shareware known to mankind, it'll be one of the best moves you make this year. The Internet is growing at exponential rates and – like memory chips at car boot sales – it's becoming more and more of an everyday institution. So much so, in fact, that I already know people who have ex-directory e-Mail addresses. Just make sure you kill two birds with one stone, though, by buying a fax modem – after all, a picture's worth a thousand words. Be seeing you.

Andy Storer

## QUICKTIME TOOLS TO SAVE YOU DOSH

Well, we're now well into the latter half of the year, and I for one am still waiting with bated breath for *QuickTime 2* to appear.

First announced back in April this year, the new version supposedly offers full-screen playback and both MPEG and MIDI support. Data rates have been ramped up by 300% and compression improved to the

point where Apple reckons you'll be able to fit a 300Mb audio file on to an 800K floppy disk! I'll believe that when I see it...

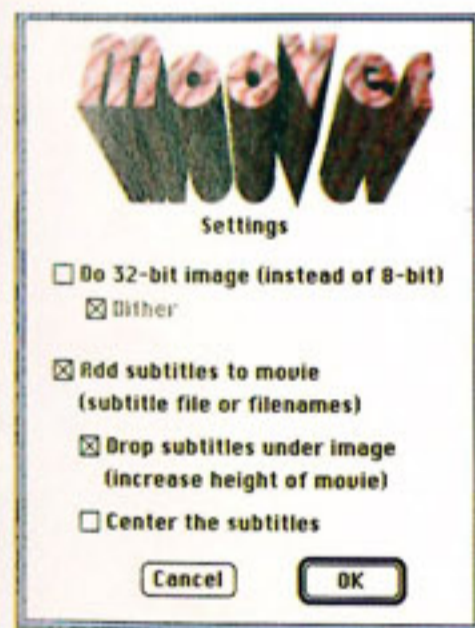
Meanwhile, here's a couple of choice *QuickTime* utilities you should track down in order to take advantage of what is already a brilliant bit of System architecture.

### MOOVER

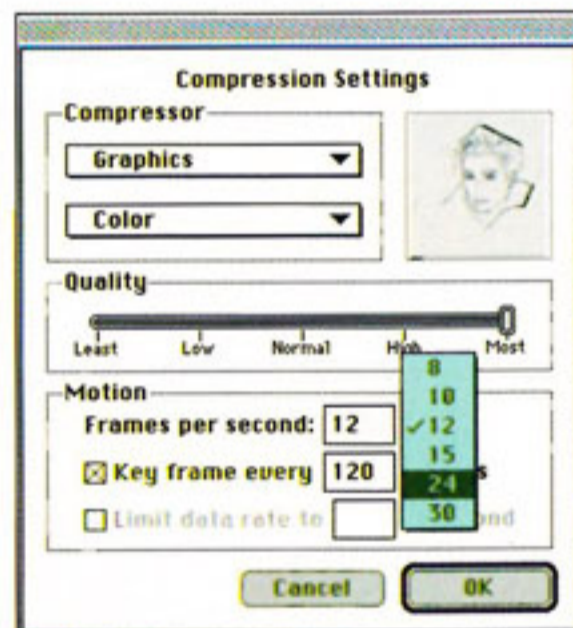
This shareware utility makes the job of creating your own movies a cinch. OK, so we're not talking about live video as such; what *Moover* actually does is take PICT images and convert them to a *QuickTime* clip just by dragging-and-dropping. Here's how...



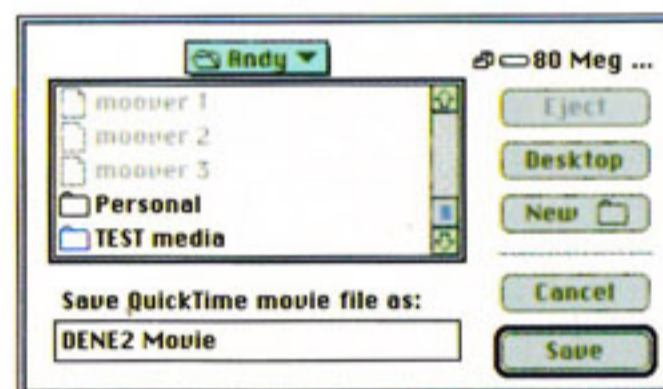
1 Lasso a bunch of PICT files of any size and resolution, and drop them on to the *Moover* icon.



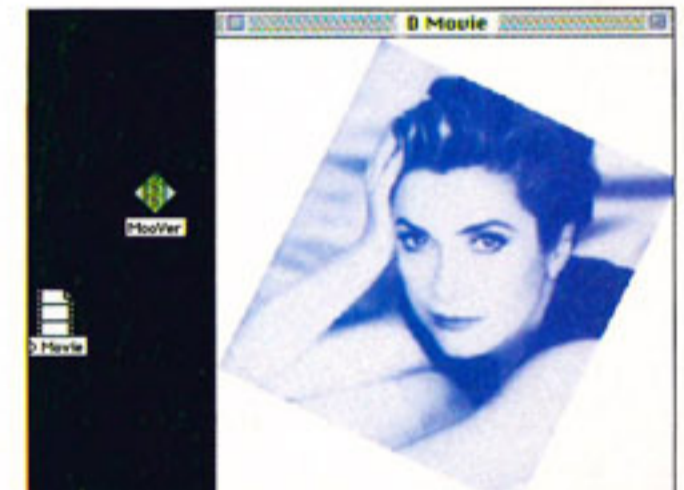
2 Choose the images' final resolution, and whether to use the subtitling feature.



3 Decide on the playback speed of the movie you're about to create.



4 Save the movie out – with a name you'll remember when you look for it...



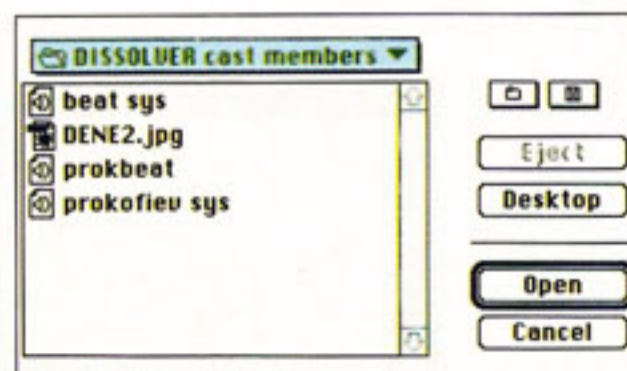
5 Sit back and enjoy! Now you have Ms Deneuve all to yourself!

## SOUNDTOMOVIE

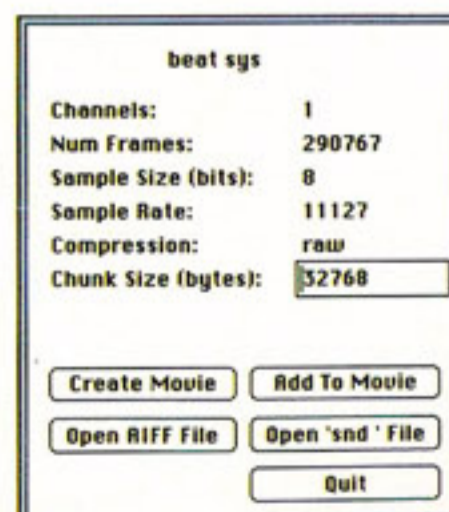
Right, so you have the pictures, but what about the sound? Simple! All you need is *SoundToMovie*. This is a natty little freeware utility that simply creates *QuickTime* movies from sound samples. In this case, we're going to add a little music to our Ms Deneuve megamovie.



1 To start off with, just open a .snd file



2 You get a standard selection window. Select the sample you're after.



3 Click on Add to Movie... And that's all!

Now it gets interesting. The five images totalled 784K in size. Yet the movie itself only occupies 160K of storage. Surely there's something we can learn from that? Yep – forget about expensive image cataloguing software, just dump all your PICT files on to *Moover*, create a movie and junk them. When you want to use them again, simply play the movie, pause it at the image you want and use your Mac's built-in screen capture facility to grab it. Neat.

Moover and *SoundToMovie* are available from shareware libraries and the usual on-line services.

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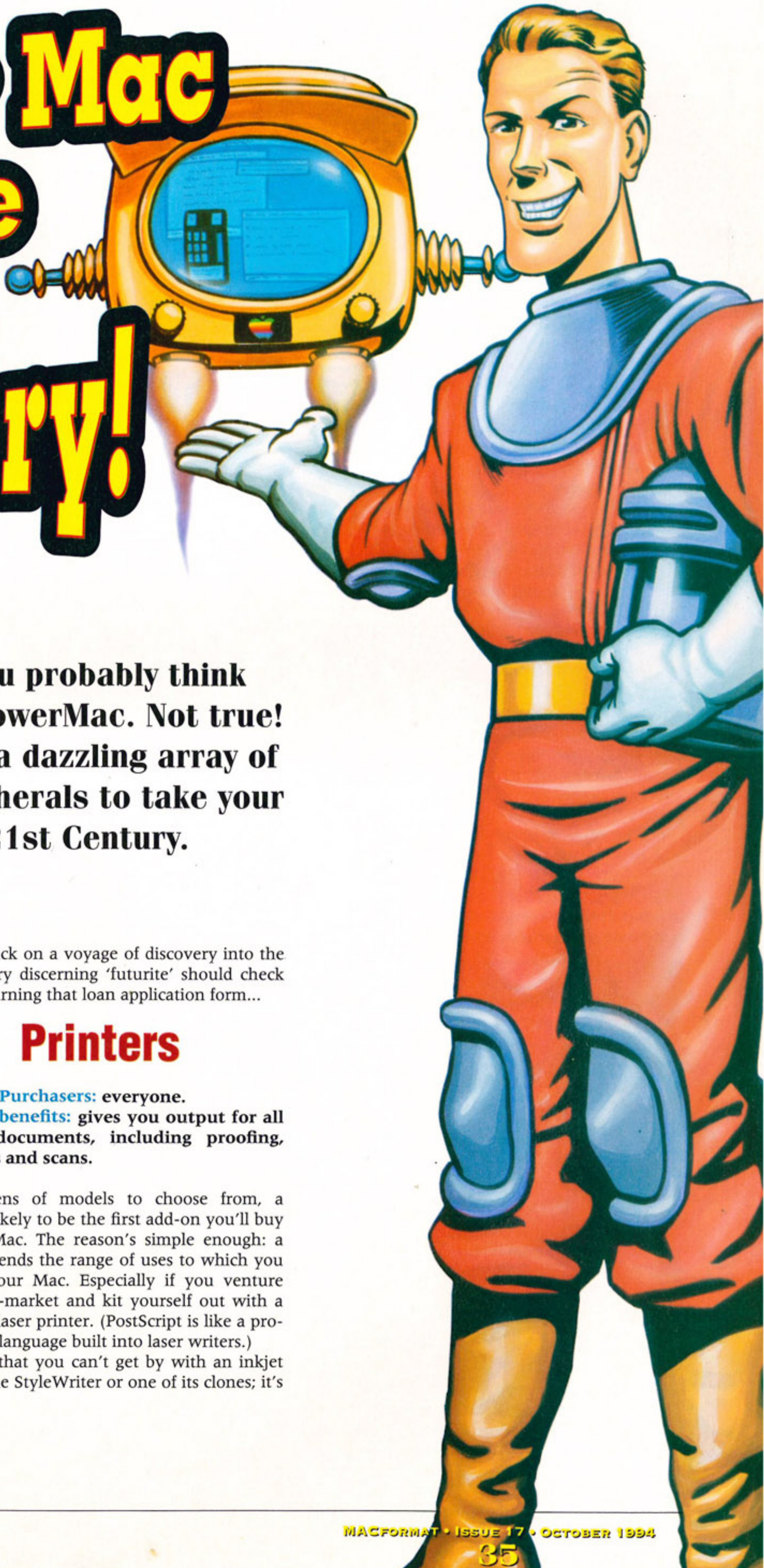


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# Take your Mac into the 21st Century!



**As a switched-on Mac owner you probably think you now need an (expensive) PowerMac. Not true! Andy Storer leads you through a dazzling array of the ultimate add-ons and peripherals to take your current machine well into the 21st Century.**

**S**ooner or later, enough just isn't enough; the Ferrari factor will begin to get to you. You want to get from A to B (for B read 'the future'), but you'd like to do it a whole lot faster and with oodles of style, something you're convinced your current Mac just can't do. What you want – no, just after – is a PowerMac, or one of its ilk.

But the sort of power enhancement you want doesn't have to be a dream. You'd be wise to consider Mac specific add-ons, ranging from a £50 cordless mouse to a £20,000 video post-production system, each one bringing added capabilities that will enable your current Mac to serve you well into the next century.

To help you on your way you should at least know what the options are and how you and your Mac can benefit from them. It's only then that you can begin to persuade the bank manager that you just can't afford to be without them. After all, add-ons could be much more financially realistic than a new PowerMac sys-

tem. Sit back on a voyage of discovery into the extras every discerning 'futarite' should check before returning that loan application form...

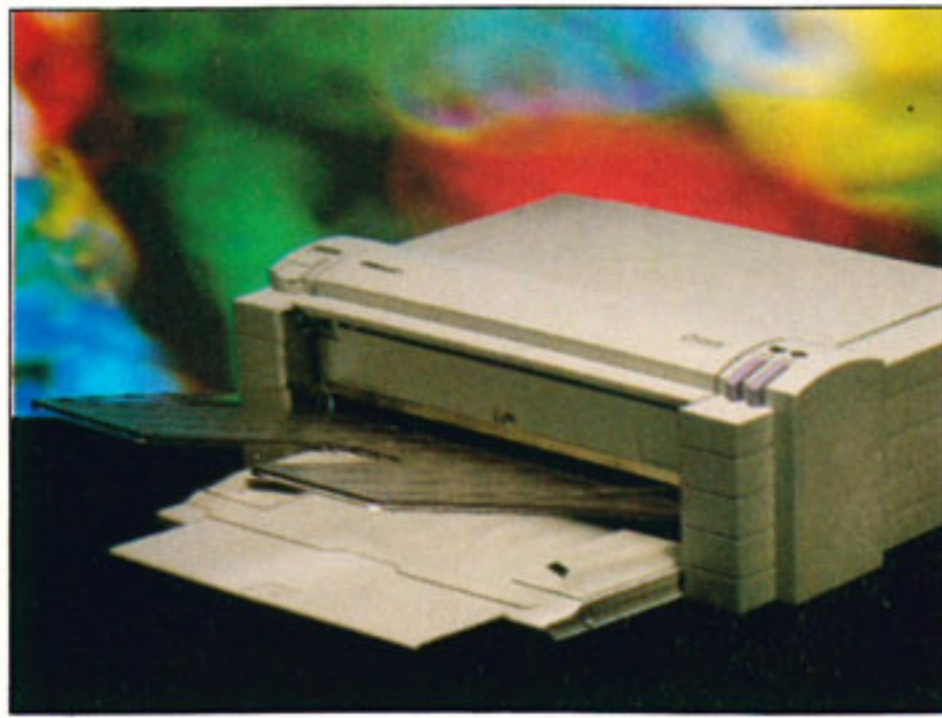
## Printers

**Potential Purchasers:** everyone.

**Uses and benefits:** gives you output for all printed documents, including proofing, mock-ups and scans.

With dozens of models to choose from, a printer is likely to be the first add-on you'll buy for your Mac. The reason's simple enough: a printer extends the range of uses to which you can put your Mac. Especially if you venture slightly up-market and kit yourself out with a PostScript laser printer. (PostScript is like a programming language built into laser writers.)

It's not that you can't get by with an inkjet unit like the StyleWriter or one of its clones; it's



Put some colour into your life with the Fargo Primera thermal printer; its crisp colours are unbeatable in this price range.

just that you can get by a lot faster with a laser printer. And the results are even better if you have PostScript on-board, because its page description language is the bedrock of the Mac's leading packages - *QuarkXPress*, *PageMaker*, *Illustrator* and *FreeHand* - and it enables you to treat graphic elements with great precision.

A PostScript Level 2 laser is the type to track down, though, because this enhancement provides greater support for colour, along with the ability to store elements that are repeated on each page and accept images in a compressed form. This helps to speed throughput by between 10% and 30%, and thereby gives optimum productivity.

A resolution of at least 300 dpi should be the starting point for any purchase, although printers with a resolution of 400 dpi are better. When it comes to output over 600 dpi, however, it's cheaper to go to a bureau, unless you regularly need high-res printouts.

If you want to go beyond monochrome printouts and produce packaging mock-ups, overhead transparencies or proof publications, and print scanned or video-grabbed images, then you'll need to think in terms of a colour printer. With entry-level colour inkjet offerings at around the £500 mark, moving to £3,000 for mid-range thermal wax transfer engines and all

the way up to £10,000 and over for the photo-realistic dye-sublimation printers, the choice really does depend on your budget.

Finally, while most printers connect over AppleTalk networks, it may be worth your while looking for one which has an Ethernet option. Offering a maximum transfer rate of 10 Megabits per second (1 Megabit is approximately equivalent to 0.125 Megabytes) compared to AppleTalk's paltry 0.2 Megabits per second, Ethernet comes built in on the high-end Quadras, but can be fitted as an add-on board to other Macs. And if you do a lot of printing, that increased performance rate is sure to pay dividends.

## PRINTERS - WHY?

### ■ How to convince yourself you need one.

'It's an absolute essential, if only to write to the bank.'

### ■ How to convince your bank manager you need one.

'Everyone has a printer; if I had one, my professional credibility would go stratospheric, and it'd pay for itself in six months - no problem.'

## Scanners

**Potential purchasers:** designers, artists, publishers.

**Uses and benefits:** it translates a picture or text into computer data format; it also enables you to get into DTP, multimedia and digital art with a one-stop purchase.

Once the preserve of bureaus and art departments, colour flatbed scanners are now mainstream Mac accessories, largely because their price has dropped to well below the £1,000

## BEST BUYS - PRINTERS

### ■ Best buy for monochrome

Apple's LaserWriter Pro 630 offers resolution of up to 600 dpi, PostScript Level 2, excellent graphics handling and good quality output at a pretty nifty speed. If you look around you may pick one up for £1,600 or so. For more details call Apple on 0800 127753.

### ■ Best buy for colour

Seiko's Personal ColorPoint PSE is a 300 dpi thermal wax transfer unit that produces excellent results from scanned images and clean colour output with little bleed. It costs £3,000. For more details call Ambitron on 0734 440500.

Fargo's Primera printer is also great for those wanting the sharp colours and resolution offered by a wax thermal printer, and for an extra £350 you can upgrade it to dye sublimation. At just £1,050, the Primera is truly unbeatable in this price range.

### ■ Worth considering

If £1,600 is way above your budget for black and white output, then check out Apple's LaserWriter Select 300; this yields good output of both text and graphics for around £586. For more details call Apple on 0800 127753.

If you require low-cost colour, then look no further than Hewlett Packard's DeskWriter 550C; for £600, this inkjet printer produces very acceptable results. For more details call Hewlett Packard on 0344 369369.

### ■ Other possibilities

The Hewlett Packard LaserJet 4M offers great 600 dpi black and white quality for around £1,900, while Tektronix's Phaser IISD Color Printer offers a PostScript Level 2 dye sublimation unit with image and text enhancement built-in for a cool £8,000. For more details call Hewlett Packard on 0344 369369.

## BEST BUYS -

### ■ Best buy

Epson's GT-6500 is a 24-bit colour scanner with an optical resolution of 300 dpi x 600 dpi (interpolated to a maximum of 1,200 dpi). Its fast single pass preview option enables you to quickly pre-scan images before final processing. It comes with a plug-in for direct scanning from within *Photoshop* - with which it often tends to be bundled.

Offering good, clear, crisp results, the GT-6500 is fairly fast and good value for money at a list price of around £1,100 - but you should shop around for a better deal. For more details call Epson on 0442 227478.

mark. Having said that, though, you can spend up to £50,000 if you're after a professional pre-press drum scanner, but for most purposes a versatile flatbed will do the job at hand. Very similar to photocopiers, flatbeds are best suited to reflective artwork like line art or photographic prints, although you can also buy optional transparency adaptors that enable you to scan 35mm slides.

Arguably the most useful add-on you can buy after a printer, a good colour scanner, which is capable of handling resolutions of 600 dpi and over, opens up a whole new world of



We rate the Scanjet IIcx from Hewlett Packard highly for its accuracy and simplicity of design - a winning combination.

image and line art processing. Such scanners are often supplied with Optical Character Recognition software; this helps to cut down on re-typing times by scanning pages of text, which you can then import into your word processing package. But the main advantage is that they enable you to pull in crisp, full-colour 24-bit images for output as screen presentations, or for brochures and office reports that are printed on 300 dpi colour printers. If you want to go glossy, then you're looking at more expensive solutions.

There's really only one overriding factor to bear in mind when you're choosing a colour scanner: resolution. This is complicated by manufacturers claiming higher resolutions than the machines can, in truth, deliver. The word to watch out for here is 'interpolation'; this is a synthetic means of creating additional pixels from those generated by the hardware, so you could find that a scanner with a 400 dpi horizontal resolution may well be quoted as having an 800 dpi vertical resolution.

In some cases the difference between optical resolution and interpolated resolution may be

## SCANNERS

### ■ Worth considering

The Hewlett Packard Scanjet IICx's accurate and simple design combine to provide fine results. It's also reasonably priced for a 400 x 400 dpi optical resolution (interpolated up to 800 dpi). Available with Accupage OCR software for around £1,100. For more details call Hewlett Packard on 0344 369369.

### ■ Other possibilities

The Mirror 800 Plus, with 600 dpi optical resolution, great colour accuracy and a competitive price of just £1,200, is also worth checking out. For more details contact Mirror on 0376 325500.

four times greater than the scanner's true capability. While interpolation can make images appear smoother, it can never add a higher level of pictorial detail. So go for the best quality optical resolution you can – 600 dpi is a good start, because this will reproduce 35mm slides at an acceptable quality.

Bear in mind that you'll also need a decent image processing package, though, to gain full control over image quality. Oh, and while you're at it, you may as well buy a 24-bit display, so that you can see your results in their full glory!

## SCANNERS – WHY?

### ■ How to convince yourself you need one.

'A scanner will bring me the chance to sample and modify the world to my own ends.'

### ■ How to convince your bank manager you need one.

'With a scanner, I'll be able to diversify and offer a range of DTP services that will attract enough money to cover the outlay within three months – tops. Honest, boss.'

## Larger monitors

**Potential purchasers:** designers and videographers.

**Uses and benefits:** you'll spend less time scrolling around with a large screen because you'll be able to view an entire document at 100%.

The choice of monitors is now the widest it's ever been with more and more manufacturers offering the 16-inch-plus screens. What's more, most Macs now contain built-in video circuitry that can handle 15-inch and larger monitors, so you can attach them directly without the need for additional video cards. But on-board video is slower than separate display circuitry, so the true screen aficionado will look for a monitor system, rather than just a dumb display.

The first bridge to cross here is the one that

## BEST BUYS – LARGER MONITORS

### ■ Best buy

Apple's Multiple Scan 17 Display provides three different resolutions: 640 x 480 pixels for publishing, 832 x 624 pixels for presentation work and 1,024 x 768 for dual page layout views. With an anti-static, anti-reflective screen, the Scan 17 also provides full control over brightness, contrast, colour and positioning, so it's ideal for a variety of purposes. All for £868. While 24-bit colour can be displayed in presentation mode, you'll need 2Mb of VRAM to do it. For more details call MacWarehouse on 0800 181332.

### ■ Worth Considering

Hitachi has brought out a new high-res 17-inch monitor, the 17MVX Value, capable of displaying screens at 800 x 600, 1,024 x 768 or 1,280 x 1,024 pixels. It has a refresh rate of 75Hz, which means a very stable picture, and convenient front-panel controls for adjusting everything from horizontal or vertical size and offset to the colour balance. (Hours of fun to be had moving the image around

divides monochrome and colour. Greyscale monitors must be capable of displaying 256 shades of grey, irrespective of whether they're standard, portrait or two-page displays. Monochrome is fine if you're creating PostScript art or previewing colour work, but the majority of users will demand, prefer or just simply die for a larger colour system.

Factors like improved colour purity, sharper focus, less distortion and less scrolling all combine to make a large colour monitor the only serious choice for the true Mac power user. But the trade-off is, of course, price. Because although today's Macs supply the circuitry to drive 16-inch monitors in 16-bit colour (that's the 32,768 colours referred to in the 'Thousands' option found within your Monitors Control Panel), 24-bit is really where it's at.

Here you're talking something approaching photo-realism; the 16.7 million colours will do justice to any high-end scan or high-res video grab. But if you want the extra 69% of screen space that a 16-inch monitor affords, you'll

the screen... plus there's a handy reset button.) There's a power-saving 'stand-by' mode that automatically powers down the monitor after a definable period of inactivity. All this is a snip at just £805. For more details call Hitachi on 081 848 8787.

### ■ Other possibilities

With the facility to edit on-screen colours and change resolutions without restarting, NEC's Multisync 5FG 17-inch display certainly offers pretty good value for money at £1,086. For more details call NEC on 081 993 8111. For something a bit different: the Radius PrecisionColour Pivot Ergo provides a 24-bit colour, multiscan, A4 dual-orientation display – up one way it's a 'portrait' monitor; a quick tilt and it becomes a 'landscape' monitor for easy viewing of double-page spreads. It costs £1,173. For more details call Computers Unlimited on 081 200 8282.

**WIN**  
A HITACHI 17MVX  
VALUE MONITOR  
– SEE PAGE  
122

## MONITORS – WHY?

### ■ How to convince yourself you need one.

'Size really does matter!'

### ■ How to convince your bank manager you need one.

'More screen real estate will improve my vision and mean I get better-looking jobs done more quickly, thus improving my turnover.'

need another accelerated video card with 2Mb of VRAM (Video RAM) on-board to take care of all the additional screen re-draws. Think in terms of £2,000 for both and you're in the right ball park. But don't think it means you have to junk your existing monitor. You can easily run two monitors off the same Macintosh, and slide your mouse between them – so why not use the standard monitor for your menus, toolboxes and Finder and save the monster screen for the heavy duty colour?

## Storage devices

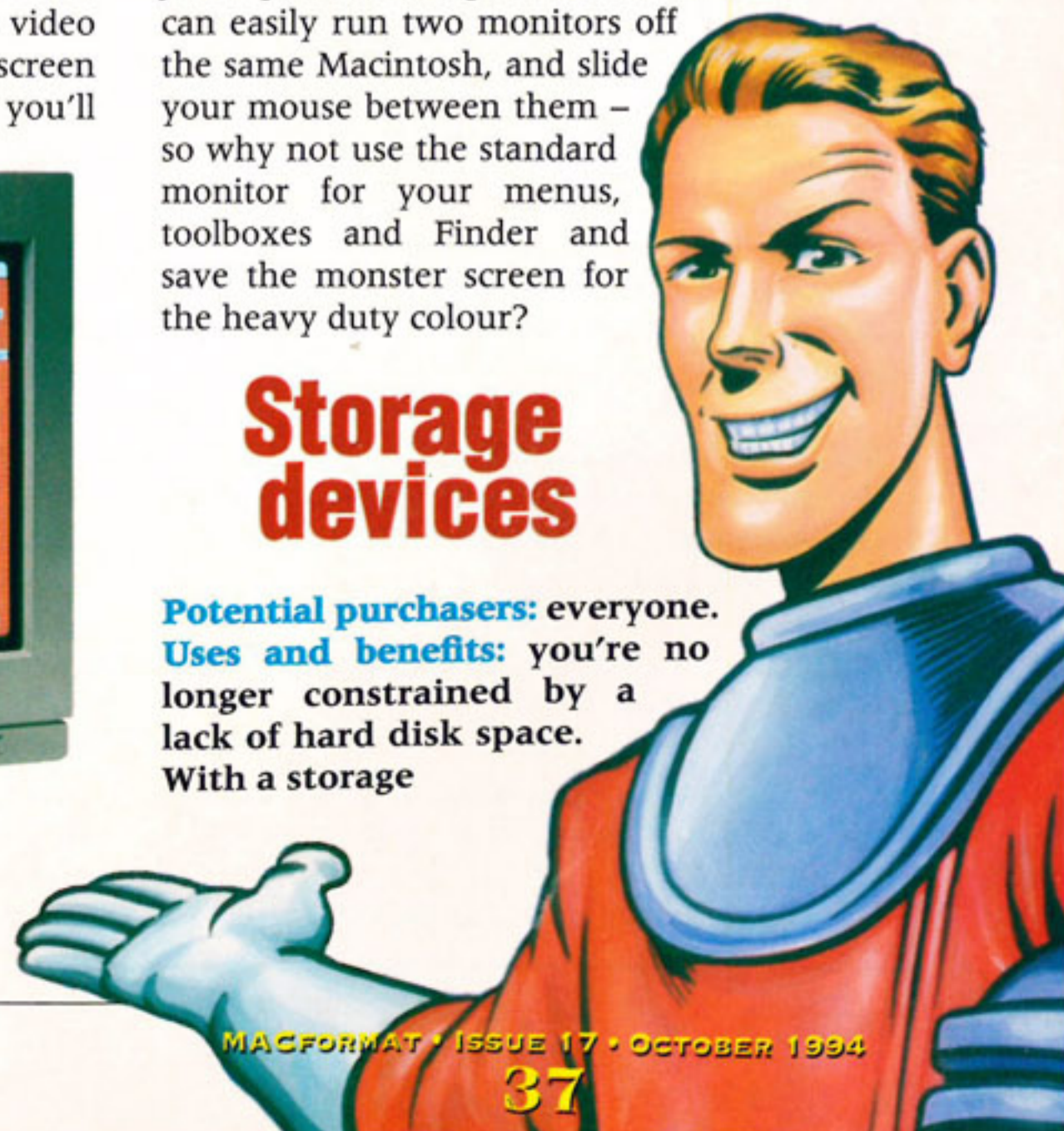
**Potential purchasers:** everyone.

**Uses and benefits:** you're no longer constrained by a lack of hard disk space.

With a storage



Give yourself a broader outlook on life with the Apple Multiple Scan 17 high-res monitor.





There comes a stage when everyone needs more storage space; you won't go wrong with a Syquest SQ5110C.

device you can store quantities of files, and bigger ones at that.

CD-quality audio, video clips, CMYK colour documents, 24-bit colour images – what do they all have in common? Horrendous file sizes that can easily fill up an 80Mb hard disk, that's what! And that's not even taking into account the amount of space taken up by the program you used to create them. It's only a matter of time, therefore, before extra storage becomes the number one item on your buying agenda; fortunately, there's a whole range of drives out there to suit your needs and pocket.

Drives offering removable storage media like Syquest cartridges and optical disks are the best way of future-proofing your system, because the media are relatively cheap and can be bought as and when you need them. They're also damn handy if you regularly send data to printers and bureaus, many of whom have removable media drives; and, of course, backing up your hard disk's contents couldn't be easier. In general, you should opt for a 3.5-inch drive that mounts on the desktop automatically and comes with RAM caching utilities to offset the relatively slow operating speed.

There are other factors that you should take

## BEST BUYS – STORAGE DEVICES

### ■ Best buy

Optima Technology's MiniPak 1000 is a fast 1 Gigabyte fixed disk drive that is also light and portable. Based on a Maxtor mechanism – which really is the best of the bunch – the MiniPak costs £600. For more details call Apple Centre West London on 081 573 7797.

### ■ Worth considering

The Syquest SQ5110C is the safest bet for a removable cartridge mechanism, especially since the larger 105Mb and 270Mb versions aren't that common yet. This

drive uses 88Mb cartridges, which cost £85 each, while the 5110 unit itself costs £265. For more details call Eurobase on 0264 362266.

### ■ Other possibilities

Also worth a look are optical disk solutions, which, while relatively slow when compared to both Syquest and fixed disk drives, do offer cheaper media at about £40 for a 128Mb optical. The PowerUser 3.5-inch optical is a good buy at £905. For more details call MacWarehouse on 0800 181332.



For cheaper but slower storage – the equivalent of a warehouse – take a look at the PowerUser optical solution... into account, though; if you're into audio, video and high-res graphics work, then fast transfer rates are a must. Go for the biggest drive you can afford and concentrate on speed, capacity, price, reliability, case design, noise and warranty in that order. If you go for the fixed drive solution, then focus on drives offering SCSI-2 capability, because these transfer data between two and four times faster than standard SCSI hard drives. But don't expect to be able to use SCSI-2 unless you have a Quadra

– other Macs will need a separate SCSI-2 adaptor on a NuBus board or PDS card.

And don't worry about portability – there's no reason a fixed disk should be glued to your desktop. More and more manufacturers are producing lightweight portable devices, and for this reason, if no other, they could well be your best bet.

## STORAGE DEVICES – WHY?

### ■ How to convince yourself you need one.

'I'm sick and tired of compressing and copying all my files on to floppy disks.'

### ■ How to convince your bank manager you need one.

'I desperately need extra storage, because my turnover is expanding so rapidly that my hard disk just can't cope with the demand.'

## JARGON BUSTERS

**Dye sublimation:** a method of printing whereby a heated print head vaporises coloured dyes in a print ribbon. These dyes are then fixed on a special type of paper, resulting in a crisper, cleaner image than inkjet printers (which squirt jets of ink on to the paper).

**Modem:** MOdulator/DEModulator – a device that enables your Mac to communicate with another computer down a telephone line.

**NuBus:** Apple's standard interface for plug-in cards for most Macs.

**PDS:** Processor Direct Slot – a more widely used plug-in standard than NuBus.

**PhotoCD:** Kodak's system for transferring

your photographs (usually 35mm) on to a CD-ROM disc in digital form.

**Pixels:** Picture Elements – the little dots which make up an image on screen.

**Resolution:** measured in dots per inch (dpi) – that is, how many pixels make up the image you see (screen or paper). The more there are, the crisper the image.

**SCSI 2:** a standard for connecting external devices such as scanners and external hard drives to Macs.

**VRAM:** Video RAM. A separate area of RAM (Random Access Memory) set aside for controlling your Mac's display. Your Mac needs more VRAM to produce an image big and detailed enough for a larger than usual monitor.

## Modems

**Potential purchasers:** everyone.

**Uses and benefits:** gives you 24 hour on-line access to a range of services, an almost unlimited supply of the latest shareware and clip art, images and sounds, and easy access to many print bureaus.

Whether you're a home user who's after vast quantities of the very latest software for little or no cost, or a business user who needs up-to-the-minute updates on news and share prices, and access to databases of business information, a modem should come very near the top of



Spend hours chatting... er, communicating, with a Mac & Fax modem. Turn to page 95 for details on how you can get one.

## BEST BUYS - MODEMS

### ■ Best buy

US Robotics' Mac & Fax modem offers 14,400 bps speeds, which the built in High Speed Transfer modes can bump up to 56,000 bits per second - all for the bargain price of only £200. Available, funnily enough, from MACFORMAT's very own mail order service. For more details call us on 0225 822511.

### ■ Worth considering

Andest's RoadRunner Rocket is a fast portable that offers V42 compression, which provides throughputs of up to 57,600 bps. It costs £399. For more details call Andest on 0908 263300.

your wish list. And now that comms are becoming fairly easy to master and not just reserved for the arcane dabblings of anoraked techno-nerds, you've really no excuse. Throw in the advantages of a fax modem that can send and receive faxes directly from your Mac, and you're looking at a valuable extension to your desktop or portable system.

Of course, the big downside to comms is the cost of phone calls. The solution is to buy the fastest fax modem you can lay your hands on, and here there's no confusion in choice - just plump straight for a 14,400 bps Group III fax modem. Sure there are faster ones on the market, but as yet only a handful of on-line services can handle their rates. The only other factor to take into consideration is whether you require a portable modem or its desktop equivalent. A battery-powered portable will always come in handy, especially if you have more than one Mac, but expect to pay a premium price for that added advantage.

## MODEMS - WHY?

### ■ How to convince yourself you need one.

'It's about time I got on-line and downloaded some free software. Besides, one just has to have an e-Mail address to be anyone these days.'

### ■ How to convince your bank manager you need one.

'I could cut down on overheads considerably if I had on-line capability. Moreover, I'd be much more responsive to potential sources of revenue.'

## Multimedia kits

**Potential Purchasers:** everyone.

**Uses and benefits:** with a CD-ROM drive and a pair of powered speakers your Macintosh is all set to take advantage of state-of-the-art software.

Even if you only use it to add greater realism to the latest entertainment software, a set of powered speakers and a CD-ROM drive (like those

## BEST BUYS - MULTIMEDIA KITS

### ■ Best buys

Apple's Multimedia Kit features a pair of AppleDesign Powered Speakers and a double-speed CD300 drive. At £349, this kit is simply the best you can currently buy in that sort of price range. For more details on the Multimedia Kit call Apple on 0800 127753.

in Apple's excellent Multimedia Kit) are a must - especially as nowadays most software that's worth its salt comes on CD; there are so many titles featuring video clips that CD is the only means of distributing their huge file sizes in a cost-effective way.

There is a choice of drives offering triple- and quadruple-speed mechanisms, but we can't really recommend any as yet, simply because most multimedia titles are optimised to run off the original 150K per second drives. So at present, there's only a marginal advantage to be had from a drive that's four times faster.

But it's a different question if you're planning to import Kodak PhotoCD images into your Mac to save yourself the cost of a 24-bit scanner. PhotoCD is a format supported by nearly all the image processing packages now, and the results - especially that of the new Pro standard - are of an extremely high quality. So buying the fastest drive available will pay dividends in loading time, if nothing else.

In addition to Apple's Multimedia Kit, the keenest Mac multimediaters will already be saving up for their own CD-ROM recorder. While one of these may knock you back around £4,000, at least the cost of the blank 630Mb disks is only £25. And with some ROM authoring software you'll be able to create your own CDs full of whatever data you care to imagine. But for the rest of us, a CD system with added audio capabilities is a low-cost addition that'll transport the Macintosh experience to another plane - and when you get too overawed by it, you can always play your favourite music CDs through the same system.

## Alternative input devices

**Potential Purchasers:** everyone.

**Uses and benefits:** Who knows? But pens, trackballs and alternative keyboards may suit your style of working better than your current keyboard and mouse.

There's a whole bunch of alternatives to the Apple supplied keyboard and mouse. Mice have been around since 1964, believe it or not, but it's only fairly recently that we've come across optical mice. These replace the standard rolling ball mechanism with circuitry designed to measure the movement of reflected light. Then there're infrared mice, which still use the ball mechanics but dispense with the wiring.

Alternatively, you might like to try out a trackball, which is basically like an upside-down mouse. To operate the trackball you simply move the inset ball with

### ■ Worth considering

Pioneer's DRM-604X is currently the fastest on the Mac market with a transfer rate of 600KBps (twice the speed of the CD300). It also comes with a six-CD changer mechanism. Performance at a price, though - a cool £1,500. For more details call Pioneer on 081 575 5757.

## MULTIMEDIA KITS - WHY?

### ■ How to convince yourself you need one.

'I've always wanted to see just how thorough a multimedia extravaganza *The Interactive Lover's Guide* really is.'

### ■ How to convince your bank manager you need one.

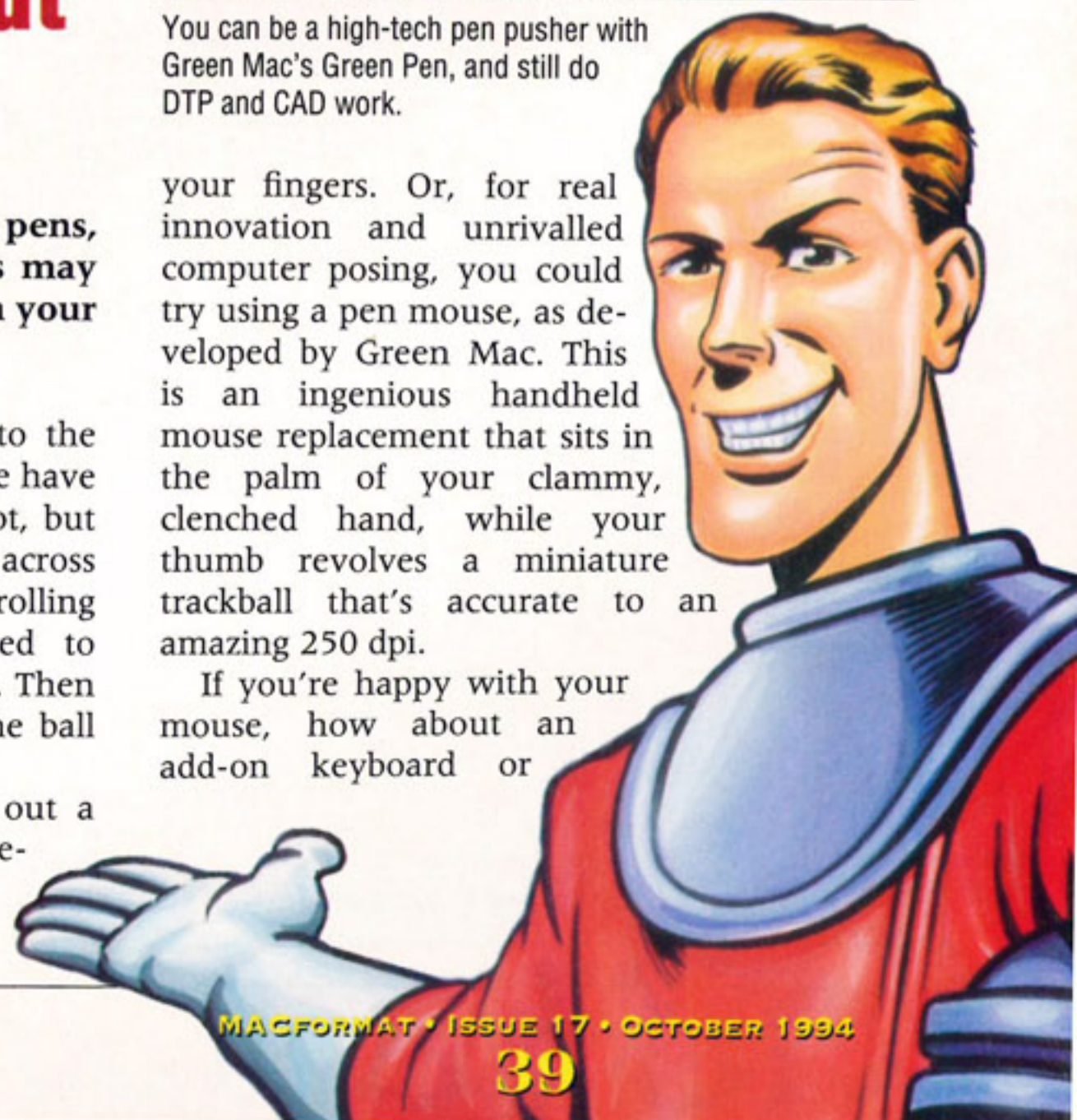
'It'd be far more convincing if I could show potential clients my work while drawing on the full framework of advanced Macintosh technologies.'



You can be a high-tech pen pusher with Green Mac's Green Pen, and still do DTP and CAD work.

your fingers. Or, for real innovation and unrivalled computer posing, you could try using a pen mouse, as developed by Green Mac. This is an ingenious handheld mouse replacement that sits in the palm of your clammy, clenched hand, while your thumb revolves a miniature trackball that's accurate to an amazing 250 dpi.

If you're happy with your mouse, how about an add-on keyboard or



## BEST BUYS – ALTERNATIVE INPUT DEVICES

### ■ Best buys

Apple's Adjustable Keyboard features a split design which keeps your wrists in a better position and enables you to angle the two halves to whichever combination feels most comfortable. With adjustable feet, detachable wrist-rests, a natty numeric keypad and volume control, it has all you need from a keyboard. But then at £198 maybe it should. For

more details call Apple on 0800 127753.

### ■ Worth considering

Green Mac's Green Pen is a great little alternative mouse, which takes a surprisingly short time to get used to. Looking like a small rocket, the device is accurate enough for use in DTP and CAD work. It costs £79.95. For more details call Gasteiner on 081 345 6000.

keypad, perhaps featuring different key layouts like Dvorak and Maltron. The best of the bunch as far as the traditional QWERTY design is concerned, though, is Apple's ergonomic Adjustable Keyboard; believe me, if computers hadn't learnt to speak, this would undoubtedly have found its way on to the bridge of the USS Enterprise as a fitting companion for Data.

## ALTERNATIVE INPUT DEVICES – WHY?

### ■ How to convince yourself you need one.

'Surely there's an easier, healthier, and more efficient way of keying in text and navigating around the Mac's menu system?'

### ■ How to convince your bank manager you need one.

'I'm so busy I think I'm in danger of developing RSI. I need to urgently re-evaluate my on-going input device purchasing strategy. Here, feel my wrist...'

## Digitising tablets

**Potential purchasers:** artists.

**Uses and benefits:** enables you to use a cordless pen to effortlessly draw within paint and image processing packages.

If you want to create illustrations that don't look as if they've been produced by a computer, or if you want greater control over the rather vague inaccuracies of mouse input, a drawing tablet is essential. And if you regularly



The Wacom UD products span a wide price range, right up to an eye-watering £5,300 for the A0 sized tablet.

use *Painter* or *Photoshop*, which include support for pressure-sensitive devices, then a graphics tablet, like those pioneered by Wacom, is indispensable for anything approaching traditional fine art work.

Considering these tablets cost less than £500, just a couple of your finer illustrations will pay for one of the smaller 6-inch by 8-inch models. And once you've used one, you'll wonder how you ever managed without it. (See *MACFORMAT* 15's cover feature for a more in depth report on the relative merits and strengths of the different digitising tablets.)

## DIGITISING TABLETS – WHY?

### ■ How to convince yourself you need one.

Just try drawing anything with a blinking mouse.

### ■ How to convince your bank manager you need one.

'Today's artists need to embrace the latest advances in technology, and this pressure sensitive tablet will enable me to maximise my latent talent while exploiting new avenues of output.'

## Digitisers

**Potential purchasers:** multimedia producers and home video buffs.

**Uses and benefits:** enables you to grab live video from any source for editing, titling and displaying in presentations.

Before Apple began putting AV technology into its Macs, desktop video was available via a range of cards. These cards are still available for anyone who doesn't have built-in AV facilities. They start with the low-cost *QuickTime* digitiser VideoSpigot and move up to the likes of Radius's VideoVision and SuperMac's Digital Film, which offer full-screen, full-motion video input for a sum that comes close to £5,000.

## BEST BUYS – DIGITISING TABLETS

### ■ Best buy

Wacom's UD range starts at £470 for an A5 tablet and goes up to £5,300 for a full A0 version. In between is the popular A4 model at £700. For more details call Computers Unlimited on 081 200 8282.

### ■ Worth considering

By comparison with our Best Buy, CalComp's DrawingSlate costs only £815 for an A3 version, with an entry-level A5 tablet available for £470. For more details call CalComp on 0734 320032.

## BEST BUYS – DIGITISERS

### ■ Best buys

Radius's VideoVision Studio is a NuBus board containing video digitising, data compression and signal conversion circuitry, along with twin video and audio input/outputs. This enables you to capture video, process it and play it back through the same board to video-tape or a television set. It's available with *Premiere* and *VideoFusion* for £5,286. For more details call Computers Unlimited on 081 200 8282.

### ■ Worth considering

The KingFisher Video Capture Card is a 24-bit board offering broadcast-standard image grabbing of composite, S-VHS and RGB video at up to 25 frames per second. It costs £1,175. For more details call Neutral on 081 599 9902.

## DIGITISERS – WHY?

### ■ How to convince yourself you need one

'I just know I'd have a use for it, and anyway it'd be great fun.'

### ■ How to convince your bank manager you need one

'So, I said to Spielberg's agent that I could bring in real dollar savings on post-production, which would allow him to re-deploy the balance on extra special effects. Excuse me while I answer my satellite phone...'

And if you're looking for an all-in solution for capturing, editing and processing video on your Mac, then you could always check out Avid's *Media Suite Pro* – a custom software package that'll set you back a mere £18,000. Well, it does come with four NuBus cards crammed with circuitry, a 2 Gigabyte external drive and a Quadra 950 with 16Mb of RAM.

But whatever hardware solution you choose, the possibilities opened up by a video digitiser are limited only by your imagination. Use it in conjunction with a scanner, Wacom tablet and the necessary software – *Photoshop*, *Premiere* and *Director 4* – and you're all set up to make your own interactive movies. A word of warning, though: yet more additional system enhancements are called for if you really wish to make full use of digitising technology – you'll need an ultra-fast hard disk and plenty of RAM just for starters. *Andy Storer*



# PRINTERS direct

ST JAMES COURT, WILDERSPOOL CAUSEWAY, WARRINGTON WA4 6PS

If it's not on the page - Please Ask!

## LASER PRINTERS

### APPLE

Apple Laserwriter 320	£564
Personal Laserwriter 300	£440
Apple Laserwriter Pro 630	£1419
Apple Laserwriter Pro 810	£3459
Apple Laserwriter Select 360	£1189

### DEC

1152 PS Level 2+ 2Mb + OSM <b>UNBEATABLE VALUE</b>	£499
1152+ PS Level 2+ 4Mb+ 2nd paper tray + OSM	£655
Laser Pro 600dpi + Ethernet <b>NEW!</b>	£1299

### GCC

ColorTone - Colour	£5995
Elite 8 <b>LOW PRICE- WHILST STOCKS LAST!</b>	£505
Elite 600 <b>NEW!</b>	£1159
Elite 600e <b>NEW!</b>	£1345
Selectpress 600	£2825
Selectpress 600 Pro	£3595
Selectpress 1200	£4995
Writemove II	£279

### NEC

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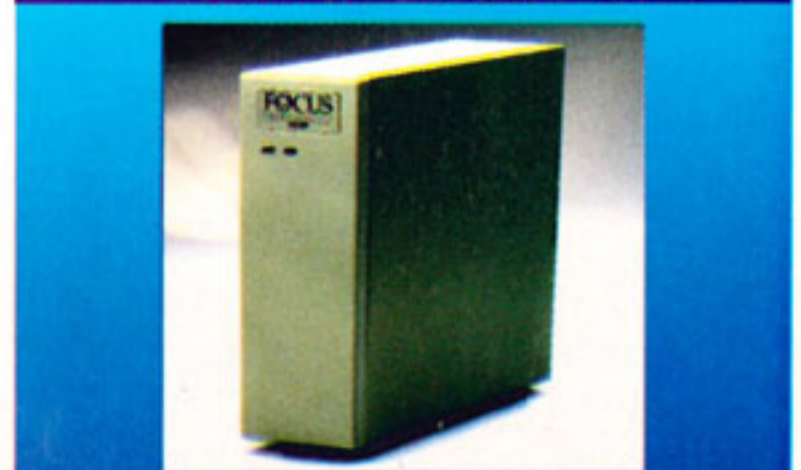
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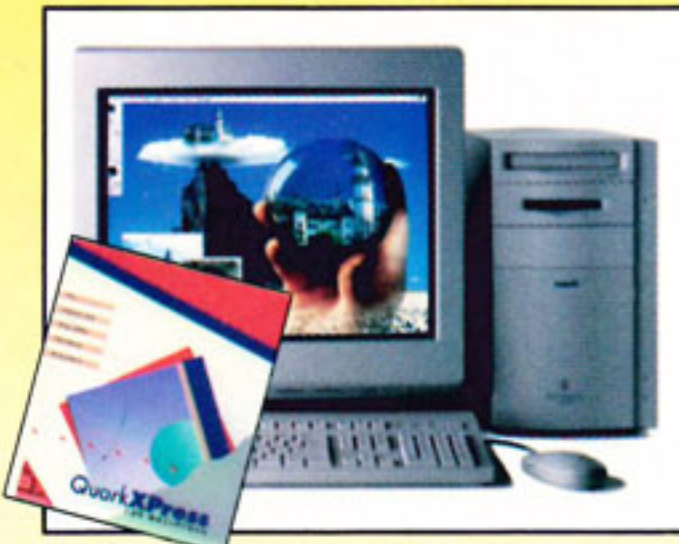
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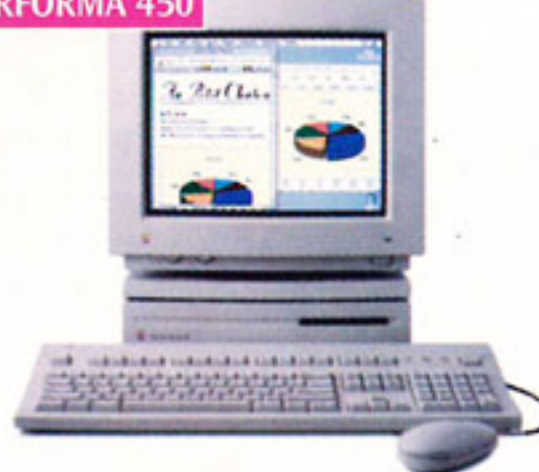
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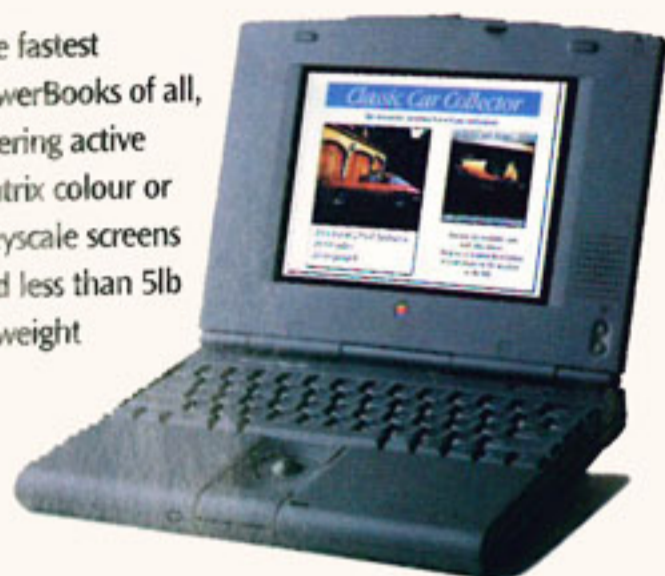
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# Airbrush artistry

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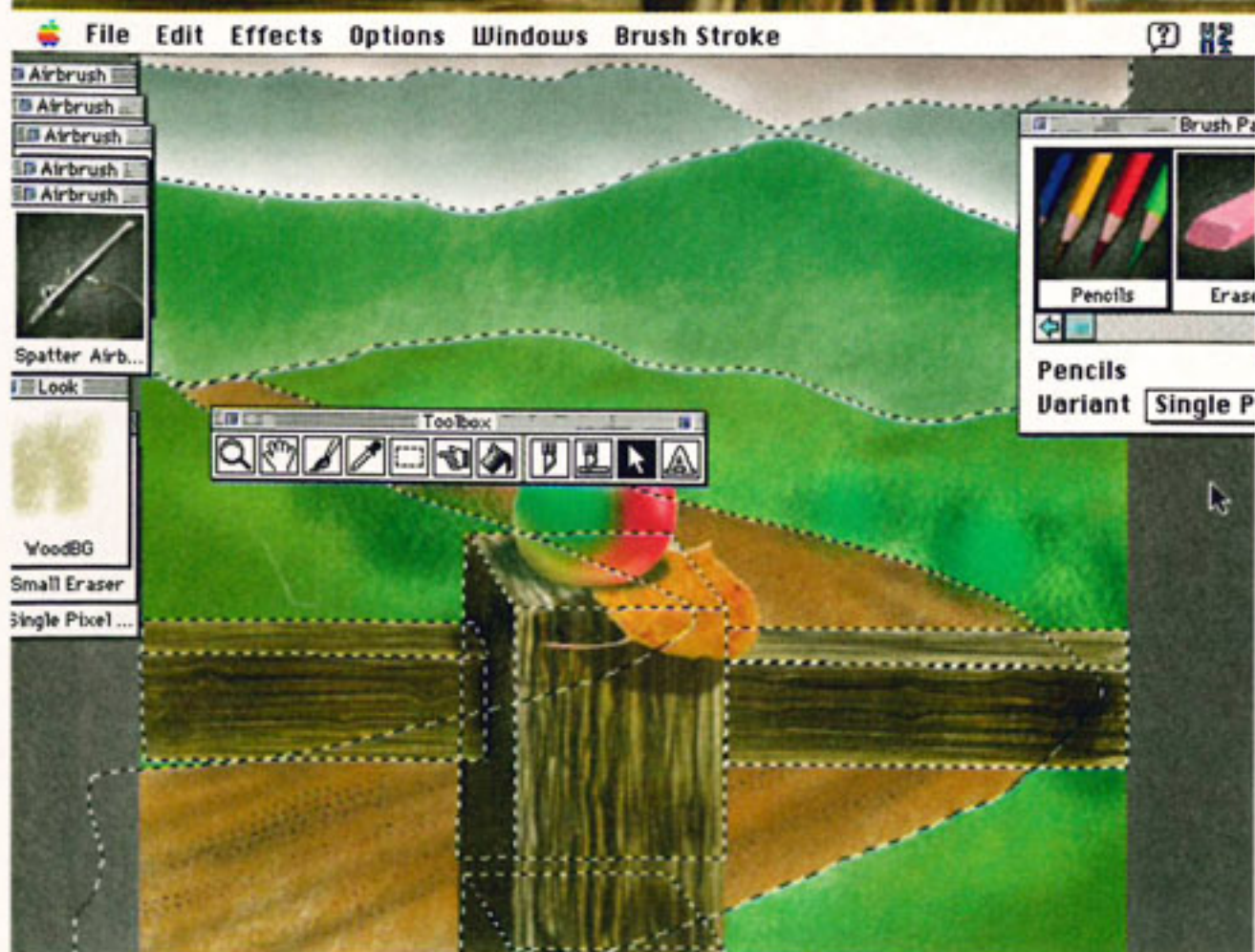
The invention of the airbrush was, in its day, as revolutionary as the arrival of computer graphics. If a designer needed to create photographic realism in the first seven decades of this century, then an airbrush was the ideal tool; smooth gradations of tone, edges which vary smoothly from hard to soft, hair-thin lines, or a light dusting of colour that you can barely see are just some of the techniques available with this single tool. Designers who want the perfect visualisation of their ideas, illustrators who wish to modify photographs invisibly, and artists obsessed with realism or surrealism – all use airbrushing for the perfect illusions it creates.

All things change, though. Airbrushing is the artistic technique that is most easily adapted to computer graphics. While airbrush work enables you to create a huge range of textural finishes, traditionally it is characterised by its fine gradations of tone – an effect that a 24-bit system with 16 million colours can produce with ease. Yet even the best 24-bit computer paint programs introduced over the last few years (most of which were designed by programmers rather than programmed by designers) have had few of the features required by airbrush artists to encourage them to make the transition to the digital medium.

As this series has shown with other natural techniques (watercolour and chalk), that situation changed when proper Natural Media systems, such as Fractal Design's *Painter*, arrived. Here we will look at what a real airbrush can do and compare that to a range of digital paint programs for the Mac.

## Spraying pixels

Good airbrush work requires two basic elements: a variable width, variable-flow paint

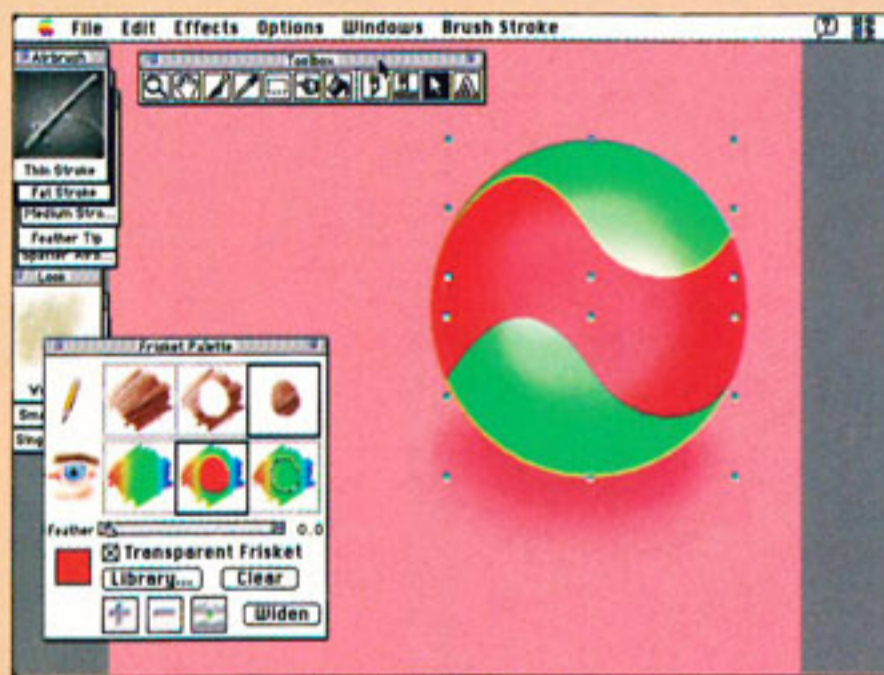


Delicate gradations of tone, smooth edges, hair-thin lines and subtle colours are just some of the techniques available with an airbrush. The true art of airbrush work, however, lies in the skilled use of masks, rather than in the actual spraying. A complex illustration like this one, entitled 'Airbrushing with *Painter*', for example, requires dozens of masks during its creation.

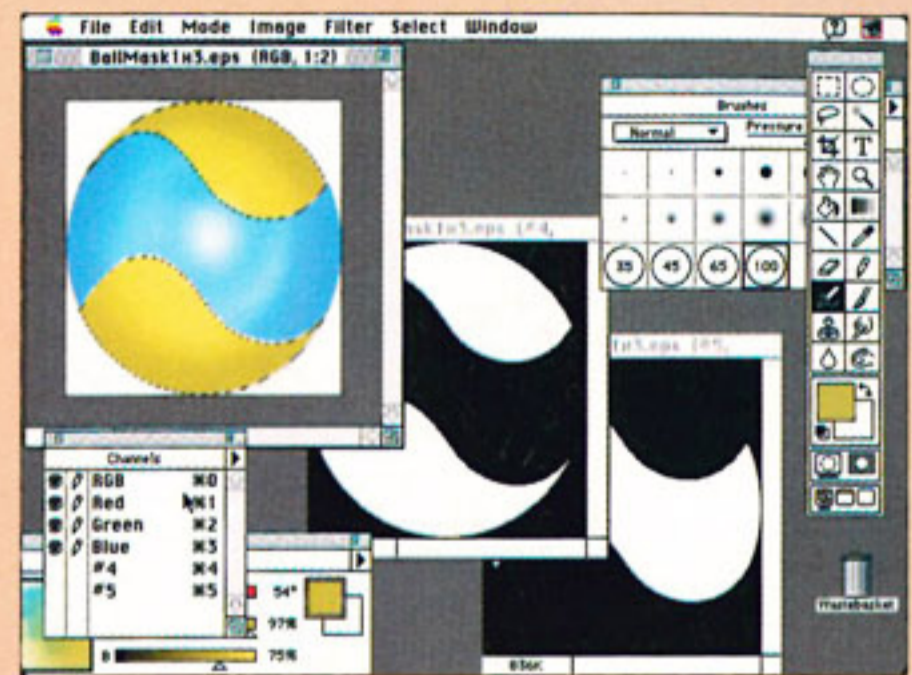
## MULTIPLE MASKING TECHNIQUES – SNOOKER BALL

To do proper sophisticated airbrushing, it is essential that you can define several masks for the same picture. In each of these pictures, the two colours and shadow were painted individually, using two masks. *Painter* enables you to define any number of 'friskets' on the same page. *Photoshop* and *ColorIt* both use separate windows or channels, navigated by normal Mac menus. *Studio 8* and *Studio 32* cannot have more than one mask in memory at once, but each mask can be saved and loaded back as required.

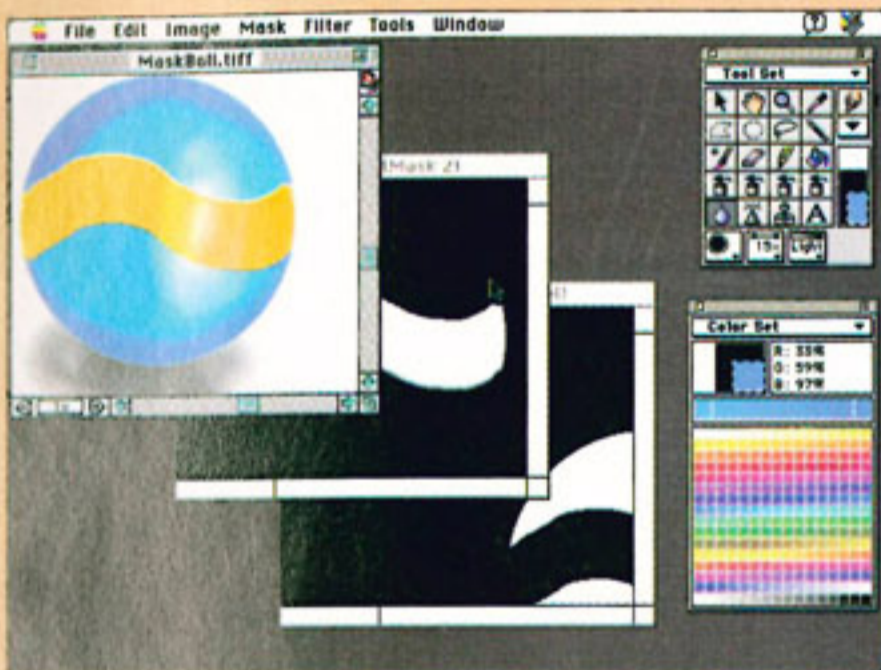
It seems a pity that other programs do not include this simple but vital ability, preferring to save just a single mask with the image. *Dabbler*, for instance, could only produce this image by masking the whole sphere for one colour, then masking the stripe for the other colour. This technique works for a simple image, but if you needed to do further work on the other colour, you'd have to draw a new mask and solve all the registration problems that causes.



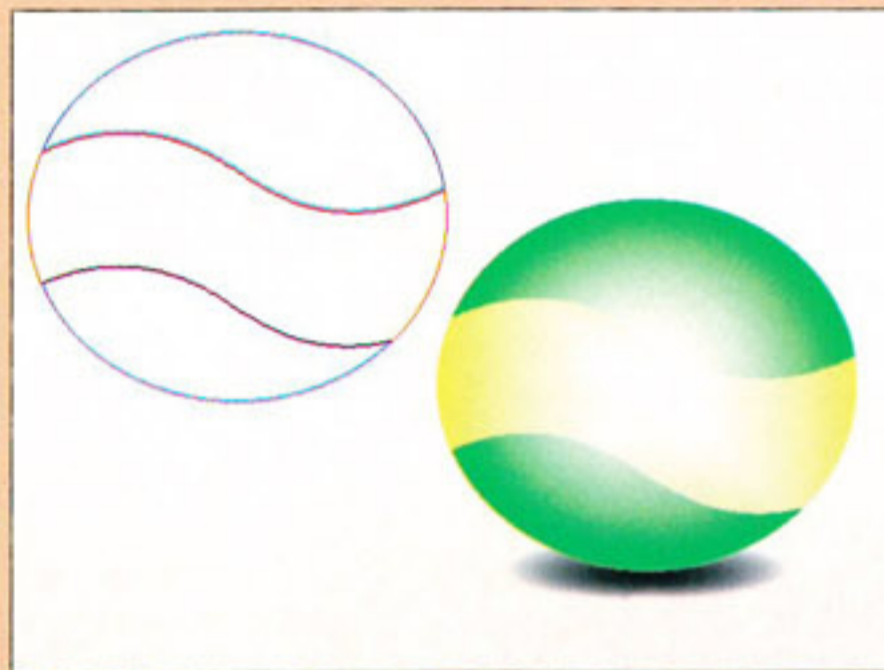
In *Painter* you can select the active masks individually or in groups, with a 'frisket' pointer.



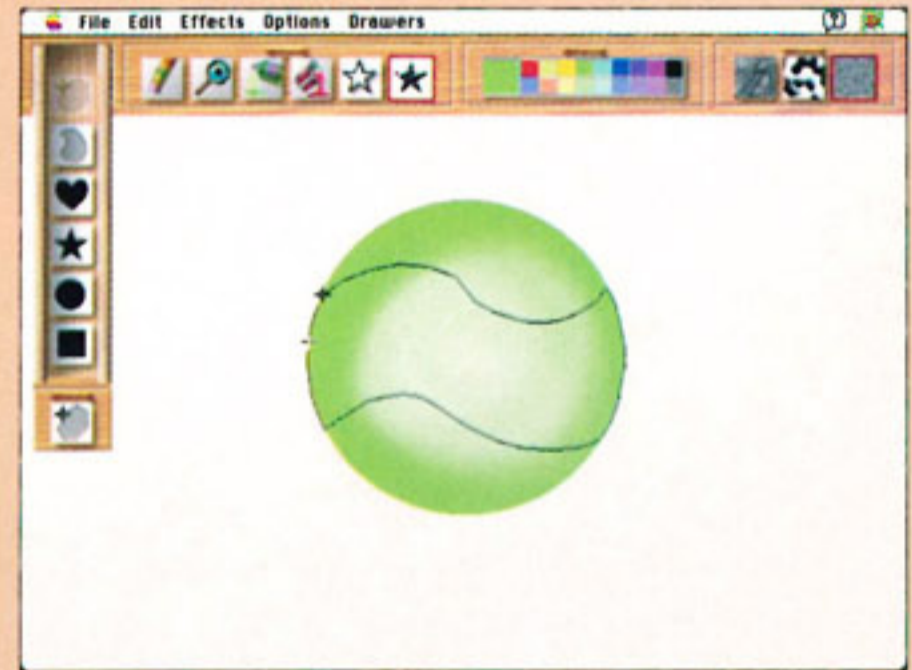
The 'channels' of *Photoshop*, although limited in comparison to *Painter*, are still immensely powerful.



*ColorIt* uses a similar 'channels' technique to *Photoshop*, and has an excellent selection of tools.



In *Studio 8* you can use only one mask at a time, but you can build up compound effects by saving and reloading.



*Dabbler* can only save one mask with any one image, but with such a cheap program you can forgive this limitation.

spray, and a method for masking the surface of your image to prevent paint from colouring certain areas. Most paint programs for the Mac, and certainly all of those described here, can meet both of those criteria, but how well? Let's look at each element separately.

Almost every painting program ever written has some form of airbrush tool provided. These 'splatter' randomly distributed pixels with a single colour – usually weighted to concentrate the paint near the centre. The effectiveness of this type of spray pattern depends on the resolution of the display and the size of the pixels, but even at high resolutions the dot pattern or 'grain-size' is generally too coarse

to simulate a smooth surface.

If enough colours are available in the palette, a more effective technique is to use the airbrush to tint the pixels over which it passes, very slightly at the edge of the spray and more intensely near the centre. If you want to paint smoothly with a 'tinting' airbrush tool – and especially if you plan to use large brushes – then you'll need a Mac with a powerful processor (preferably an '040 machine such as an LC475 or one of the Quadras, or a Power-Mac). Your Mac should also have a depth of colour large enough to cope with all of the different colour tints that might be present in the background; in practical terms this

means 16- or 24-bit colour. Even then, some programs make a poor job of smooth spraying, either moving with a jerky motion or spraying unevenly, or worse still, producing bands of colour in the spray gradient.

As you might expect, Fractal Design's *Painter* has the most versatile and realistic-

## AIRBRUSHING – A REAL BLOWOUT

Any meaningful evaluation of Natural Media effects must, of course, use the 'real thing' as a basis of comparison. What follows then, is a basic description of 'real life' airbrushing and the degree of control it permits.

The simplest airbrush is a breath-operated 'diffuser'. This produces a pleasing spattering of paint that is built up, using a range of colours, into a rich textured surface. If you want to avoid seeing stars and passing out, though, try to get hold of a compressed-air-powered airbrush.

The most versatile technique employs an airbrush with a double-action trigger to control both air and paint flow independently. Applied to the paper (or 'support'), paint can form narrow opaque lines that

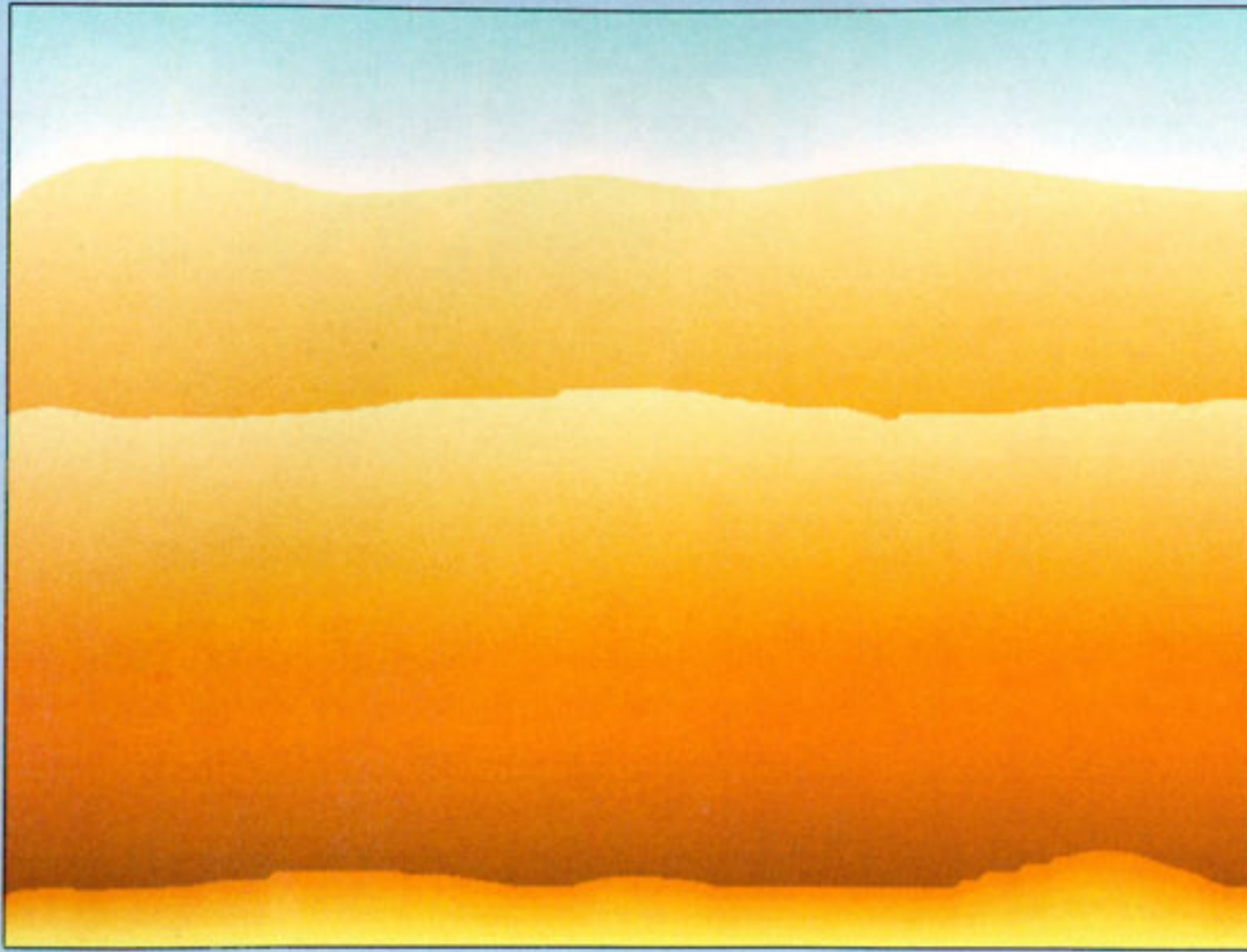
feather off into transparency at the edges, broad translucent washes that can be built up to imply shading across smooth rounded surfaces, or any intermediate combination. It can even be creatively misused to produce a useful textured spattering effect.

The key to its versatility is the double-action trigger, controlling both air pressure and paint flow separately. True computer emulation of this mechanism is the next logical step in Natural Media software. Brush size (air pressure) could be controlled via the keyboard with your left hand, while pen pressure could handle the opacity (paint flow). At present, no program can offer this degree of control.



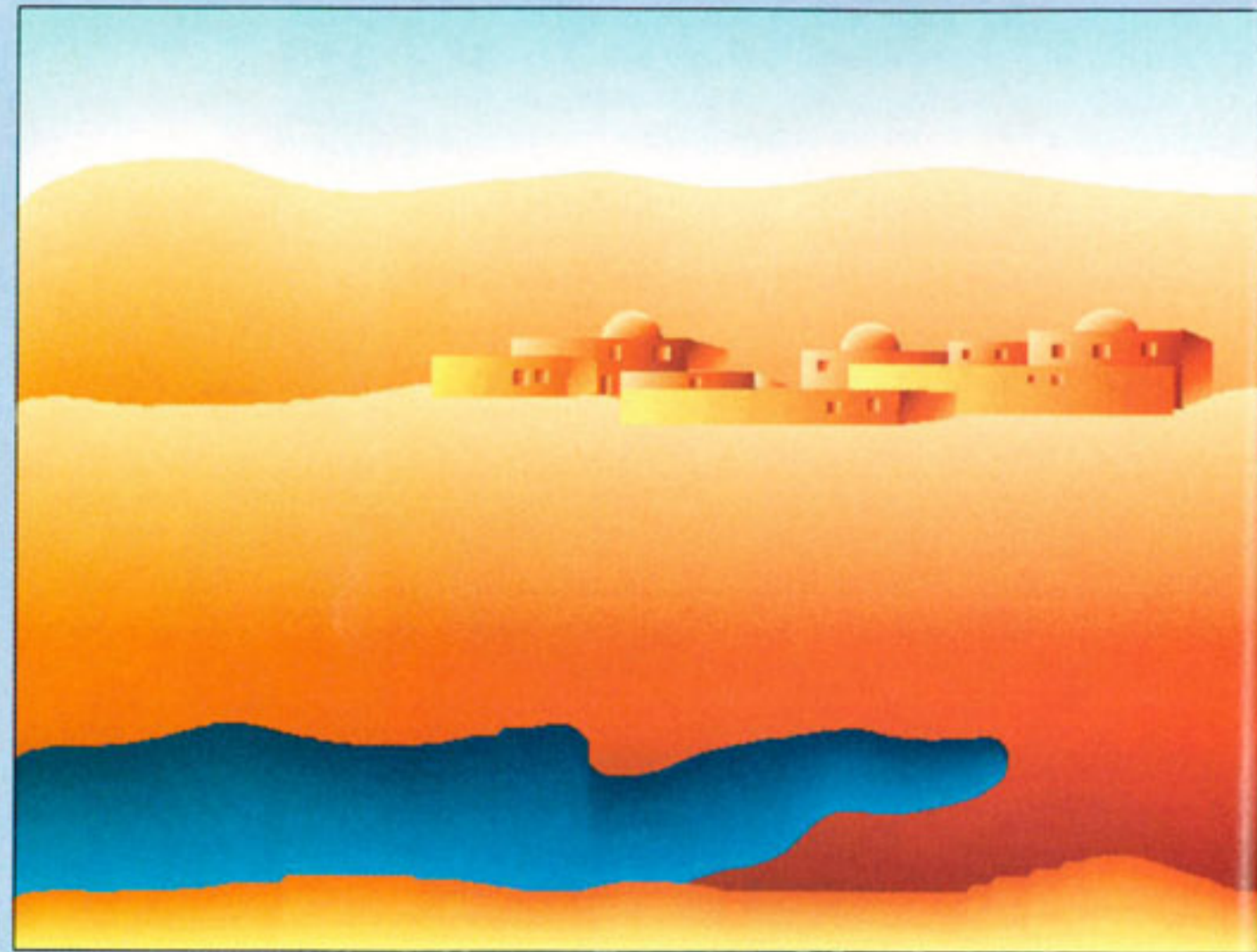
This picture by Paul Kidby was produced using traditional airbrushing materials and techniques. Notice the spattering effect used in the stone and the translucent wash of the sky.

## AN OASIS OF GRADIENT FILLS



### Gradient fills

The airbrush tools and single, unsaveable masks provided by many Mac paint programs are not up to the job of proper airbrushing. Nevertheless, there is another tool that simulates airbrushing almost as well as the real thing, enabling you to apply an effect in one action rather than the several used traditionally: gradient fills. Here, *Studio 8* was used with the freehand selection tool. The sky was drawn first and filled with a cream to blue gradient, then, working from the top, we filled each dune. The gradient was applied with the lighter colour at the top to give a feeling of sun-bleached hills.



### Modelling

The buildings are built up using simple shapes with circle and polygon fill tools. The domes are drawn first as gradient filled spheres, with the light set to the top left. These are partially covered by rectangles filled with a gradient set with the lightest tone on the left. The perspective effect of the building sides is produced using the irregular polygon tool with a darker gradient, lighter to the right. Windows are added, again with light to the right to give an indented appearance. The pool is an irregular line filled 'to shape' with a radial gradient fill. Use Undo to experiment with the gradient direction.

feeling airbrush, with an infinite range of sizes and densities. The colour gradient across the spray area is beautifully smooth, with no evidence of banding in 16-bit mode. At the largest sizes, movement can become quite slow and jerky, even on a Quadra 650, but at reasonable working sizes the action is perfectly usable. Close behind *Painter* for versatility and smooth action is *Photoshop*. With its ability to use shaped, soft-edge nozzles, *Photoshop* even has something of an advantage over *Painter* – in this area of Natural Media at least.

As younger 'cousins' to *Painter* and *Photoshop*, *Dabbl*er and *ColorIt* have a similarly smooth action and even gradient across the stroke, but they're more limited, as suits their price and market. The *Dabbl*er airbrush is very like the *Painter* one to use, but it's limited by the three fixed sizes provided. *ColorIt* has a wide range of

definable parameters (too many at times), but when you use it at its larger sizes, the action becomes very slow and jumpy, and the flow can be rather unsubtle.

Outside these four programs, airbrush tools are often quite poor. *PixelPaint Pro 2* has a smooth action and even gradient, but its size is limited to a ridiculous 32 pixels. *Studio 8*, working with just 8 bits of colour, can only 'spatter' pixels, so it's next to useless for airbrushing (but see 'An oasis of gradient fills' for alternative airbrush effect techniques). When working at large sizes, *Studio 32* has a better spray than *Studio 8*, but it produces noticeable banding in 16-bit mode. *SuperPaint* also produces some banding, but this is barely noticeable and is compensated for by the astonishing range of spattering effects that the program can produce. Another good package for airbrush spattering

effects is *BrushStrokes*. This is quite fortunate really, because it seems incapable of producing any kind of subtle airbrush-like marks – even in 16- or 24-bit modes.

## Masked avenger

Anyone who has any kind of airbrush experience will tell you that the real skill is in setting up the masks, not in the actual spraying. If that's true, it stands to reason that a program's masking and frisket tools need to be comprehensive and versatile in order to produce good digital airbrushing.

A mask is an area of the screen that is protected, to some degree, from the effect of paint. At its simplest, this means that a flat, hard-edged area remains completely unaffected. In some programs, however, masks are more sophisticated, so each pixel has a level of transparency that enables a certain amount of paint to get through to produce softer effects.

Masks are defined in a variety of ways, but the basic principles are usually quite similar. Most programs enable you to select an area – however it is defined – to become a mask. This

## BEHIND THE TRADITIONAL AIRBRUSH MASK

Very few airbrush jobs involve freehand work alone. Inevitably, the process of spraying ink or paint results in some spray dust and spatter. Containing this in the active area, while ensuring clean edges, requires some form of mask.

Skillful use of masking does more than keep the support clean, however; it defines an image and gives it depth. In fact, it could be said (and no doubt has been) that the true art of airbrush work lies in the skilled use of masks, rather than in the actual spraying. Certainly, the range of masking materials and techniques contributes much to the versatility of airbrushing.

For most normal, flat surfaces a thin, transparent masking film with a light

adhesive quality is placed across the surface. Areas that you want to spray are then cut out carefully with a scalpel and peeled back. If they are to be replaced, registration can be kept using a piece of tape, but it is best to plan the order of spraying very carefully to avoid this.

Masking film produces smooth, clean edges, but for some tasks a liquid film can be used to give a 'painted' effect. Softer effects can be produced using paper or card masks held at different distances from the surface, and open weave cloth, perforated metal, paper doilies, leaves and so on give an infinite variety of stencilled marks. Even cotton wool and crumpled paper can give interesting textures.



## Jargon busters

**Colour depth:** the number of colours available to each pixel in the screen display. Determined by the number of bits (effectively electronic on/off switches) it has controlling it.

**Frisket:** masking medium used for airbrush work. Usually it is a thin, transparent 'sticky-back-plastic' material that can be cut with a sharp blade.



#### Trees

In Electronic Arts' *Studio* series, gradients can be set to follow the shape of a filled outline. If the shape is very irregular, annoying imperfections appear in the smooth gradient, but these can be used creatively to model surfaces. For the pool, the centre of the gradient is set outside the area to give an irregular surface that resembles shading from the trees and hills. More dramatically, the palm leaves are modelled effectively because their extremely indented outline has forced the gradient to create interesting shading. The vegetation is all modelled from a few leaves repeated, flipped, distorted, etc.



#### Oasis

Reflection in the pool are produced by picking up part of the picture as a selection and then flipping it. All but the pool area is masked out while the reflection is pasted. Brush effects such as Tint, Slide and Smear are used to give the 'disturbed' effect of ripples on the water surface. Overall, the effect is of an airbrushed image. Different programs use alternative methods to produce gradient fills, so you will have to explore your manuals and experiment to get these effects. Most programs use thousands or millions of colours rather than the 256 used here, so the gradients should be even smoother.

may mean just the boundary of the selection or the tonal values (grey-scale levels) of the pixels within it. Mask selections can be defined by drawing around an area with a freehand or polygon tool, or by setting a range of pixel colours within an area that should be included. The edges of a mask can be anti-aliased or 'feathered' to a set pixel-width, so that effects blend with the background. Another technique is to define the mask by painting it with a variety of tools 'in masking mode' or with 'masking paint'. This enables you to define flat, hard-edged areas with a single colour, or softer areas with a gradient of tone.

*Painter 2.0* provides all of these techniques. And with the *Painter X2* Extension you can create floating selections that can be placed on the picture with any degree of transparency and edge-feathering. When selected, each of these can be airbrushed individually, or you can exclude them from painting by de-selecting them. *Painter* also provides a frisket knife to define the boundary of each mask, a pointer to 'lift' or 'replace' each section as required, a mask painting mode with opaque or transpar-

ent 'red film' to define soft masks, and - with the floating selections in *X2* - masking paint, masking chalk and masking airbrush tools. Overall, *Painter* has a remarkable set of masking abilities that are unsurpassed by any other paint program on the Mac so far.

In comparison, the once unbeatable 'channels' of *Photoshop* seem quite limited, though of course they are still immensely powerful. With the addition of the Quick Mask mode in version 2.5, and Floating Layers in version 3.0, *Photoshop's* masking is now more than adequate.

Using a similar 'channels' technique to *Photoshop*, *ColorIt* is also quite a powerful program for airbrush work. Using its excellent range of selection tools, any single area can be masked temporarily, or added to a document mask, which is equivalent to a *Photoshop* channel.

The big divide between airbrushing programs is whether or not they can use multiple, saveable masks. Just on the right side of this divide are *Studio 8* and *Studio 32*. Although these programs can only use one hard-edged mask at a time, it can be saved and reloaded, thus enabling you to build up compound effects -

clumsy, but effective.

A complex illustration like 'Airbrushing with *Painter*' (see page 46) requires dozens of masks during its creation. While working on a painting, even the best artist will want to return to an area to modify it, so the provision of a single mask is extremely limiting. With such a simple - and cheap - program as *Dabbler*, you can forgive this limitation (although I do hope they manage to include more masks in subsequent versions), but *PixelPaint Professional*, *BrushStrokes* and *SuperPaint* have little excuse, mainly because their shortcomings would've been so easy to predict and remedy.

*PixelPaint Pro* and *BrushStrokes* both have excellent tools for creating hard and soft masks and even *SuperPaint 3.5* can create good hard-edged effects. The trouble comes when you want to work in an overlapping area. In this situation, the first mask - however complex and time-consuming it was to set up - has to be scrapped unsaved. If the masks or even just the selections could be saved, multiple-masking could be used, enabling you to create far more sophisticated images.

Brian Larkman

## WHERE CAN YOU GET THEM?

■ Claris's *BrushStrokes 1.0* costs £52.88. Contact Claris on 081 756 0101.

■ Fractal Design's *Sketcher 1.0* costs £81.08. Contact Letraset on 071 928 3411.

■ Fractal Design's *Dabbler* costs £88.13. Contact Letraset on 071 928 3411.

■ Xaos's *Paint Alchemy* costs £92.83. Contact Principal Distribution on 0706 831831.

■ Fractal Design's *Painter X2* costs £116.33. Contact Letraset on 071 928 3411.

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■ Aldus's *SuperPaint 3.5* costs £229.13. Contact Aldus on 031 220 4747.

■ *Studio 8* costs £233.83. Contact Electronic Arts on 0753 549442.

■ Fractal Design's *Painter 2.0* costs £381.88. Contact Letraset on 071 928 3411.

■ *Studio 32* costs £587.50. Contact Electronic Arts on 0753 549442.

■ Adobe's *Photoshop 2.5* costs £851.88. Contact Principal Distribution on 0706 831831.

■ *PixelPaintPro* is currently unavailable. However, a new version is on its way. For details on its price and release date, contact Pixel Resources (US) on 0101 404 449 4947.

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**T**heoretically, page layout is a discipline in which the designer responds to the unique qualities of a particular piece of writing and a particular set of illustrative material, interpreting it as he or she sees fit. In practice, this is both enormously time-consuming and rather self-defeating because each successive spread will end up looking like it comes from a different publication. There will be no consistency, and readers won't recognise where they are in the publication.

The way round this is to have certain standard design approaches for each of the regular items that appear in each edition of the magazine. The Americans, who pretty much invented the modern discipline of magazine design, call these 'departments'. This term means things like 'news', 'readers' letters', the 'editor's letter', the 'guest column' and so on. Some of these design treatments will be rigidly applied. So, for example, the 'editor's letter' and the 'readers' letters' will probably look approximately the same every time. Others will vary depending upon the material they contain – each news page will look different as the length and relative importance of the stories change from issue to issue.

This departmentalisation is a useful tool for organising your tasks as an editor. A filing cabinet can be established (either a real one or a master folder on your Mac) with separate sec-

tions corresponding to the departments of the magazine. That way, as you come across interesting snippets for your news or diary page, or when people send you their completed features, you can store them in the right place ready to work on later.

One essential tool for publication design is a set of established word counts. Again, in an



*The cover is your shop window; it has a major effect on whether people pick up your publication and whether they buy it*

ideal world, all articles would be run at exactly the length they merited, no more and no less. In practice, things have to be made to fit fixed slots: a column, a single page, a spread, three pages, five pages and so on. During your initial design process you should mock up examples of these types of slots, with headlines, intros and gaps for pictures. That way you can work out exactly how many words of body copy (that's the actual article) you need to fill the space. Articles which don't fit that space can be cut or padded-out by altering the size of the

artwork – although you should, of course, be careful not to push it beyond its ideal resolution, or give it unmerited emphasis.

The word counts you arrive at should inform your commissioning process and, if you are paying people, help you with your budgeting. The actual type of layout you are using can make radical differences to the number of words you can accommodate on a page. But you don't always have the time to experiment. Simple word counts will enable you to make rough assessments of what you have and where you can put it. You can then allocate space accordingly in your flatplan (which, as you may recall, is the 'map' of each edition that tells you where all the articles and any advertising are actually going to be placed).

But that's enough generalisations. Let's look at some specific bits of stock design...

## The Titlepiece

This is the publication's logo (sometimes falsely referred to as the masthead). Designing a logo is a very common DTP task, which is covered in the manual of every DTP program as well as numerous issues of MACFORMAT. Designing a logotype (to give it its full name) or titlepiece for a publication is much the same as designing a logo for any company or product. It must have impact and clarity, and the character of the type used must accord with the aims of the publication. For instance, *The Daily Telegraph* uses what is called 'black letter' for its logotype, a mediaeval look, to express its essential conservatism. *The Sun*, on the other hand, uses a simple sans serif typeface, in upper and lower case letters, with a forward italic slant to express a kind of classless modernity.

You should start by making decisions about how you actually use type. If you can find a way of making your title look distinctive, even when it is used in a different typeface, so much the better. *Hello!* achieved this by the use of a simple exclamation mark.

It is often recommended that the typeface you use for your titlepiece bears some resemblance to the faces used in the internal headlines of the actual publication. It has to be said though, that this principle is more honoured in the breach than in the observance: there are no 'black letter' mediaeval style headings inside *The Daily Telegraph*, although *The Sun* uses a lot of italic sans serif.



*The Daily Telegraph*

While *The Sun* uses a bold (some might say brash) italic sans serif font for its logotype, *The Daily Telegraph* uses a mediaeval-looking 'black letter' style. This difference of image reflects the different readerships which the two papers are trying to attract.

## EXPOSING THE COVER-UP!

Magazine teams generally spend more time discussing cover design than just about anything else. The cover is your shop window; it has a major effect on whether people pick up your publication and whether they buy it. Two types of cover are generally used: the newspaper or newsletter type, and the magazine type.

The newsletter-style cover is simply a page of news. It sells on the strength of the stories used there. Hence it is designed in a functional way, to project those stories.

The magazine-type cover uses an image or images, whether photographic or illustrative, to dramatise the subject of the items within. Because so many publications use this type of cover, and because it is such a controversial area within magazines, quite a lot of research has been done into which types of cover work (that is, persuade people to

buy) and which don't. Even if your publication isn't for sale, it's worth thinking about these points, because you still want to persuade people it's worth picking up and reading.

The first thing to think about when you are creating your cover is the subject. Some publications seem always to make their longest item the cover story. That isn't a very sophisticated approach. The real answer is to use the item that is most likely to appeal to the reader. Ask yourself: 'What do we have that we can "sell" in such a way that the reader will feel that life is not worth living without it?' It could be a guide to something, or an instructional item, a shocking true-life story or even an extremely unusual interview.

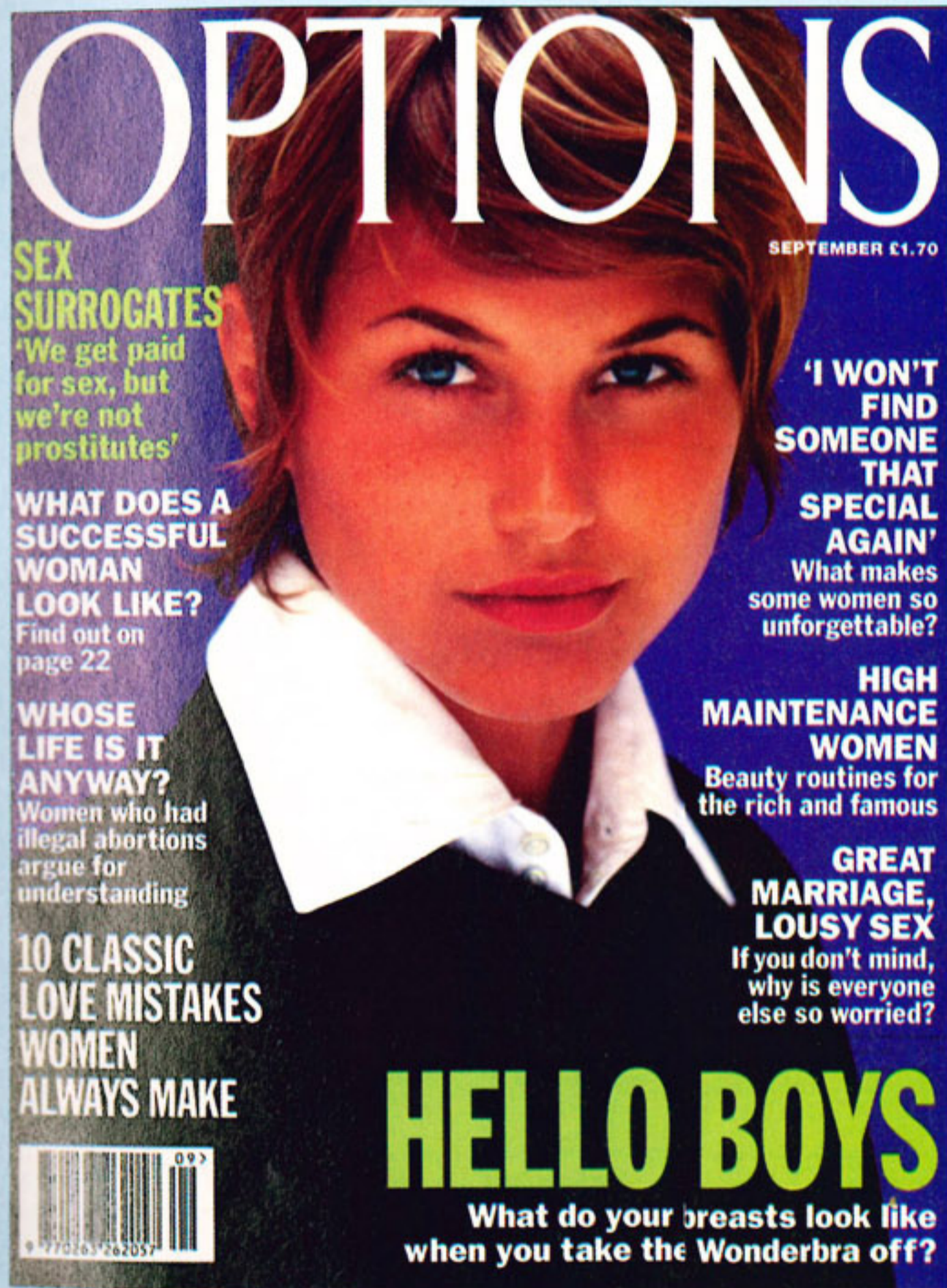
Now you have to present that material. Ideally, you should use an image with just a few words. You want to attract attention and to make people feel positive towards you. The research, which was done some years ago for the women's magazine market, shows conclusively that the best way to do this is with a face – a single face, looking straight at the camera and preferably making strong eye-contact. You don't have to look far to see that idea being carried out – probably 75% of the magazines on the shelves use a variation on that idea. Liberal retouching of pictures to enhance the eye-contact is another increasingly popular technique.

Of course, there are important exceptions: magazines about hi-fi, computers and cars, for instance, exist in a world where no appropriate faces arise, so they tend to use pictures of the equipment in question. General interest men's magazines will almost always use faces, though, usually those of stars and celebrities. For women's magazines, attractive models are the rule – they don't need to be famous, they just have to look vaguely appealing. Whatever picture is used, it is important for it to be bold, bright and unfussy. Its outline must be clear; clutter is always bad news.

Research has even pinpointed successful colours: primaries and hot colours are preferred to subtle pastels and shades. Publishing superstition has it that green covers will not sell. Consequently, they are so rare that they have a great deal of impact. Most professional publishing these days is researched to the point where sheer instinct doesn't get a look in. But the good news is that really striking pictures, from unusual angles, with odd facial expressions, or in bold colours, will often do doubly well because everyone else is being so conservative – and if you are doing it for fun rather than profit, you can afford to be as bold, experimental and artistic as you like.

Along with your picture you need to run some short lines of text, called coverlines. The research shows that these are the most influential 'buy me' factors, although I have my doubts. They should, apparently, number no more than about five. They should be of a size that can be read at a distance, and in a colour that will be visible against the prevailing background provided by the artwork.

What they say is up to you, but they should give a clear indication of what is inside. It is tempting to use your best jokes and puns here, but anything you say must be comprehensible at a glance. The thing to remember is that the cover is simply an advertisement for the contents. Be bold, and be positive: it is very hard to sell a negative concept. 'The best budget restaurants in town' has got to be better than 'Places you should avoid eating'.



Options magazine uses a cover design which is typical of the majority of women's magazines: a single face looks straight out to make strong eye-contact with potential readers.

More importantly, your titlepiece must be robust. It must clearly show the words which make up the publication's name (an insurance company might be able to get away with using a purely abstract symbol as a logo; a magazine can't) and it must not depend upon a particular set of colours. It should be able to survive when badly printed in black and white, or when 'reversed out' in white on a black background.

Above all, the words need to group themselves together, something that can be achieved by careful use of kerning and horizontal scaling in whatever DTP program you are using; the titlepiece needs to be a complete shape in itself, not just a collection of letters trying to get free.

And once you've designed it, you must en-

sure it is used everywhere the publication's name appears: on letter headings, publicity material and advertising.

### The Contents Page

After the cover (see the 'Exposing the Cover-up!' box), the contents page is probably the most important page as far as selling the mag is concerned. But it has a second, often incompatible, purpose. It is also supposed to act as an index for everything significant within the publication, and place it in a logical order. The two come into conflict because for maximum impact you really only want to mention the exciting features, and then in bigger type and

with pictures. But the indexing function requires that you include things like 'readers' letters' and 'new products' that regular readers will want to find, but which will not have any role in attracting the casual purchaser.

Considerable ingenuity can go into solving this problem. Usually what happens is that you break the logical sequence. You write up the key features first, and put the rest of the stuff underneath them, or to one side.

The skill of writing good contents page entries should not be underrated. Again, these are selling lines and they need to be kept short and to the point. If your design allows you to use an attractive picture as a taster of what is to come, so much the better. But do not feel

you're obliged to describe everything that is in the magazine - just the important things.

The Masthead

The word masthead, when used correctly, describes the panel that contains the publication's address and telephone number and any legally required information about copyright.

The Leader

Because the word 'editorial' is rather ambiguous (it also means all the non-advertising, journalistic material used in a publication) people tend to describe the editor's opening remarks with either the term 'leader' (in newspapers) or 'editor's letter' (in magazines).

The traditional method is to use a wider measure and leaded-out type. The result looks quite different. If you are trying to be informal, by all means put a photograph of yourself in; you can even sign it, if you like.

A celebrity or guest columnist should be accommodated in the same kind of slot. If it is someone well-known or, alternatively, some-



CD-ROM Today, MACFORMAT's sister magazine, uses a montage arrangement on its content pages to 'sell' the magazine's most interesting items.

one you want to make well-known, then a mug-shot is a must.

News Pages

There are many ways of designing news pages; they can, however, be divided into two basic categories: the hierarchical and the non-hierarchical.

True news design mimics newspapers, in that it is hierarchical in structure and, as such, stresses the relative importance of various individual stories.

- By position: the stories at the top are the most important ones.
By size: the longest story on a page will tend to be the most important.

- By headline size: the most important story will tend to have the the biggest type.
By boxes: the most important story will be given extra emphasis by being placed in a box.
By using a different type style: the most important story will have the boldest typeface.

In order to put together a news page of this type, you will usually need a 'lead' story and at least one piece of artwork. Then, around that, you can use various shorter pieces of copy to complete the jigsaw.

The other type of news design, non-hierarchical, does not attempt to dramatise the relative importance of different stories, except by the order in which they appear.

It also works well in magazines where there's no need for topicality or story-breaking techniques. It's the ideal way of producing a column of 'nibs' (News In Brief), where the individual items are of broadly similar (and relatively low) importance.

John Morrish

Further reading

For further information on designing these kind of stock pages, see Jan V White's excellent Designing For Magazines. It's a bit pricey, but a must for anyone involved in publication design.

Designing For Magazines
Price: £35, ISBN 0-8352-1507-5.
Publisher: Bowker.

Editing By Design
Price: £35, ISBN 0-8352-1508-3.
Publisher: Bowker.



Reproduced by permission of Mac Home Journal (tel: 0101 415 957 1911), this news spread is a good example of a non-hierarchical news style. The headlines and body copy are all of equal weight. This gives the spread an elegant appearance.

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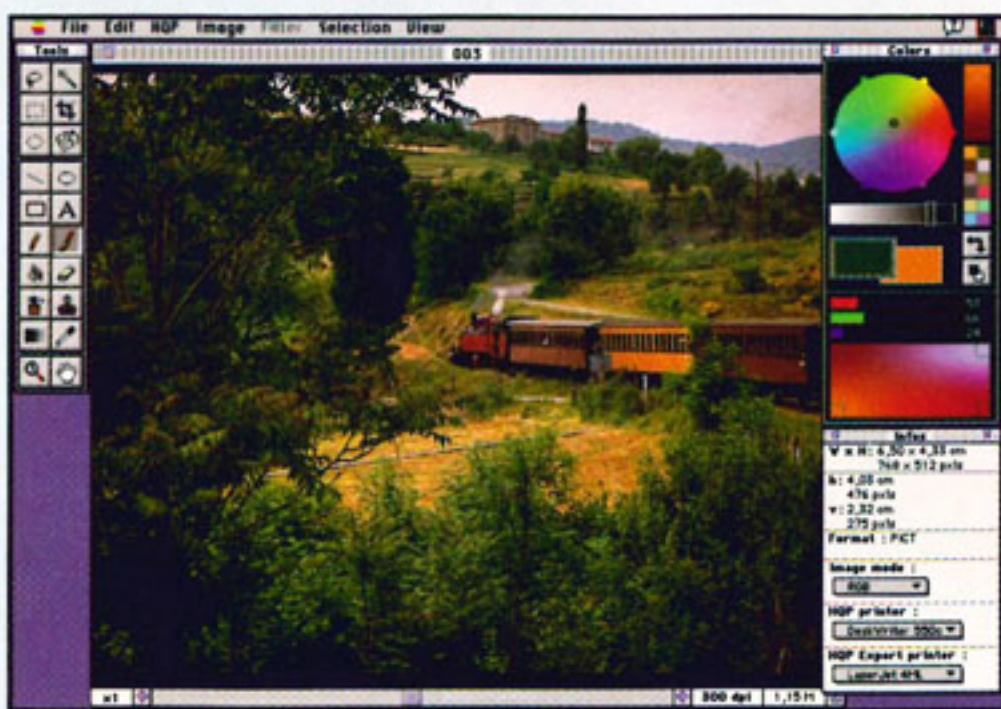


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**F**onts files are just like any other files: they can get damaged or corrupted for no apparent reason. Corrupted document files usually just won't open or print, but the symptoms of corrupted fonts can be much more colourful: you *could* find that your documents simply won't print out (possibly several of them, in more than one application), or your text is displayed in the wrong font, or you're getting garbage on screen instead of text, or your Mac keeps crashing when you try font-related functions like selecting a new font or altering text size. You might even find that your Mac crashes or freezes when you try to open or use a document containing the damaged font – in other words, the problem might be the font rather than the document, so you might not have to write the whole thing off after all!

## Catch 22

'If you suspect that a font is damaged,' all the experts tell you, 'just reinstall it from your backup or System disks.' 'Easy,' you say. But no. Try to move a damaged font to the Wastebasket and you're likely to get an error message saying that the font is damaged and cannot be moved. Catch 22! So you try just overwriting it by dragging a clean copy of the same font over the System folder. But instead of helpfully asking if you want the new font put where it belongs as normal, System 7 is more likely to give you another error message saying that the font is in use and cannot be replaced. The experts, mysteriously, fall silent.

But not MACFORMAT. Back in issue 9 we suggested a way of getting rid of damaged fonts – in a nutshell, you just need to restart using your System 7 Disk Tools disk or another start-

**OK, so you've worked out that you've probably got a faulty font, but how the hell do you get rid of it? Alex Summersby shows you how it's done...**

up floppy; the System will recognise only the fonts on the startup disk as fonts and treat any others as just ordinary files, which you can then move or trash as you like. Just drag the offending font (or suitcase) out of the Fonts folder on your hard disk (make sure it's not the one on your startup floppy!) and into the Wastebasket. Then restart from your hard disk as normal; you will now be able to empty the Wastebasket, and you can then reinstall the font from your original disk.

## The solution

This method should work on all Macs, but we asked if any readers had any other solutions. And we got a flood of them. Ian Fyfe of Herts suggested a surprisingly direct method: simply drag the complete Fonts folder on to the desktop (the 'A' icon disappears!). Open the folder and you'll find you can drag the faulty font into the Wastebasket. Move the Fonts folder back into the System folder (after a second or two, the 'A' reappears!). Then the System will permit you to empty the Wastebasket with no trouble. I've tried it, and it works.

(It works because applications, including the

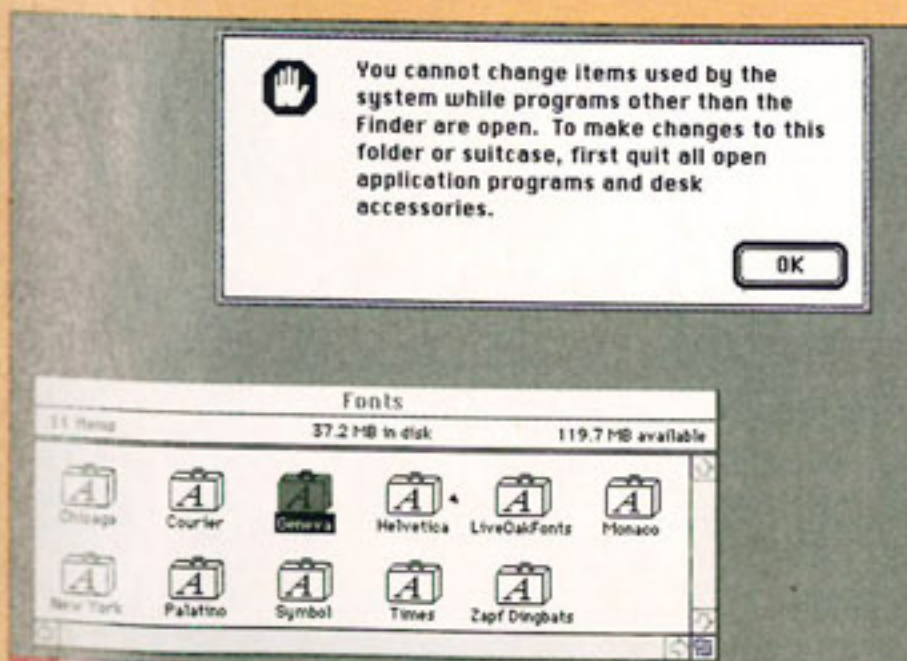
Finder, only check for available fonts when you launch them. This means, in turn, that you mustn't have any applications open when you try any of this, because when you go back into them they might get confused and start playing up. Imagine how you'd feel if you'd laid out all the tools you wanted – pen and paper, say – on the desk in front of you and then, when you blinked, someone stole the pen. I bet you'd throw a wobbly too.)

## Double your chances

If you're squeamish about the idea of removing a whole folder from your System folder, several readers came up with a variation: first duplicate the entire Fonts folder (using the desktop's normal Duplicate function, [command] D), make any changes you need in the *copy* of the Fonts folder, then trash the original Fonts folder and change the name of the copy to just 'Fonts'. (Some readers suggested creating a new folder on your desktop and copying all your undamaged fonts and suitcases into it, but this amounts to the same thing.)

Using either of these two methods, you can tell whether a Fonts folder is 'active' by the

## HOW TO DELETE A DAMAGED FONT



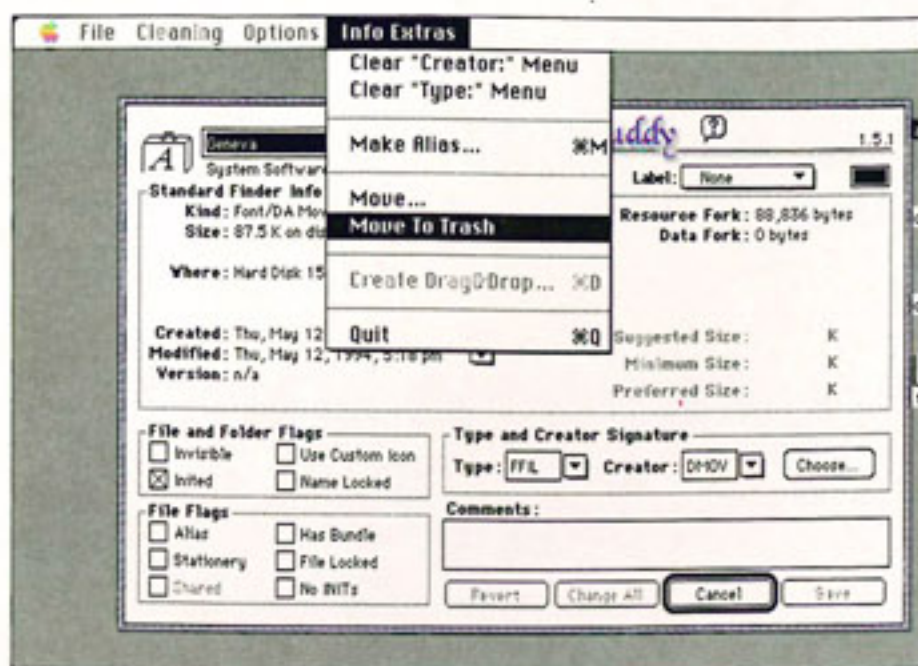
**1** If you try to move or delete a damaged font file, you get an alert message something like this. (Well, not exactly like this. We didn't have any damaged fonts, 'cause you can't move them, right, so we produced this simulation by leaving TeachText open in the background. Don't try this at home!)



**2** By comparison with earlier versions of the Mac's System software, System 7.1 makes life very logical by putting all your fonts in a Fonts folder within the System folder. It can contain individual fonts or font suitcases grouping families of fonts.



**3** To remove a damaged font, first make sure you quit out of all applications other than the Finder. Then simply drag the whole Fonts folder out of the System folder to the desktop. The little 'A' icon on it will disappear, showing that the System no longer recognises it as active.



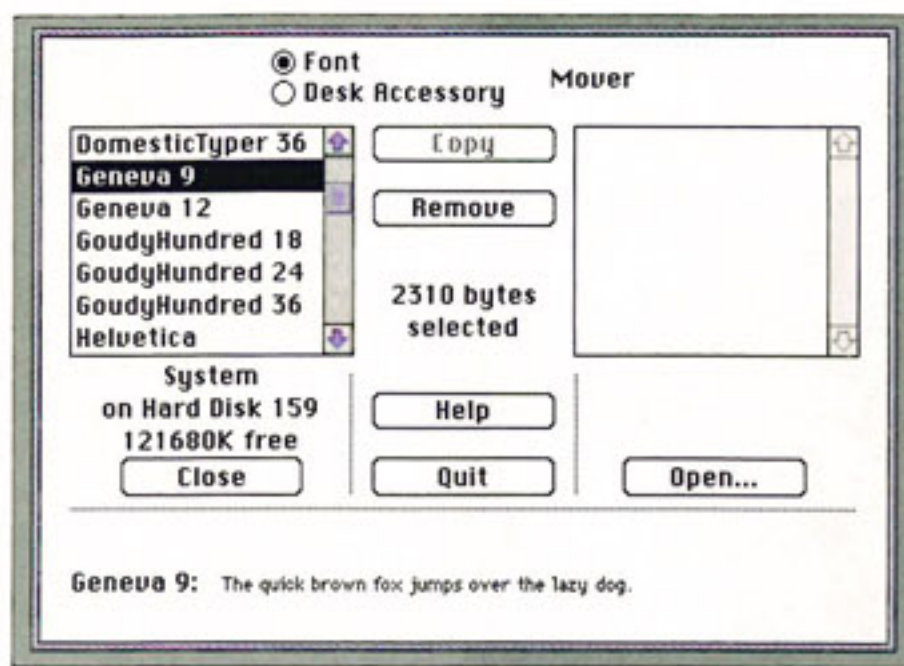
Another useful utility that enables you to get rid of damaged fonts is *File Buddy*. It also gives you all sorts of much less useful information about your font files...

little 'A' icon, and the System will only recognise a Fonts folder within the System folder. Otherwise you can do what you like with the contents of the folder, and you should get none of those annoying alerts.

### What about System 6?

However, the more observant among MACFORMAT readers may notice the one little problem with all this: if you're using Systems before 7.1, you don't have a Fonts folder – fonts live inside the System file itself, and you don't want to take chances fiddling with that (though it *should* be safe enough to duplicate it, open it to delete the damaged font, and then trash the original). In System 6, you can't just open it anyway – you need *Font/DA Mover* even to see a font. But then, *Font/DA Mover* should get you round the whole problem simply enough: to trash a damaged font, you should just be able to highlight it in the list and hit the **Remove** button. Now, *Font/DA Mover* will also work with System 7 and later, so if you can get hold of a copy, that may be all you need.

Other solutions also involve other utilities. Ian Washbrook of Wokingham says faulty fonts can be removed very quickly using the 'Trash It' facility in *File Buddy 1.5.1* – which was included on MACFORMAT 7's cover disk (and again on issue 14's CD). Karl Harrison of Bristol notes that the latest version of *Extensions Manager* from Apple now controls which Extensions load into memory at startup: Control Panels,



Before System 7, you couldn't move fonts like ordinary files at all – you needed a utility called *Font/DA Mover* even to see them. But *Font/DA Mover* does have the advantage of giving you a handy **Remove** button that should delete any damaged fonts too – and version 4.1, shown here, does work with later versions of the System. Ask your friendly local Apple dealer, user group or shareware library for a copy.

Apple Menu items... and fonts. You can move fonts between the System's Fonts folder and *Extensions Manager's* Disabled Fonts folder. This should enable you to remove a damaged font.

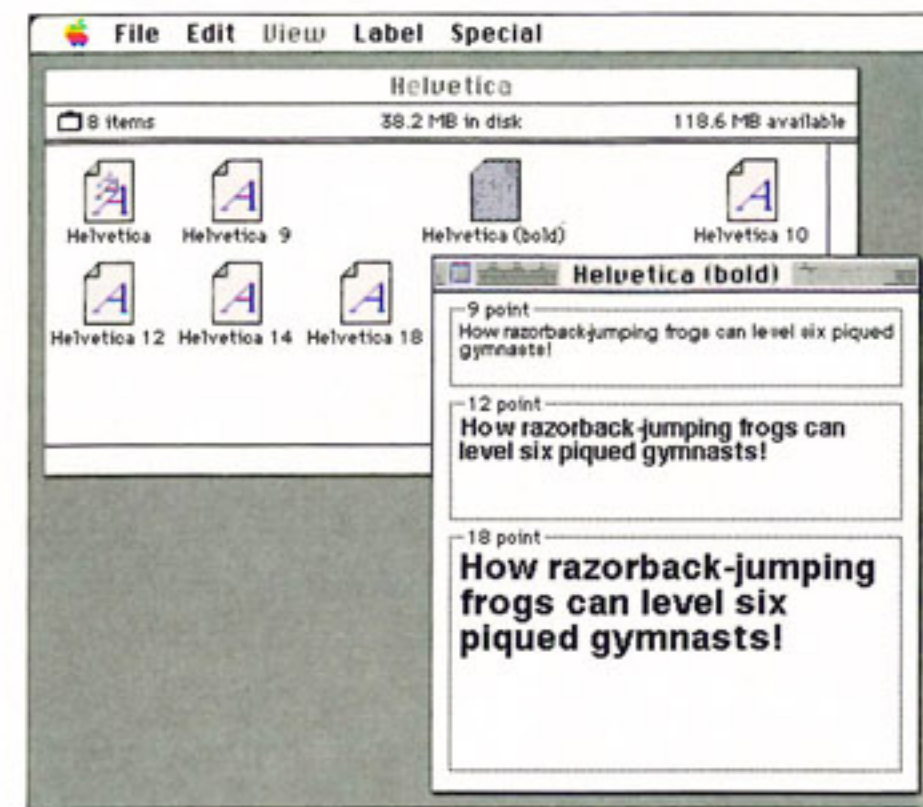
### The wizard of Oz

If you have *Norton Utilities*, Murray Gavin writes all the way from Melbourne in Australia, here's what you do:

1. Open *Norton's* Utilities menu.
2. After it loads, negotiate your way in the usual manner to the volume containing the offending font.
3. Select it and hold down **[command] [shift]** and **[option]**.
4. A dialogue box asks you if you wish to delete the font.
5. You answer audibly 'Bloody oath' and press **delete**.

Hey presto – the damaged font is gone. 'It is cool, clean and elegant,' Murray says, and I think he's right. But it does depend on you having *Norton*...

Finally, what can you do to check that you really do have a damaged font before you start going to any more trouble? Marja van de Ven from Waalwijk in Holland points out one way of doing it: under System 7 and later, you can view a font simply by double-clicking on its



If you want to check that a font is OK, try double-clicking on it. Under System 7 or later, this opens a window showing you what the font looks like – if you don't get such a window, the font is likely to be faulty, so try re-installing it. Here, we've double-clicked on one of the icons with several little 'A's on it – if you want to know the difference between this and the others, see the box below headed 'Font formats'.

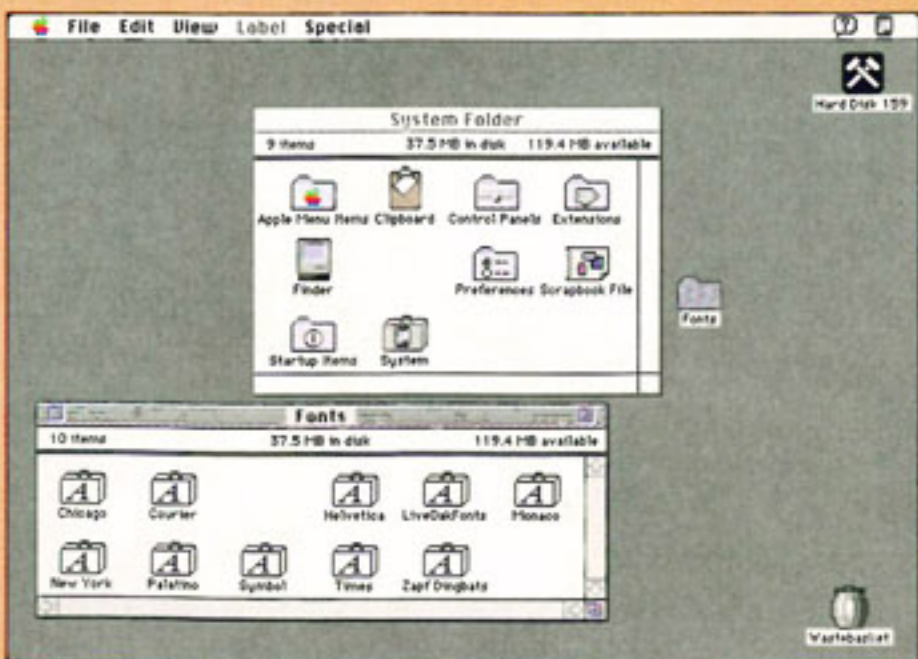
icon in the Finder, so just try that. If the little display window opens, the font is probably OK; if it doesn't, it is likely to be damaged, so don't use it. Easy.

Alex Summersby

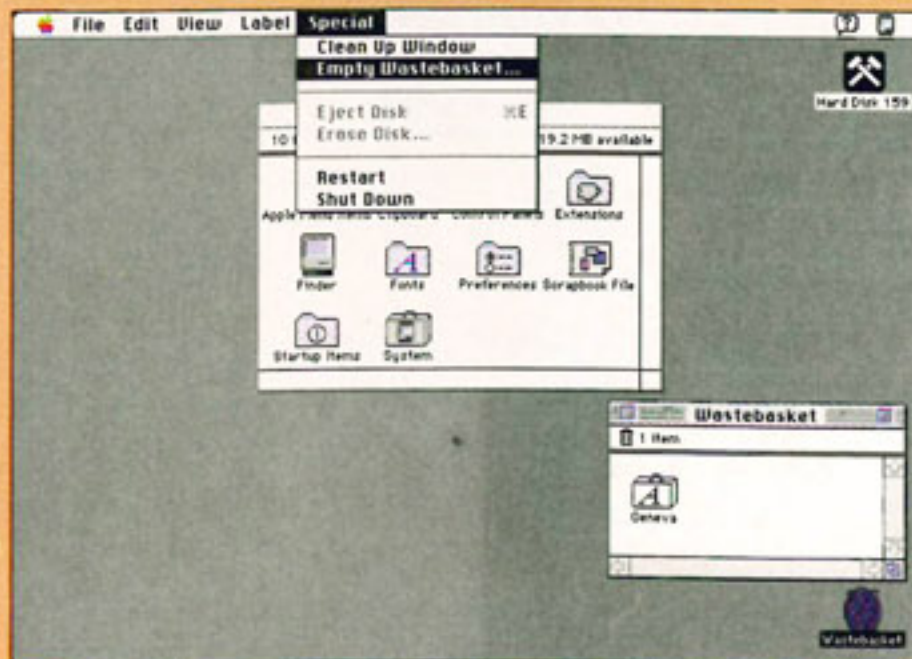
### FONT FORMATS

When you open a Fonts folder (as in the screenshot above), you might notice that different fonts have different icons. This is because there are several different font formats. Fonts with several little 'A's on the icon are scaleable TrueType fonts – they can be used at any size, so if you double-click on the icon you get a display of several sizes. Fonts with one 'A' and a number in their name are bitmapped or 'screen' fonts – they exist only at that one size, so if you double-click Helvetica 12, all you'll see is Helvetica at 12 point. These are the most common in current Systems, but you might see other icons as well, representing scaleable PostScript fonts from Adobe and other font makers – see MACFORMAT 9 for more details.

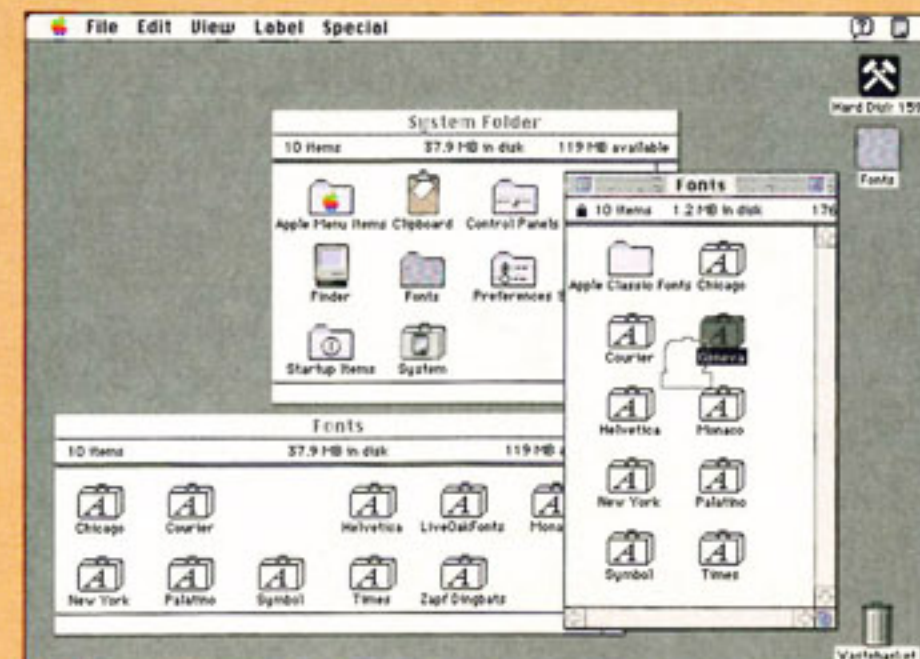
## HOW TO DELETE A DAMAGED FONT CONTINUED



**4** Now you can move fonts out of the folder like any other files out of any other folder. Here we've blithely dragged the whole Geneva suitcase into the Wastebasket without getting an alert message. But the System won't actually let you empty the Wastebasket just yet...



**5** First you have to move the Fonts folder back into the System folder. The little 'A' icon will reappear within a matter of seconds. Now you can empty the Wastebasket with no trouble at all, disposing of the offending fonts. Life is now wonderful... except that you're short of those fonts...



**6** So simply copy the missing fonts from the original Fonts disk that came with your System disks. (Be careful not to confuse the Fonts folder on your hard disk with the Fonts disk you're copying from. Always keep the floppy disk write-protected and you won't be able to do any harm.)

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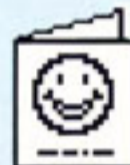
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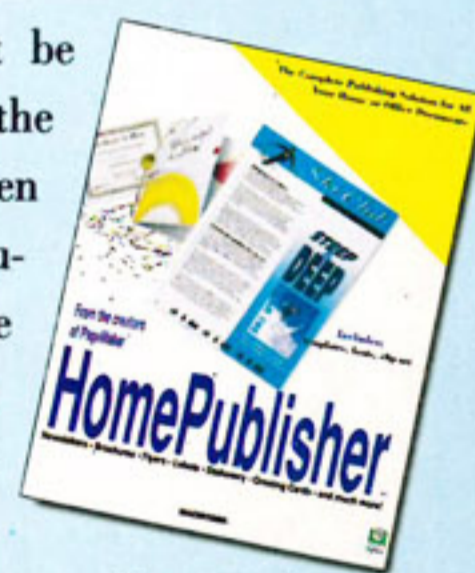
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# MAC ANSWERS

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

## Do-it-yourself problem solving

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

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

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

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

This month's dynamic duo of experts – Stuart McHugh and Jim Chandler – are revving their Macmobile, waiting to zoom off and zap your problems...

## Tracing the FPU

### HARDWARE

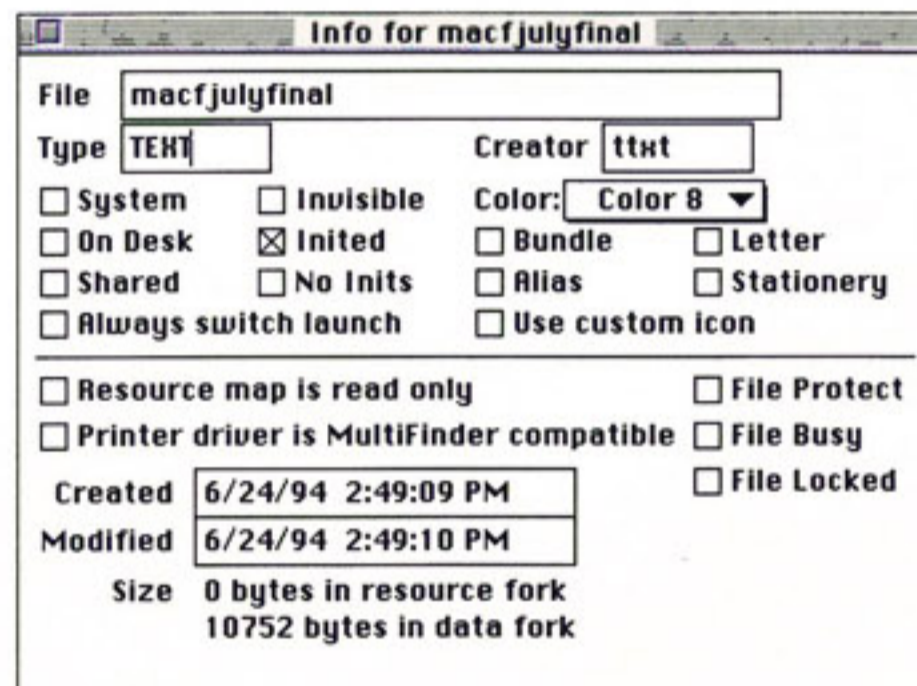
When I bought my PowerMac, I thought that my ray-tracing programs would run faster than on my Quadra 610. Instead, when I try to run them, the Mac tells me that a floating point unit is required. Can I get one for my PowerMac, and will it improve the machine's performance?

James Rignall  
Offerton

The short answer is, no, you can't. The floating point unit (FPU), sometimes called the maths co-processor, is a chip that handles certain complex mathematical calculations much faster than the main processor. The programs you're running are written for the 680x0-based Macs, and you can expect to find an FPU chip designed for use with the 680x0 series. Because the PowerMac uses a PowerPC chip, these FPU chips are not compatible with the new hardware.

There is good news, though. For one thing, the PowerPC chip has exceptional floating point performance; when ray-tracing programs are re-written in native PowerPC code, they will be able to use the chip's built-in floating point unit, and will run very much faster than the present 680x0-based programs. In the meantime, try using an FPU emulator program, like the shareware utility *SoftFPU*. This pretends to be a hardware FPU chip, but works in software, so it's rather slower than the real thing. For the rather modest \$20 shareware fee, the author will provide a PowerMac native version, which is presumably much faster.

JB



If *ClarisWorks* doesn't recognise a file, then try using *ResEdit* or *FileTyper* to change the filetype to TEXT.

## Teaching shortages

### SOFTWARE

I'm having trouble reading a file in TeachText. The file, 'StyleWriter II log', is supposedly only 90K on disk, according to the Get Info dialogue box, but when I try to open it I get the message 'This document is too large for TeachText to open'.

The TeachText Get Info box says the program has a preferred size of 192K and I have raised this to 200K, but still can't read the file. *ClarisWorks* v1.0 doesn't recognise it at all.

PJ Harrison  
Brislington, Bristol

I'm afraid you can allocate as much memory as you like to You have to get the file into a word processor such as *ClarisWorks* but you may need to change the filetype.



*TeachText* in its Get Info box, but you'll still get no joy. What you've come across here is not, in fact, a memory problem, but rather a limitation that goes back to the first days of the Mac. Held within the Mac's ROM is a series of routines called the Toolbox; these provide fast and simple ways for developers to write programs. Among these are the TextEdit routines. In a nutshell, this means that developers who want simple text handling facilities don't have to reinvent the wheel all by themselves. There's a trade-off, of course: these routines are limited to 32K files (or indeed, 32K in a window). *TeachText*, being a simple (and free) program, has this limitation.

So to read your file, you have to get it into a word processor such as *ClarisWorks*. If *ClarisWorks* won't recognise the file, this means that the application that created the file (in this case, *PrintMonitor*) has given it a filetype that's not being recognised as a text file. You could simply use *ResEdit* or *FileTyper* (both of which have been on past MACFORMAT cover disks, and on issue 14's cover CD) to change the filetype to TEXT. This would mean that any word processor, including *ClarisWorks*, should recognise it in its Open File dialogue.

SMcH

## Building blocks

### SYSTEM FAULTS

I bought a second-hand Mac IIsi but after six months of use I have come up against a problem. At first I could rebuild the desktop the normal way – holding down [command] and [option] at startup – but after the second time I did this, it no longer worked.

I obtained a program called *TechTool* that automates rebuilding the desktop and zapping the PRAM. It succeeded in rebuilding, but this caused other problems. For instance, my customised icons were replaced by generic 'paper' icons. Also when I try to open files

directly from the aliases in my Apple Menu, some don't work and others seem to take forever to open.

**Colin Smith**  
Ingolstadt, Germany

**A** You say you've deleted the *TechTool* file. Although I don't know this program, it does seem that it has certainly reacted badly with your System. However, I suspect that since your rebuild did not work originally, you must have had problems before getting this Extension. It might be worth reinstalling your System as it does seem that your problems are rather deep-rooted.

The other suggestion is to simply trash the Desktop file or files (there's one if you're using System 6, two if you have System 7: Desktop DB and Desktop DF), then reboot. Things like the appearance of icons are determined by these files, so it would seem that this is where your problems lie.

Rebuilding the desktop normally means that the Mac itself rewrites these files, and that can cure a multitude of similar problems. Unfortunately, it seems that in your case you will have to take matters into your own hands and do it manually. You won't be able to empty the Wastebasket till you reboot, but the fact that these files have been moved means that they will automatically be restored from scratch.

The catch is that these are invisible files, but by using a program like *ResEdit* or *FileTyper* you can make them visible. To do this, simply access the Get Info dialogue while you're in one of these programs. Make them visible and you can then drag them into the Wastebasket. *SMcH*

## All Systems are not go

### SYSTEM FAULTS

**Q** I connected an Apple CD300 CD-ROM drive to an SE/30 and it worked perfectly. I then connected it to my Classic in exactly the same way, but received the following message: 'Please unlock the disk "PD@S Collection 5" and try again - the desktop file could not be created'. Help, please.

**I Fitton**  
Brussels, Belgium

**A** The desktop system runs in quite a different way between System 6 and 7. System 7's file system was changed in an attempt to improve file handling generally. This means that thanks to the desktop differences, disks created under System 7 aren't compatible with System 6.

For hard disks the solution is quite simple: the desktop will be rebuilt automatically. This isn't possible with a CD, though, because the disc can't be amended. Some CDs contain a warning to this effect, but others may not.

(The MACFORMAT covermounted CD has both System 7 and System 6 desktop information on it, so that it can be read by older Macs - though the System 6 files are created automatically in the mastering process and are not quite standard. This can result in some virus checkers getting panicky about non-standard desktop resources, but it's nothing to do with viruses and is quite safe. Annoying, to be sure, but safe. We had the author of *Disinfectant* double-check.)

I'm afraid the answer has to be that short of upgrading to System 7 (on your 2Mb Classic)

the only option open to you now will be to go back to the beginning and put the CD300 back on the SE/30. *SMcH*

## A legal Word

### GENERAL

**Q** What is the legal position regarding getting rid of old versions of programs? For instance, if I am the registered user of Word 5.1, having registered and upgraded all the way from Word 3.0, can I sell or give away the disks and manuals of the outdated versions? And if so, is the new owner in a legal position to then upgrade?

**Colin Shelbourn**  
Windermere, Cumbria

**A** A few people may be surprised at the answer to this one. Although you have bought the software you use, you don't have any rights to it as you describe. In fact, what you do when you buy a piece of software is 'license' rather than own it - it's still actually owned by the company that publishes it. You've only bought the right to use it. And in that, you are entitled to use the current version. You can't do anything with the old version you still have (except recycle the disks) - not even give it away. And you certainly can't sell it. You could sell a current package to someone else, and with luck an understanding software publisher would let you transfer the registration. But the software still belongs to the publisher, and you don't have the same rights over it as you have over anything you do own. This also explains why you aren't free to copy a program you've bought. *SMcH*

## Picture this

### GENERAL

**Q** Is it possible to put 35mm colour transparencies on to disk or CD and then use slide-show software to view them on my Mac?

**Mike Hayward**  
Standish

**A** Getting 35mm transparencies into the Mac is a similar process (in principle at least) to scanning a photograph. The problem is that this kind of work is usually done at a very high quality, so the equipment for doing it at home might be prohibitively expensive. But bringing transparencies on to the Mac is a common process in the publishing industry, where a scan from a 35mm image might be made on a drum scanner. You could then bring the scan into a package with a slide-show facility such as *Persuasion* or *PowerPoint*. (For details of these and other presentation packages, see page 75.)

It might be slightly less expensive to use a colour scanner that has an attachment to hold the slide in place. Nikon is one company that makes such a scanner - contact the dealers who advertise in MACFORMAT for details.

If, rather than slides, you have a 35mm film you want put into a Mac slide-show, you might want to get the film transferred on to PhotoCD (there are plenty of high street bureaus that offer this service), and bring the images into a slide-show that way. Kodak, the company behind PhotoCD, also has a range of software for organising and viewing the images. For more

## MACFORMAT'S FONT

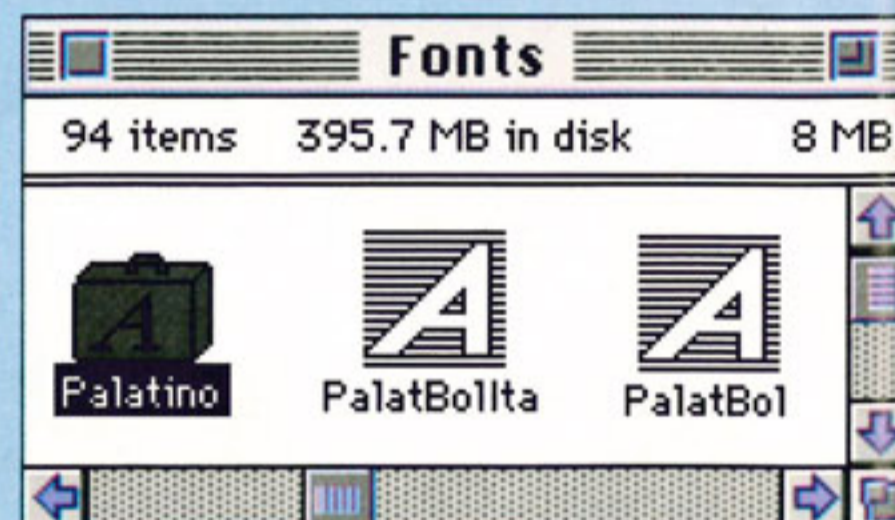
### On the case

**Q** Why are my fonts taking up so much room on my hard disk? Fonts like Palatino, Times, Helvetica, Avant Garde and Courier are taking up huge amounts of space (many of them are over 200K in size), with Palatino being - wait for it - 327K! Could it be something to do with the fact that I have AutoDoubler running on my hard disk?

**Michael Martucci**  
Prospect, South Australia

**A** Well, first, you won't need to give up *AutoDoubler*, as that's not the cause. 327K for Palatino is exactly the same size as the same font on my disk. What you have here is not just one font (which would be a rather excessive size, I admit) but a font suitcase. This contains not just Palatino, but all the different Palatinos you might need to display or print. The common sizes of the font - 10, 12, 18, 20 and 24 point - are there in bitmap (screen font) form to give faster redraw on screen. Also there are the very common variations on the font - Italic, Bold and BoldItalic. These are only between 5K and 15K each, but it all adds up.

Also in this group are the TrueType versions of the font. So if you choose 17 point text, your System will use this font outline to draw the characters on-screen, as there's no specific 17 point screen font version. There are four of these TrueType fonts at around 70K each. The third font type - the PostScript font - is not stored in a suitcase but loose in the Fonts folder, where the LaserWriter driver can find it when it downloads the font to the printer. *SMcH*



This suitcase contains all the Palatino font needs to comply with your every wish. Except print to PostScript printers.

### Your number's up

**Q** In my Fonts folder I've got suitcases with files inside them called, say, Zapf Chancery and then a number. There's also a file in there called just Zapf Chancery. What is the difference, and what do the numbers mean?

**Alan Davies**  
London

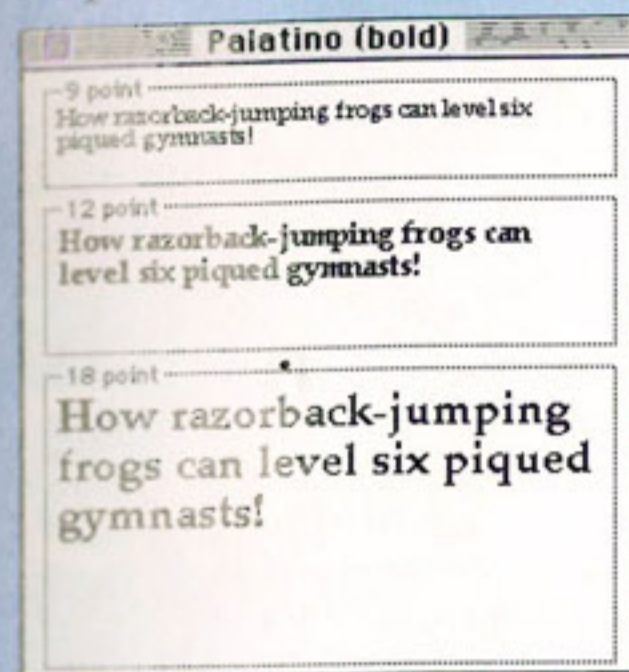
**A** The files with numbers next to them are bitmapped fonts - that is, they are 'drawn' pixel by pixel. They come in fixed sizes, which are denoted by the numbers next to them. For instance, 'Zapf Chancery 10' is (not surprisingly) ten-point Zapf Chancery. The other file you have in there is

## OF ALL WISDOM

a TrueType font. This is a scalable font, and has no fixed size – it is stored not as images of each character, but as a set of instructions for drawing them, so they can be drawn at any size.

If you do not have a PostScript printer, there is little point in keeping the bitmapped fonts, since the TrueType font will give a better result both on the screen and on the printer.

If you do have a PostScript printer, however, then you should keep the bitmapped fonts and check that you have the correspond-



ing PostScript font in the Fonts folder (if you're running System 7.1 or later) or the Extensions folder (if you're running System 7 or 7.01). Also, if you do have a PostScript printer, then you don't need the TrueType font, although you'll need *Adobe Type Manager* to see your text smoothly rendered on the screen. *JG*

These are examples of what Palatino looks like at different sizes. It's just a single scalable font rendered at several sizes.

### The Jagged Edge

**Q** I have bought some clip art in EPS format. It looks all right on the screen when I place it in PageMaker, but it prints out on my HP DeskWriter with jaggy lines. I thought EPS files were supposed to be scalable.

Emma Dean  
Bedminster, Bristol

**A** EPS stands for Encapsulated PostScript. It's a type of picture file that uses the PostScript page description language to describe the picture in terms of lines, curves and fills. This means that the picture can be scaled, stretched or squeezed, and will print out properly on a PostScript printer. To show up on the screen, and to enable it to be moved and cropped, it includes a low resolution bitmap picture. Your DeskWriter doesn't have the PostScript interpreter necessary to use the PostScript code, so all it can do is print the screen representation, normally a rather blocky bitmap.

The best way to get around the problem is to buy a PostScript printer. A much less expensive way would be to use a different graphics format for your clip art. PICT format clip art is scalable, and is supported by printers like your DeskWriter that use Quick-Draw, the Mac's own built-in image description language. *JG*

### A real printer crash

**Q** I have an unhealthy ImageWriter II. It's been dropped... and though I found and repaired most of the damage, parts were few and far between. When I switch it on, I have to press the button under the print mechanism a few times and then physically move it to the centre. Can the ImageWriter II only be repaired by Apple dealers?

Darren Bennet  
Barnsley

**A** Your ImageWriter sounds in a bad way, but it's a hopeful sign that it still works. There aren't really many electronic components in an ImageWriter, just a couple of circuit boards. These can be pricey, however, often costing in the region of £100.

It could be that the connection between the printer head and the tractor is broken. If this is the case, any computer repairer should be able to fix it, but it's worth bearing in mind that Apple dealers are able to get parts for older models more easily than ordinary computer repair shops – and certainly more easily than you or I. If you do decide to let a dealer repair it, get a quote first – it's quite possible that it'll cost more to fix it than it would to buy a new or second-hand StyleWriter. *S.McH*

■ For more advice on font problems, see page 55



# Coming soon

from the people who bring you

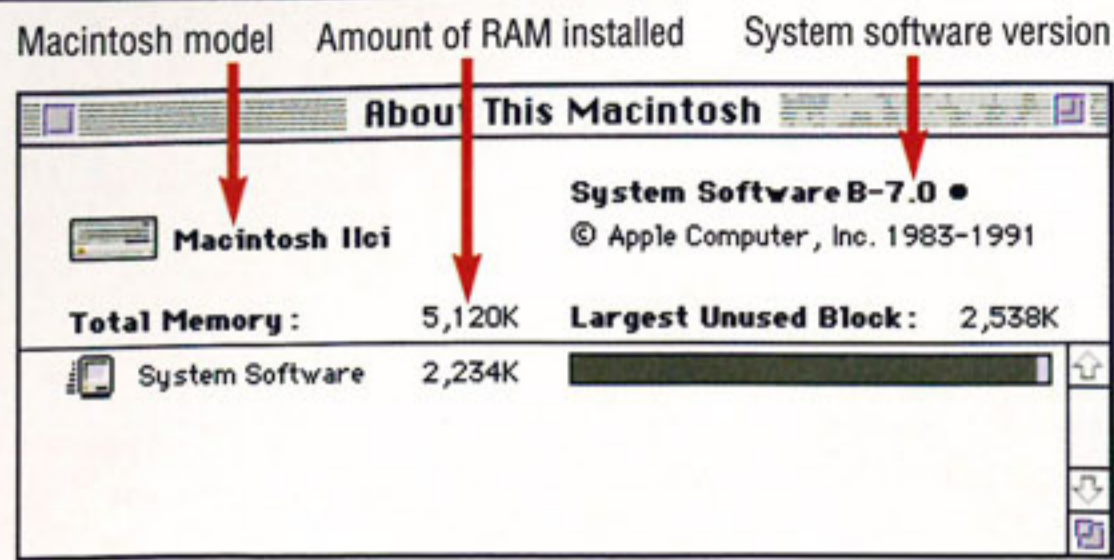
MACFORMAT

It's an **essential** purchase

You just might not  
realise it yet...

## HOW MUCH RAM HAVE YOU GOT?

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



details try calling Computers Unlimited on 081 200 8282.

*SMC*

### You can only blame your elf

GENERAL

**Q** On PC-compatibles, I've found that it is possible to reboot after a crash by pressing [ctrl] [alt] [del] – at least it works most times. The reboot system on the Mac, [command] [option] [esc], does not seem to work all that well when the System has crashed. What the Mac really needs is a good soft-reboot button – it can't do it much good being switched on and off all the time. Are there any other escape

sequences you could divulge? Also, after shutting down all applications I sometimes notice an elf-like icon to the right of the Finder icon on the top menu bar. I have no idea where this comes from.

David Garer  
Manchester

**A** The [command] [option] [esc] combination isn't supposed to effect a reboot at all; in fact (though it doesn't work all that often) it is intended to let you get out of a crashed application and save work in whatever else is still running. The recommended procedure, should you manage to make this work, is to reboot im-

This is the Easy Access icon. If you think it looks like an 'elf'... well, perhaps you've met David Garer down your local pub...



mediately afterwards, as memory is in a volatile state following a crash.

The closest you get to a soft reboot button on the Mac is the programmer's button, which is marked with a circle (not a triangle). Its location varies from model to model, but on most Macs it is somewhere near the power switch (the one with a triangle). The programmer's button will interrupt the power, meaning the machine will reboot but won't actually switch off. Thus the hard disk won't spin down and up again. Note: ensure you don't use this while the hard disk access light is flashing, as cutting the power while the disk is performing a write operation could be hazardous to your data.

As for your 'elf', I reckon this is either (1) the result of too many late nights down the pub, or (2) the Easy Access icon. You can activate this by hitting the [shift] key five times, then twice more. If you don't recognise it, take a screen grab next time it occurs by hitting [command] [shift] 3 – this will save an image of your screen to your hard disk with the name 'Picture 0'. Send us a copy of this – it sounds like it might make a good competition... Except I've now given away the answer. Damn. *SMC*

# MACANSWERS

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

Name .....

Address .....

.....

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

.....

**Approximate age of machine:** .....

**System version**  
(see About this Macintosh screenshot above):

.....

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

.....

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

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

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

.....

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

.....

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

.....

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

.....

the **internet** magazine

**.net**

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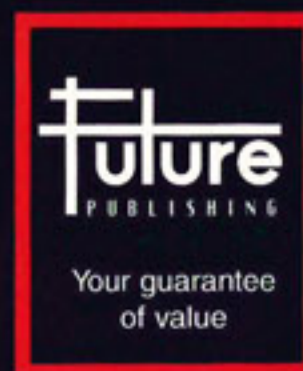
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Check out the supplement on issues of PC Format, MacFormat, and Amiga Shopper in October

And see you on the Internet...



# What's on *the* menu?

In this article, '↵' means 'this is not the end of a program line - don't press [return] yet'

In this month's *Hypercard* instalment, Rod Lawton shows you how to create and modify your own menus, using just half a dozen commands.

**T**ry this simple experiment. Call up the message box [command] M. Now type `create menu "Extra"`. Hit [return]. See anything different? What about the menu bar? Exactly - you've just created a brand new menu out of the blue. However, if you take a look at that menu, you'll see there's nothing in it: it's an empty menu.

## Creating a menu option

So go back to the message box and type `put "Flash" after menu "Extra"`. Now take a look at the menu again and you'll see the option "Flash". It doesn't do anything when you select it, though. Or at least, it doesn't appear to do anything. But when you select this option, a HyperTalk message is sent: `doMenu Flash` (`doMenu` is the message sent whenever any menu option is selected; `Flash` is the parameter, or particular menu 'message'). We can intercept this message with a perfectly normal HyperTalk handler - it goes to the current card first, then the background, then the stack and so on.

Where you choose to intercept this message is up to you. It's unlikely you'll want to set up different menus for different cards and

backgrounds within a stack, so the stack script is the best place to put your handlers. Even if you do have different menus throughout your stack, you're unlikely to use conflicting names, especially since it's so easily avoided.

## Making menu items

Anyway, having now created a new menu and menu option, let's make it do something. Open the stack script and insert the following handler:

```
on doMenu menuItem
  if menuItem = "Flash" then flash
  else pass doMenu
end doMenu
```

Now, not surprisingly, when we select our new menu option the screen flashes!

It works like this - `doMenu` is the message you're intercepting, and `menuItem` is the variable that'll contain the message parameter. We then check on this variable's contents and act on them.

Notice the `if...else` structure and the command `pass doMenu` - this is crucial! You make your new menu items do things by

intercepting *all* menu messages and checking to see what they are. If we don't pass unused `doMenus`, they'll stop right here and your *HyperCard* menus will stop working! Yes, this is as serious as it sounds.

Let's try another one. Via the message box, type `put "Beep" after menu "Extra"`. To go with this we need to add another option to our handler:

```
on doMenu menuItem
  if menuItem = "Flash" then flash
  else if menuItem = "Beep" then beep
  else pass doMenu
end doMenu
```

Another? OK, we'll add 'Boing' to the menu. In the message box type `put "Boing" after menu "Extra"`. And in the stack script we'll need another line in our handler:

```
on doMenu menuItem
  if menuItem = "Flash" then flash
  else if menuItem = "Beep" then beep
  else if menuItem = "Boing" then ↵
    play boing
  else pass doMenu
end doMenu
```

If your handler is complicated - that is more than one line - you may well end up using sub-routines, as in this example:

```
on doMenu menuItem
  if menuItem = "Flash" then flash
  else if menuItem = "Beep" then ↵
    doBeep
  else if menuItem = "Boing" then ↵
    play boing
  else pass doMenu
end doMenu
```

```
on doBeep
  ask "How many beeps?"
  repeat it times
    beep
  end repeat
  put "That was " & it & " beeps"
end doBeep
```

So far so good. We've created a new menu, complete with menu items, and we've made them do something. What we haven't told you

## STACKS OF TIPS

1. You don't have to refer to menus and menu items by name - you can use numbers. For example, 'menuItem 4 of menu 3'. This makes handlers a lot quicker to write. Unfortunately, it also makes them less reliable - what if you delete menu 1 subsequently? Or add a menu item before number 4? (Your handler now refers to the wrong menu/item, that's what!)

2. Most Mac applications have menus containing sets of related options separated by a dashed line. You can achieve the same ef-

fect with a *HyperCard* menu with the following handler:

```
put "-" before menuItem "[item ↵
name]" of menu "[menu name]"
```

Or you can put the dash 'after' the menu or wherever else you need to position it.

3. The `doMenu` message actually has *two* parameters. We've only been talking about the first, the name of the menu item. The second is the name of the menu itself.

## READER FEEDBACK

**Trivial Pursuit**

*I want to devise a Trivial Pursuit style game with my own choice of questions. Do you know of any software that might assist me?*

Robert Skynner, Aberdeen

HyperCard is built for the job. The simplest answer is to create a stack with a card for each question – a button marked with an 'A' (for answer) can display a previously hidden field with the following simple script:

```
on mouseUp
  show field "answer"
end mouseUp
```

But how do you make sure the answer isn't displayed until you click the 'A' button? What if it's accidentally been left on display from a previous game? Well, you can get round that with the following background script:

```
on closecard
  hide field "answer"
end closecard
```

And how do we choose another question at random? Rather conveniently, HyperTalk lets us go to 'any' card – it then chooses one at random. Here's the button's script:

```
on mouseUp
  set the hilite of me to true
  go any card
  set the hilite of me to false
end mouseUp
```

This button has been highlighted manually, because you can then see when it's done its work – using the 'auto-hilite' option just makes it flash when it gets the message.

With a bit more HyperTalk programming, you could get this selfsame stack to keep

track of whose turn it is and what your scores are.

The only problem with this type of game is the sheer number of questions you have to type in, and that fact that once you've done it you're going to know all the answers!

**Instant numbers!**

Since our theme this month is menus, here's an interesting script from Olof Svensson in Stockholm:

Olof does a lot of work for his sports club and uses a stack containing the names and addresses of club members. The stack is called 'Addresses' and each card has two fields: 'Name' and 'Telephone'. But rather than opening this stack every time he wants to retrieve a phone number, Olof has developed the following code to add to his Home Stack script.

First, you need to add the following line to the on startUp handler:

```
qq
```

Then, right at the end of the script, you add:

```
on qq
  create menu "#"
  put "Fetch,-" into menu "#"
  set the commandChar of menuItem 1 -
  of menu "#" to "$"
end qq
```

This means that when HyperCard starts up, a new menu is added with a single item (with its own command character). You can also get rid of this new menu item at any time (by typing "qqq" in the message box), thanks to this next bit of code, which follows on from the last:

```
on qqq
  delete menu "#"
```

reset the menu bar each time you leave it. Remember that menu modifications come in two parts: first, the modified menus themselves; and second, the handlers that act on them. The handlers can stay in the stack script permanently, but for neatness' sake the menus need to be created and deleted each time you open/leave the stack. Otherwise, you'll be using stacks with confusing and redundant 'left-over' menus.

Menu creation and resetting is a slow process (it can take a couple of seconds each time you open or leave a stack). The basic way to create our menus is with a set of handlers (in the stack script) like this:

```
on openStack
  create menu "Extra"
  put "Flash" into menu "Extra"
  put "Beep" after menu "Extra"
  put "Boing" after menu "Extra"
end openStack
```

```
end qqq
```

The bit of the code that does all the work, though, comes next:

```
on doMenu item
  if item = "Fetch" then
    global fetch
    if the shiftKey is down then -
      put msg into fetch
    else
      ask "Who?" with fetch
      if it is empty then exit doMenu
      put it into fetch
    end if
    lock screen
    push cd
    set the lockMessages to true
    go "Addresses"
    find fetch
    if the result is not empty then
      play boing
      pop cd
      exit doMenu
    end if
    put field "Name" & ":" && field -
    "Telephone" into msg
    pop cd
  end if
  pass doMenu
end doMenu
```

Now if you need to check a phone number you simply select "Fetch" from the new menu. Making 'fetch' a global variable means you can be prompted with the last name you looked up. Note too that if you hold down the [shift] key while you select the "Fetch" option Olof's routine will find the name currently in the message box.

When Olof first started using HyperCard he only had 2Mb RAM, so he found everything a bit slow – this was his answer. And it's a lot quicker than opening up the "Addresses" stack the normal way. Nice one, Olof!

And then, to reset the menus:

```
on closeStack
  reset menuBar
end closeStack
```

**Modifying handlers**

We're not quite there yet, though, are we? If you have more than one stack open at once, you can leave them without closing them – but you will still want to reset the menu bar. Similarly, you can resume a stack that's already open. We need to modify our menu creating/resetting handlers to allow for this:

```
on openStack
  createMenu
end openStack

on resumeStack
  createMenu
```

is that menus are HyperCard properties rather than stack properties. This means that when you leave the current stack for another one, the new menus will remain – but of course the new stack won't have the handlers to be able to do anything with them.

One solution is to put the new menu handlers into your Home Stack script. I'm against this for two reasons:

1. Call it bitter experience if you like, but I don't like mucking around with the Home Stack, and I especially don't like mucking around with its script.

2. You don't usually want to design a whole new set of menus for all your stacks. Typically, menu changes will be designed for individual stacks. Therefore, it's inefficient to have all the menu message handlers you ever create to be stored in the Home Stack script.

A better solution (although it slows down stack opening and closing) is to create the new menu/menus each time you open the stack and

```
end resumeStack

on closeStack
  resetMenu
end closeStack

on suspendStack
  resetMenu
end suspendStack
```

You will notice that we've now removed the code from the handlers, substituting a sub-routine call (we won't bother reprinting the code itself - it's unchanged). This saves a little bit of space and avoids repetition of the same code. It also makes it a little more obvious what's happening.

Creating a `resetMenu` sub-routine enables us to play around a bit with this part of our code. For some reason, the HyperTalk command `reset menuBar` operates on a positively geological timescale. We can replace it with something a bit more direct:

```
on resetMenu
  delete menu "[menu name]"
end resetMenu
```

The advantage of using a sub-routine for this bit becomes more apparent if you've got a whole list of menus to delete.

## Deleting menus

The clue to deleting menus and menu items is in that last handler, and the command `delete menu`. It's not just your own menus you can delete, however, but *HyperCard's* too. If you wanted to make a foolproof stack for someone who (a) didn't know their way around *HyperCard* and (b) would only muck something up if they had access to the menus, you could delete all the standard *HyperCard* menus and create some of your own. (And you won't be surprised to learn that you can add your own menu items to the standard *HyperCard* menus.)

Or, for rather more delicate tinkering, you could try the command `delete menuItem "[item name]" of menu "[menu name]"`

## Menu commands and keywords

Here's a summary of all the menu-related HyperTalk commands we've looked at in this instalment. See the main body text for

```
create menu "[menu name]"
put "[item name]" into/after menu "[menu name]"
put "[item name]" into item [no.] of menu "[menu name]"
delete menu "[menu name]"
delete menuItem "[item name]" of menu "[menu name]"
disable menu "[menu name]"
disable menuItem "[item name]" of menu "[menu name]"
set the menuMsg of menuItem "[item name]" of menu "[menu name]" to "[new menu message]"
```

(remember that, as when using the `doMenu` command, you must quote the menu option *exactly* as it appears - and the ... indicating a dialogue is made up of three full stops, not the special ellipsis character **[option]** :).

Deleting individual menu items enables you to limit a user's control over your stack without decimating the menus.

Or, if you really want to perplex or irritate users, you can disable menu items - they remain visible, but greyed. And of course they don't work. Brilliant.

## Changing the message

For the ultimate in deviousness, however, there is the HyperTalk `menuItemMessage` property. This property applies to all menu items and dictates the message that they send when you select them. In effect it does the same thing as intercepting the menu message, as we did earlier. Here's the same action achieved in two different ways:

Intercepting the normal message:

```
on doMenu menuItem
  if menuItem = "New Stack..." then
    flash
  else pass doMenu
end doMenu
```

Changing the menu message:

```
on openStack
  set the menuItemMessage of menuItem "New Stack..." of menu "File" to "flash"
end openStack

on doMenu menuItem
  if menuItem = "Flash" then flash
end doMenu
```

(Both lots of code go in the stack script. Strictly speaking, the second lot should have a `closeStack` handler that returns the message to normal.)

Both of the above methods achieve the same effect, but the second actually changes the

more information about what they do and how to use them. But just for quick reference, here's the syntax for each one.

```
set the commandChar of menuItem "[item name]" of menu "[menu name]" to true/false
set the checkMark of menuItem "[item name]" of menu "[menu name]" to true/false
set the markChar of menuItem "[item name]" of menu "[menu name]" to "[character]" -- a more versatile alternative to the checkMark property
set the textStyle of menuItem "[item name]" of menu "[menu name]" to bold, italic, outline, underline, etc.
```

message sent by a menu option, while the first merely subverts it...

## Setting check marks

The `menuItemMessage` is a 'property' of *HyperCard* menu items. There are other useful properties you can set too. For example, many applications use menu items that act as toggles - switching a feature on or off. The feature is 'on' when the menu item has a tick alongside it. You can set up *HyperCard* menu items to do this with the following:

```
set the checkMark of menuItem "[item name]" of menu "[menu name]" to true/false
```

You can easily incorporate a line like this into your menu message handlers - and `checkMark` is a property like any other HyperTalk property, and is handled the same way.

*HyperCard* menu items also have the property `commandChar`, set in the following way:

```
set the commandChar of menuItem "[item name]" of menu "[menu name]" to "Z"
```

This gives a menu item for the keyboard short-cut **[command] Z**. Note that you can only assign single characters as short-cuts and that the command key is the only modifier key you can use. If you choose a short-cut already in use, the standard *HyperCard* short-cut takes precedence, even though both are visible on the menus. You have to 'empty' the `commandChar` of a conflicting menu item. The following line should do it:

```
set the commandChar of menuItem "[item name]" of menu "[menu name]" to ""
```

## Putting on the style

The last menu item property we're going to look at is `textStyle`. It's a bit of a white elephant, but you might find a use for it. Not surprisingly, it alters the style of that particular item, and you use it like this:

```
set the textStyle of menuItem "[item name]" of menu "[menu name]" to outline - or bold, or italic, etc.
```

That, then, is an indication of the things you can do with *HyperCard* menus - just half a dozen commands, but limitless potential. *Rod Lawton*

## NEXT MONTH

Next issue, *PhoneLogger 2* puts all this into practice. And there's more. Stack sharing enables you to use the scripts and XCMDs (eXternal CoMmanDs) of other stacks from within your own. Find out in the next issue of *MACFORMAT* how sharing works and the difference it can make to the way you use *HyperCard*.



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# Anatomy of a Sequencer

**A sequencer is an essential piece of kit for all would-be music-makers. And this is what you should know before you head out to buy one...**

If you want to make music on your Mac, a sequencer is the most important piece of software you will ever buy. It is undoubtedly among the most sophisticated of computer applications ever developed, and anyone seeing it for the first time could easily be forgiven for being confused by a screen that looks more like the Space Shuttle's flight deck than a recording device.

But for all its sophistication, a sequencer's purpose remains the same: to record, arrange and play back music. What the prospective sequencer buyer has to do is find the program that best suits his or her needs.

In the next few pages, we'll explain the functions you'll typically find in a sequencer, so you can decide what you need and which sequencer will be best for you.

If you're a beginner, you may think that you don't need lots of bells and whistles, and that a basic program will do the job. To an extent that is true, but once you become aware of the features in the more up-market sequencers, you'll realise what powerful tools they really are.

## The sequence of events

When sequencers were first developed, they were designed to mimic audio multi-track tape recorders. You'd typically 'lay down' a drum track followed by a bass line, a piano part, strings and so on. Each part was generally recorded in one take. You could punch in to re-record over a mistake, but this meant running

## SEQUENCING IN BRIEF

When you play a MIDI-compatible musical instrument, such as a synthesizer, each action generates MIDI data. The purpose of a sequencer is to enable you to record, arrange and play back this data. Sequencers have different kinds of editors to show the data in relatively friendly ways, making it easier to edit.

All the other features are there to help you edit, process and arrange the music.

the risk of spoiling what you'd already recorded. This is linear recording, so called because the music moves in a straight line from start to finish. Many musicians still like to work this way, which is interesting, especially when you consider how modern sequencers make the process much easier and totally risk-free.

Pattern-based recording, on the other hand, works more in the way that composers and arrangers actually tend to think: in musical

sections. You record a number of patterns in any order you like, and then link them together to form an arrangement.

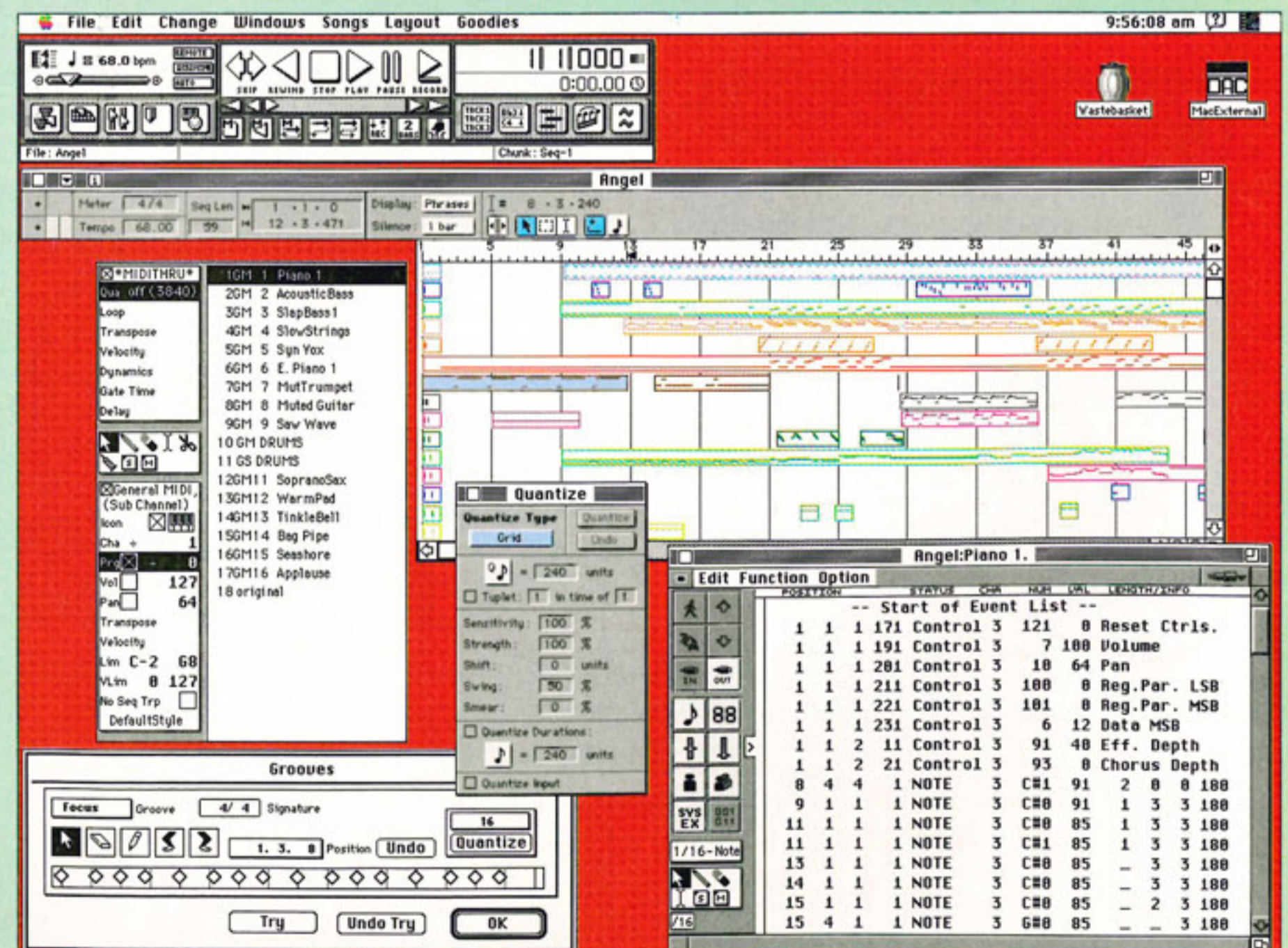
You can record the verse, chorus and middle eight separately, or even record alternative versions and then try them in the arrangement simply by changing the patterns in the play list. You can also build up your song from collections of one- or two-bar patterns. It's a far more flexible process than linear recording and most sequencers now have a pattern mode.

The Arrange or Track window is the part of the sequencer used for recording. One popular layout has a list of tracks displayed down the left-hand side of the screen. Patterns appear as rectangles on the right, which you can then drag around the screen to create your arrange-

## IF YOU COULD HAVE IT ALL...

What would an ideal sequencer give you? It should have easy-to-use, VCR-like transport controls, a straightforward display of parameters you can edit, screens on which

you could arrange sequences either graphically or as an 'event list', plus the option to quantise and create grooves. Put it all together and it might look a bit like this...



A 'dream sequencer' combining transport controls from *Performer*, the 'Arrange' page and quantise option from *Vision*, track parameters and event list from *Logic* and groove option from *Cubase*. Opposite: what it can all do for you...

ment. You get a visual representation of the sections that make up your song. It's a superb way of working.

If you're not sure that you're ready for this, you can still use pattern-based sequencers in a linear way simply by recording patterns for the entire length of your song.

Until sequencers arrived, recording was very much a real-time business. You hit the Record button, played a part and hoped it was right.

This is still the quickest way to record, but the sequencer is a great leveller. You no longer have to be a pyrotechnical keyboard wizard be-

cause sequencers also let you record one note at a time, a process known as 'step-time note entry'. You can even click notes into the score with the mouse. This is ideal for entering highly complex lines such as runs of short notes.

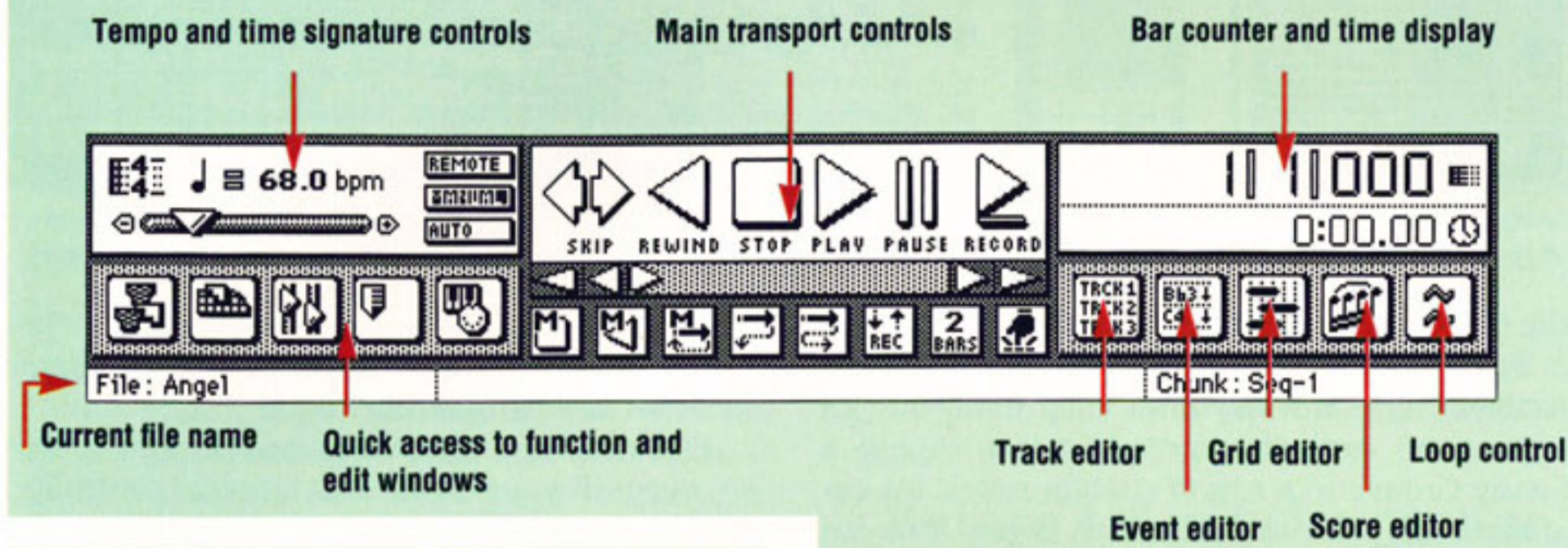
Once you have recorded a section of music, you will want to see and edit it. The various sequencer programmers have devised several ways of doing this.

The Event editor is the most accurate method of display. It shows MIDI events in a list and describes them using words and numbers. It gives the exact start times and lengths of

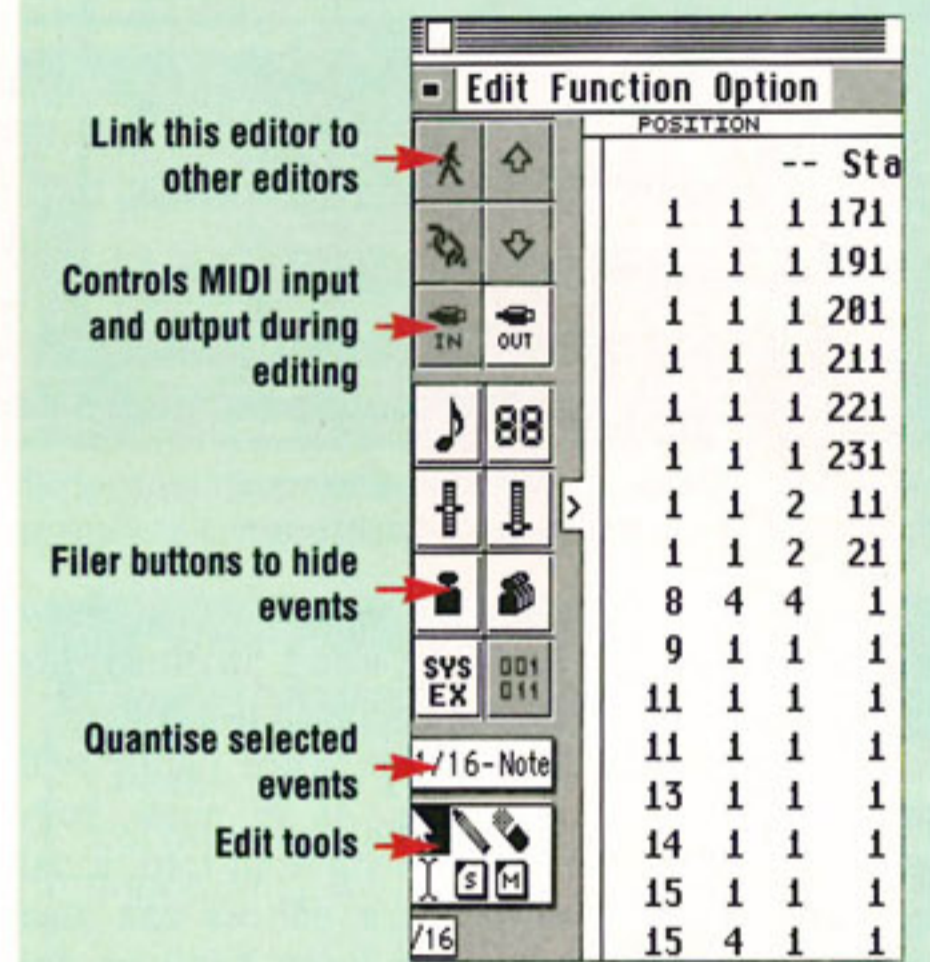
notes and events, and hence is ideal for pinpoint precision editing, but you wouldn't want to use it to edit a whole song.

The most popular editor is variously named Grid, Graphic, Matrix or Piano Roll. It shows notes as oblong bars on a grid, usually with a piano keyboard down the left of the editor window. The higher up the editor the notes are, the higher their pitch, and the longer the oblong, the greater their duration. You can alter

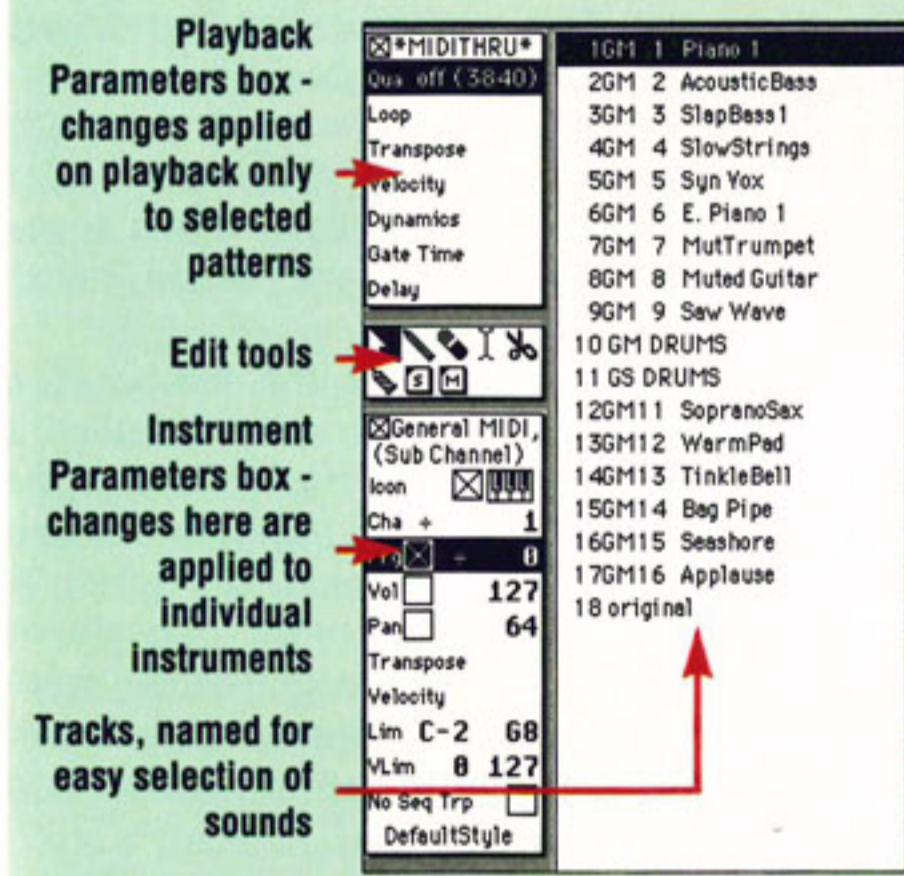
## TRANSPORTS OF DELIGHT



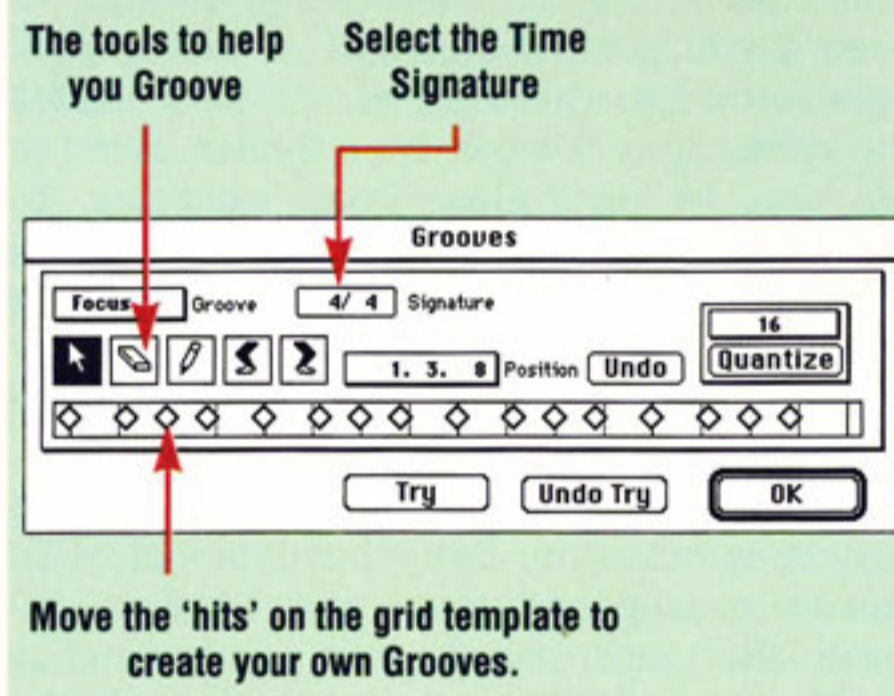
## EDIT THAT OUT



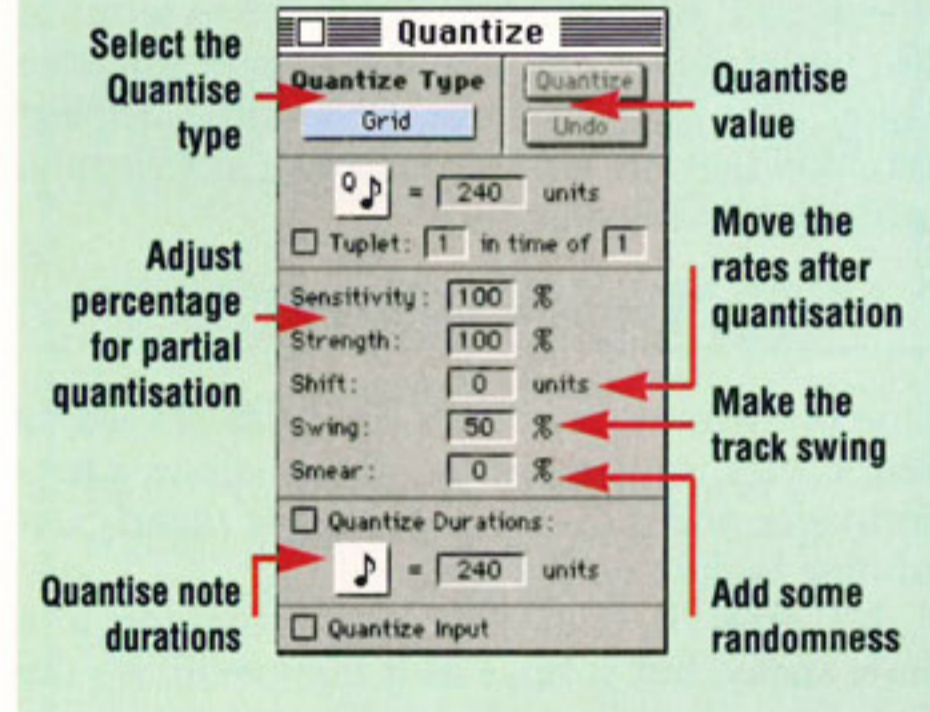
## RIGHT ON TRACK



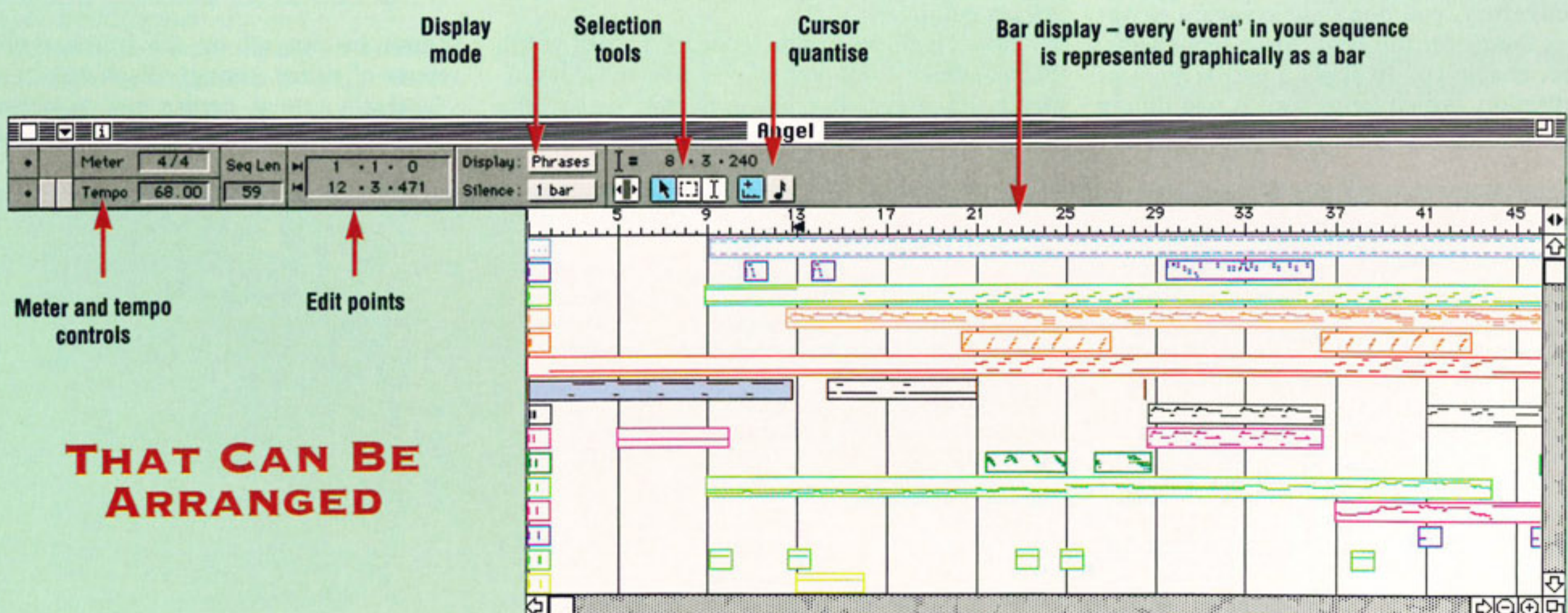
## GET IN THE GROOVE



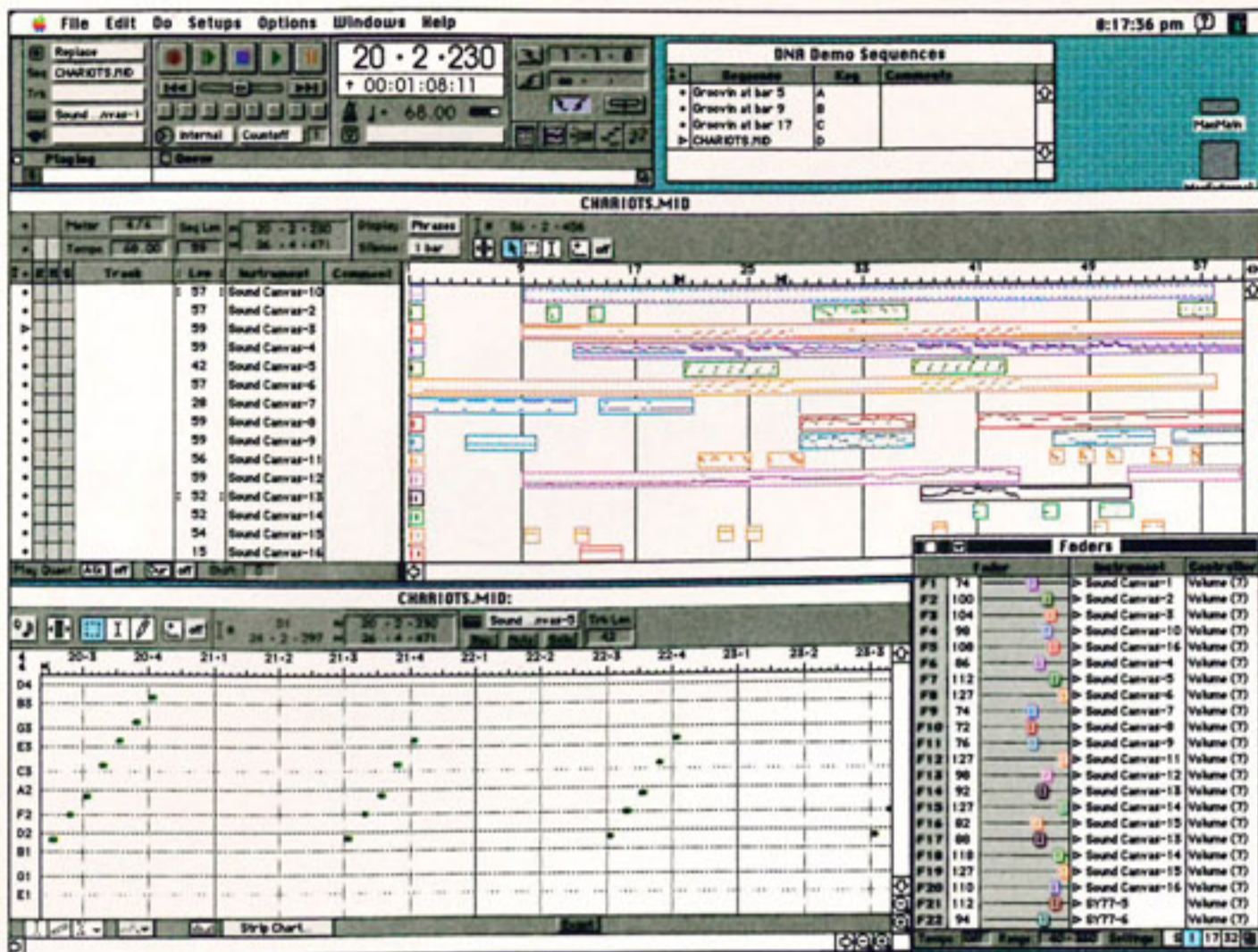
## BACK ON THE BEAT



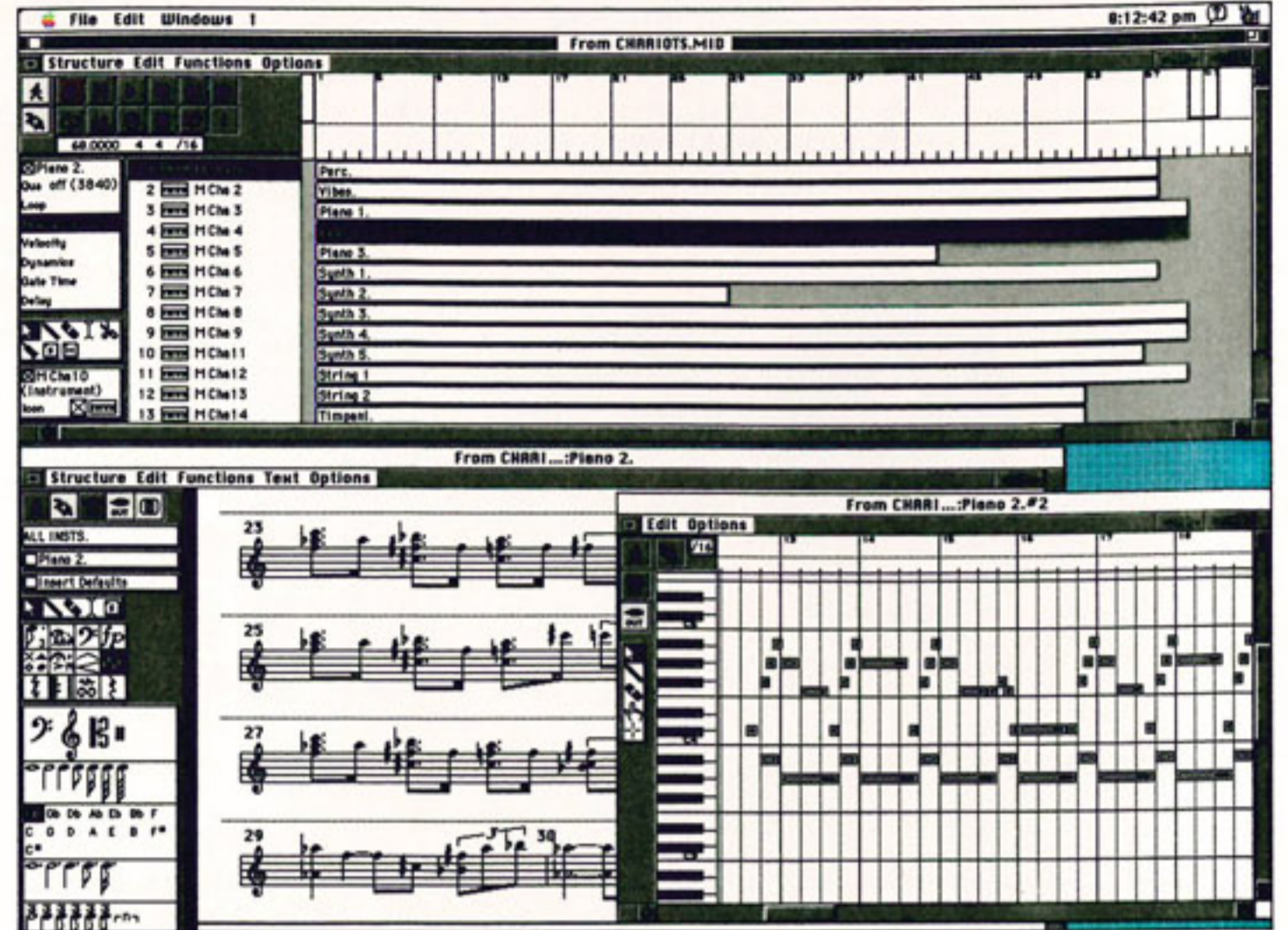
## THAT CAN BE ARRANGED



# MUSIC



We've cobbled together our dream sequencer from bits of others, but here's what the real things look like. First up, Vision's Arrange page, Grid, Sequences and Faders windows.



Notator Logic has an Arrange window, shown here along with the Score and Grid editors. Whether you can read traditional music notation or not, you have a choice of editable displays.

the position and length of a note by clicking and dragging it around the screen. This editor is popular with users who don't read music.

If you *do* read music, the Score editor will probably be your favourite. As its name suggests, it shows notes on the staff in traditional notation format. Most Score editors can also print the score and some have facilities for adding music symbols.

The main thing to remember about Score editors is that musicians rarely play music 'as it is written', so a perfect performance in terms of listening may look sloppy in a Score editor. The better Score editors have a 'quantise display' function that will tidy up the score *display* only, without affecting playback.

## Quantisation

One of the most important functions offered by sequencers is quantisation. This analyses a performance and moves notes that are slightly out of time back on to the beat.

It's great if your keyboard technique is a little shaky, but strange as it may seem, it's the little imperfections in timing that make a performance interesting. Ergo, as they say in the Open University, you don't always want to put the notes *exactly* on the beat. Most sequencers, therefore, enable you to apply a partial amount of quantisation, which helps correct bad timing while preserving a degree of human feeling –

the best of both worlds.

Some higher-end sequencers have a Groove function. This is a rhythmic map that you can impose on any sequence of notes. Apply a Swing Groove to a run of straight notes, for example, and you can make Bach swing. You can also take the rhythmic structure of one sequence and apply it to another.

## Bang it out

Drum parts can be notoriously difficult to create if you're not a drummer. A Drum editor has a drum list against a grid, which is divided into subsections of a bar. It's a similar layout to that used by stand-alone drum machines. To insert a drum into the pattern you simply click on the grid. The great thing about Drum editors is that you can usually play and loop the pattern while you are writing it, so you can make changes as you go along.

So far, we've looked mainly at different sorts of note information, but other types of MIDI data are equally important – pitch bend, modulation, aftertouch, volume, pan position and so on. These are MIDI controllers and are better displayed using a Graphic Controller or Strip Chart editor.

Here, controller data appears in bar graph form, which is similar to the way the data affects the notes. For example, the higher the value of a modulation message, the taller it ap-

pears in the display and the more effect it has on the notes. There's a direct correlation that is ideal for editing controller data.

You can draw controllers into the editor, too; so even if your keyboard lacks a controller, such as breath control or a sustain pedal, you can still use it in your music. You can also create crescendos by drawing suitable volume or velocity curves. This is often easier than trying to generate the same effect in real-time.

Much rock and pop music stays at tempo for the entire duration of the song; however, a lot of it doesn't – even if it only slows down at the end. Classical music, on the other hand, changes tempo quite often.

To enable you to control the tempo of a piece, many sequencers have what is called a Conductor, Tempo or Master track. This may be like the Event editor: a list of bar positions and the tempo changes that occur at those times. Or it could be like a Graphic editor that shows tempo changes as points on a grid while moving through the song. Unfortunately, some of the budget programs don't pay much attention to tempo.

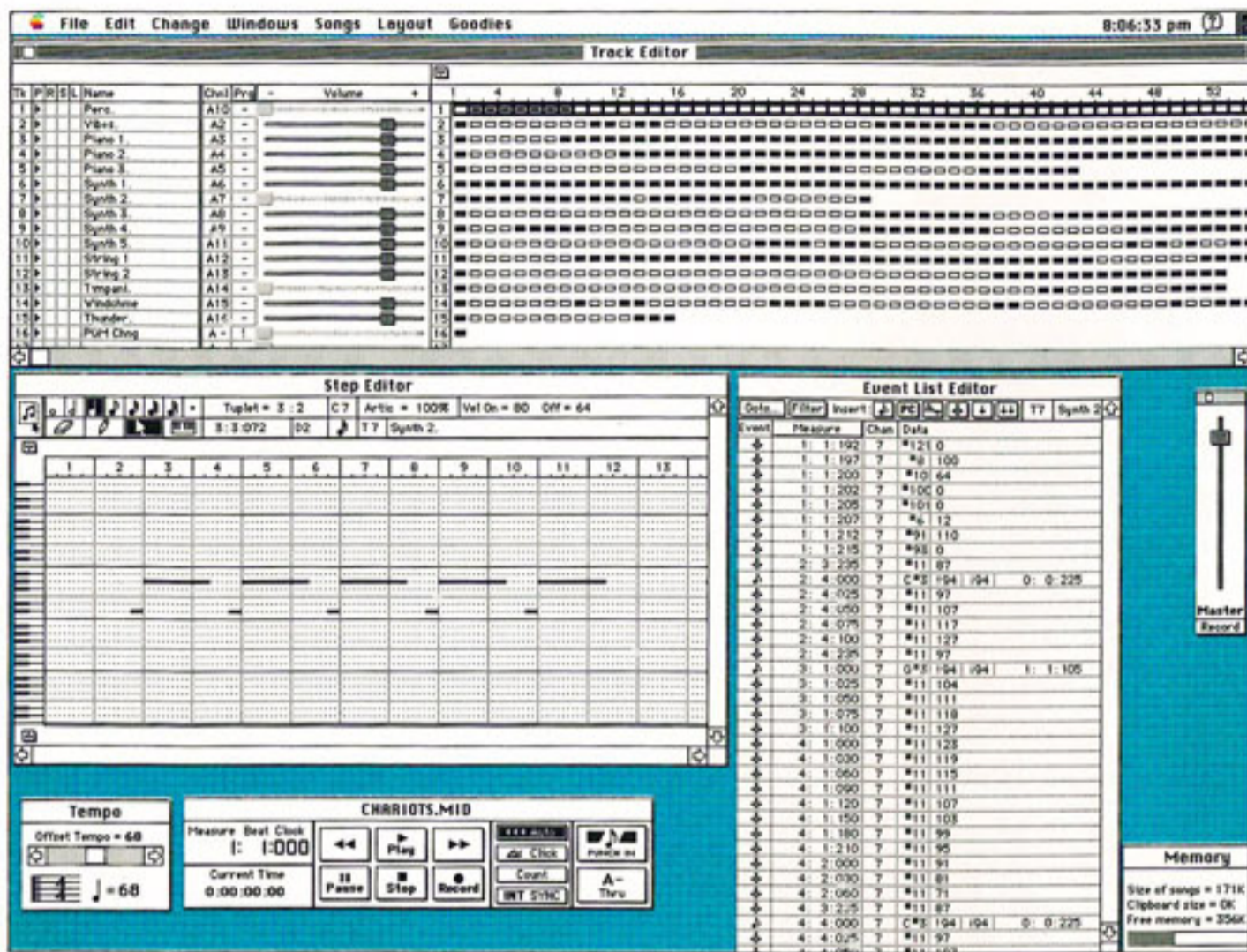
## Inside a sequencer

Don't be put off by the number of different types of editor, though. Each has its strengths. Generally, most people use just one editor, such as a Score or Grid editor, and only make

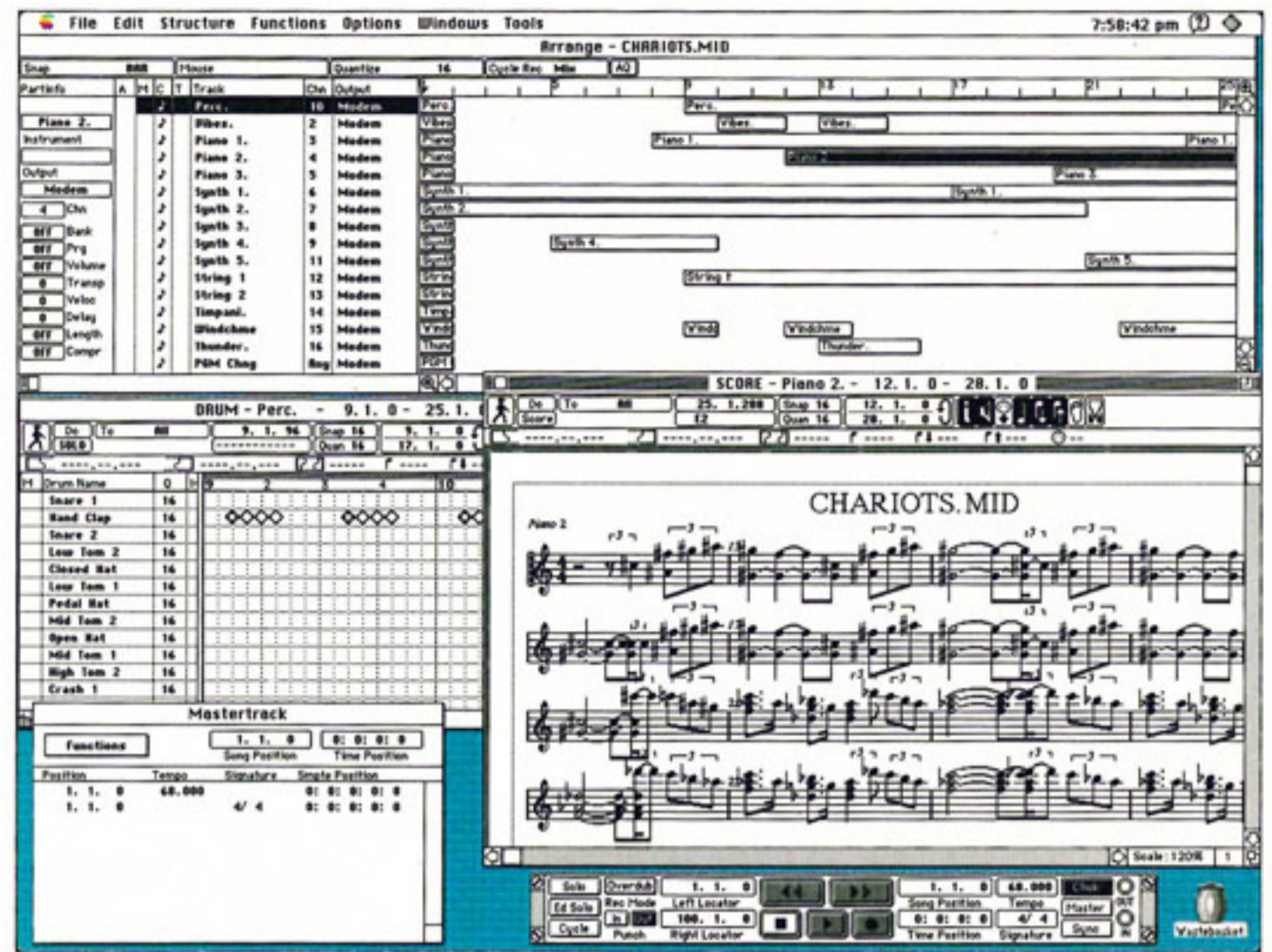
## AN ARRANGEMENT OF FACTS ABOUT SEQUENCERS FOR THE MAC

Programs	Developer	Distributor	Price	No of tracks	Record Modes	Event	Grid	Drum
Cubase Lite	Steinberg	Harman Audio	£99	16	Pattern/ Linear	No	No	No
Performer	Mark of the Unicorn	Sound Technology	£99	Unlimited	Linear + arrange function	Yes	Yes	No
EZ Vision	Opcode	MCMXCIX	£99.95	16	Linear + arrange function	No	Yes	No
Trax	Passport	Arbiter	£115	64	Linear	No	Yes	No
Musicshop	Opcode	MCMXCIX	£149.95	16	Linear + arrange function	No	Yes	No
Master Tracks Pro	Passport	Arbiter	£199	64	Linear	Yes	Yes	No
Notator Logic	Emagic	Sound Technology	£349	Unlimited	Pattern/ Linear	Yes	Yes	No
Vision	Opcode	MCMXCIX	£349.95	99	Linear + arrange function	Yes	Yes	No
Cubase	Steinberg	Harman Audio	£399	64	Pattern/ Linear	Yes	Yes	Yes
Cubase Score	Steinberg	Harman Audio	£499	64	Pattern/ Linear	Yes	Yes	Yes

Note: this table does not include dedicated scorewriters, programs whose main function is the creation and printout of a score. *Cubase Score* and *Musicshop* have been included as these are primarily sequencers with notation facilities.



MasterTracks Pro divides tracks into one-bar increments for easy editing. It also has Grid and Event editors, but no Score editor. (I can't tell my minims from my minuets anyway...)



Cubase is rightly renowned for its famous Arrange window – a major breakthrough in user-friendliness. Notice the Drum and Score editors and Master track tempo window.

brief excursions into an Event or Graphic editor to tweak specific data.

But there's more. Lurking behind menus or in another window, you'll find a wealth of extra features in any of the major sequencers. Some have an Environment or Setup page where you can patch 'virtual models' of your instruments into the system. If you are using more than one MIDI Out, you can tell it which instruments are connected to each Out.

Even if you have only one MIDI Out, you can assign instruments to certain MIDI channels. This helps avoid confusion over which channels you are using for certain sounds.

Furthermore, some sequencers have an Instrument List that enables you to select sounds by name rather than by MIDI channel and program change numbers. It makes life a lot easier. Vision even includes a fully fledged Librarian for storing and organising your sounds.

Sequencers have many processing and transform functions. There are useful ones that you will use occasionally, such as removing notes that overlap, extending the length of notes to make them legato, removing duplicate events, extracting the parts in a track and placing them on their own MIDI channel, and the automatic creation of smooth tempo changes.

There are also more interesting and esoteric functions, such as reversing a sequence of notes, changing any MIDI event to any other, and even the ability to patch tools into the sys-

tem that can turn chords into arpeggios or play a chord on receipt of a single note. These are good fun to play with and may just help you create an inspired piece of music.

### Before taking the plunge

Before you buy a sequencer, decide how seriously you intend to take this music-making business. A budget-priced program will be quite adequate for the occasional dabbler, but the more serious user will undoubtedly want something more sophisticated. Check if the budget sequencer has an upgrade path to something more powerful.

If music is something you think you may grow into, you're probably better off buying a more sophisticated program straight away. You don't have to use all its functions from day one and you can grow into the program as your skills develop.

Finally, get your local music shop to give you a demo of the sequencer you're thinking of buying; the specs are all very well, but you can't beat hands-on experience. *Tan Waugh*

### CONTACTS

- Arbiter, tel: 081 202 1199.
- Harman Audio, tel: 081 207 5050.
- MCMXCIX, tel: 081 963 0663.
- Sound Technology, tel: 0462 480000.

### JARGON BUSTERS

**Legato:** when a series of notes flows smoothly one after the other without any noticeable gaps.

**MIDI:** Musical Instrument Digital Interface. A communications standard which enables musical information to be transmitted from one device to another.

**Modulation:** a MIDI controller usually used to add vibrato (a fluctuating variation in pitch) to a sound.

**Pan position:** the position from which a sound seems to originate when you're listening to music in stereo.

**Punch in:** the act of recording over a section of music that is sandwiched in between two sections you don't want to alter.

**Real-time:** recording into a sequencer live, as the performance takes place.

**Step-time:** a process of entering notes into a sequencer one at a time.

Graphic	Score	Tempo	Environment	Librarian	Partial Quantise	Display Quantise	Instrument List	Transform functions
No	Yes	No	No	No	No	Yes	No	Few
Yes	Yes	Yes	No	No	Yes	Yes	Yes	Lots
Yes	No	Yes	No	No	No	N/As	Yes	Few
No	No	No	No	No	Yes	N/As	Yes	Few
Yes	Yes	Yes	No	No	No	Yes	Yes	Few
Yes	No	Yes	No	No	Yes	N/As	Yes	Average
Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Lots
Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Lots
Yes	No	Yes	No	No	Yes	Yes	Yes	Lots
Yes	Yes	Yes	No	No	Yes	Yes	Yes	Lots

# WordPerfect 3.0

**In the beginning was the Word and it was good. Then came the Perfect Word and verily it was good too. Then came Hutch with the final word...**

**T**he word processor is possibly the greatest invention of the 20th century. It enables millions of people to produce attractive and legible documents, no matter how awful their design, spelling or grammar skills. Software companies keep trying to outdo each other in the race for market superiority and it leads me to ask one small but perfectly formed question: have we reached saturation point?

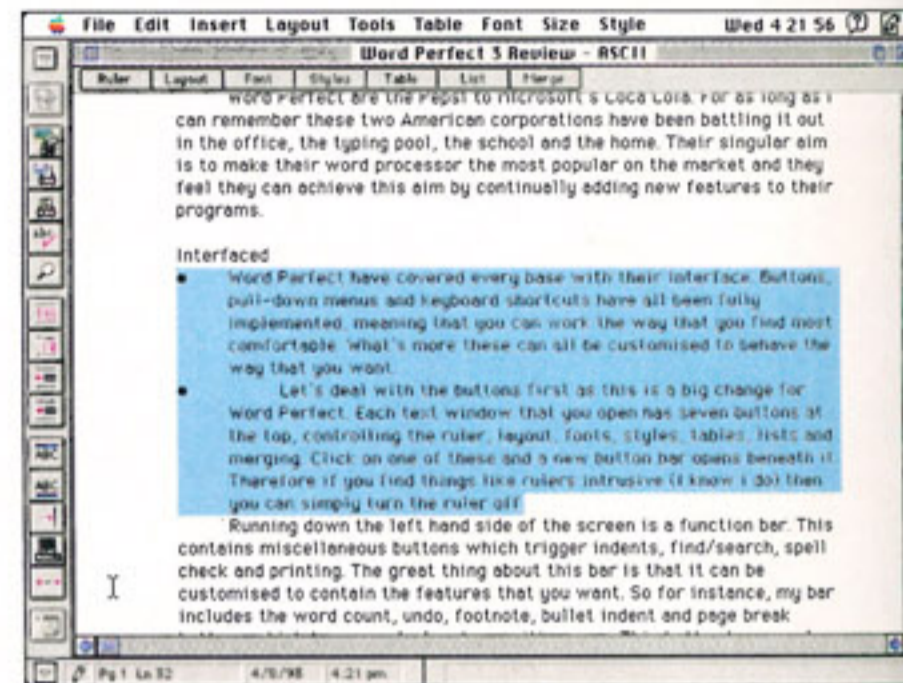
WordPerfect is the Pepsi to Microsoft's Coca Cola. For as long as I can remember, these two US corporations have been battling it out in the

office, the typing pool, the school and the home. Their singular aim is to make their package the most popular on the market, and they feel they can achieve this by continually adding new features to their programs.



WordPerfect's interface covers it all. Buttons, pull-down menus and keyboard shortcuts are all fully implemented, so you can work in the way you find most comfortable. What's more, these can all be customised to behave the way you want.

Let's deal with the buttons first, though, as this is a big change for WordPerfect. Each text



WordPerfect 3 is a major upgrade. It now features button bars, equations, tables, a grammar-checker and graphics. Along with about a million other features, that is.

window you open has seven buttons at the top, controlling the ruler, layout, fonts, styles, tables, lists and merging. Click on one of these and a new button bar opens beneath it. So if you find things like rulers intrusive (I know I do), then you can simply turn them off.

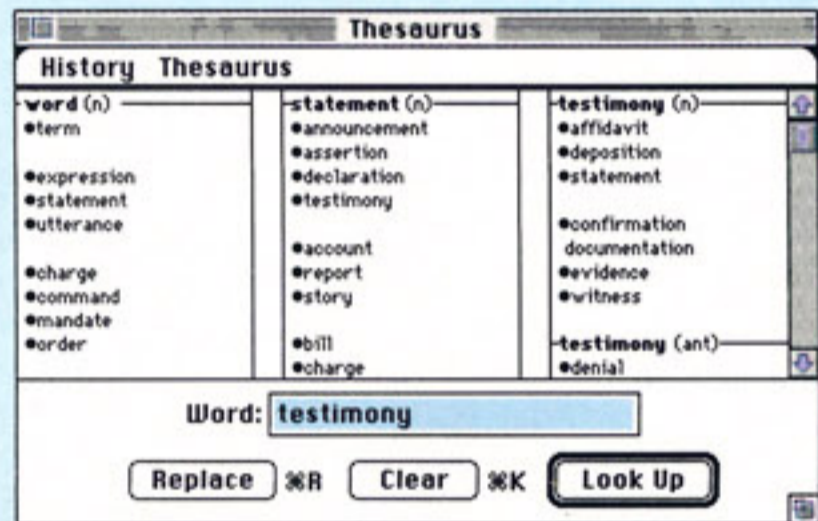
Running down the left hand side of the screen is a function bar. This contains miscellaneous buttons that trigger indents, find/search, spell-checking and printing. The great thing about this bar is that it can be customised to contain the features that you want. So, for instance, my bar includes the word count, undo, footnote, bullet indent and page break buttons that I use regularly when writing. This button bar can also be located at the top, bottom, left or right of the screen, or turned off completely, which is a thoughtful touch.

The pull-down menus cover all of WordPerfect 3's functions. They are arranged in a logical order and can include a listing of the keyboard shortcuts, if you wish. My favourite touch here is that the fonts can be displayed as they really appear, which is great if you don't know what Bernhard Mod BT Italic actually looks like.

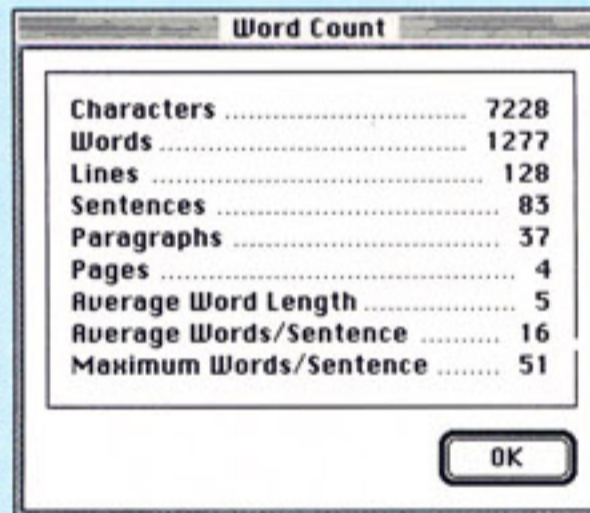
There's very little that WordPerfect seems to have omitted from its feature list. The usual tools, such as a spell-checker and thesaurus, are here alongside some new and very useful ones, such as the overlay and watermark tools.

The watermark function enables you to place a faint graphic behind your text, while the overlay tool enables you to print a slab of text or picture over the top - such as 'Top Secret'. You can also insert movies, equations or text

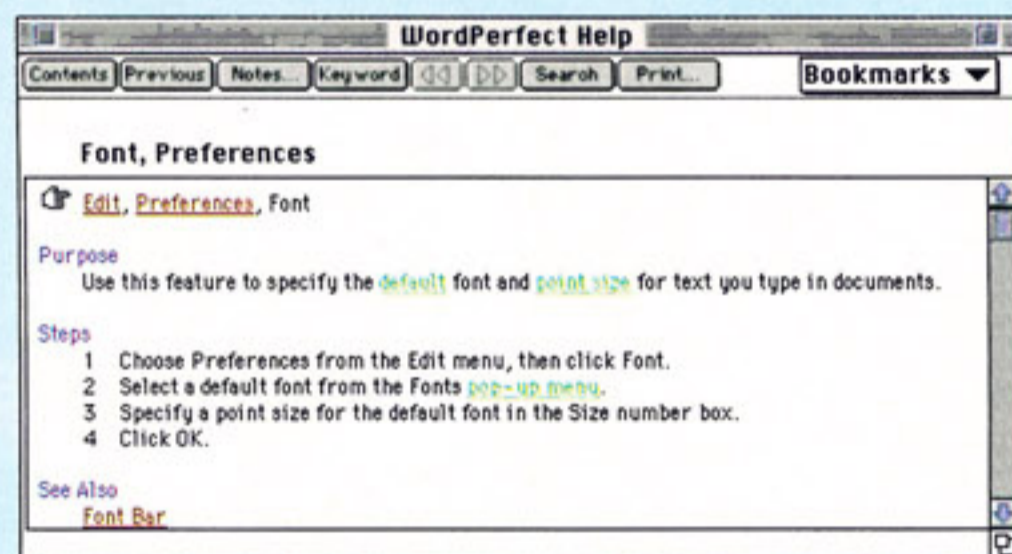
## A WINDOW ON THE WORD



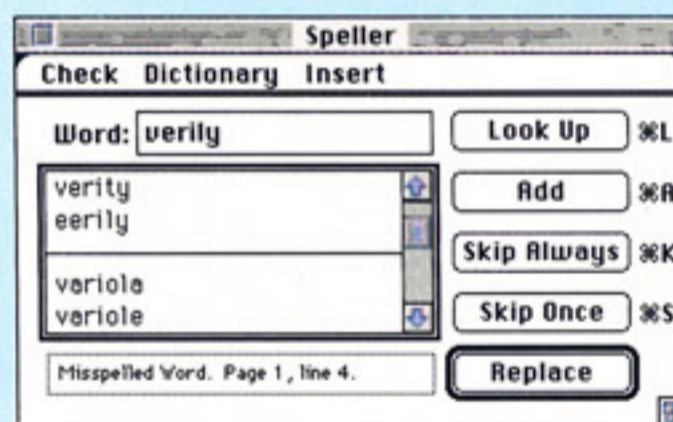
The word count function is jolly useful, but unfortunately it won't count selected text. So, if you want to count the words in a paragraph, you have to delete everything else and then word count it, before undoing your previous action. Oh dear!



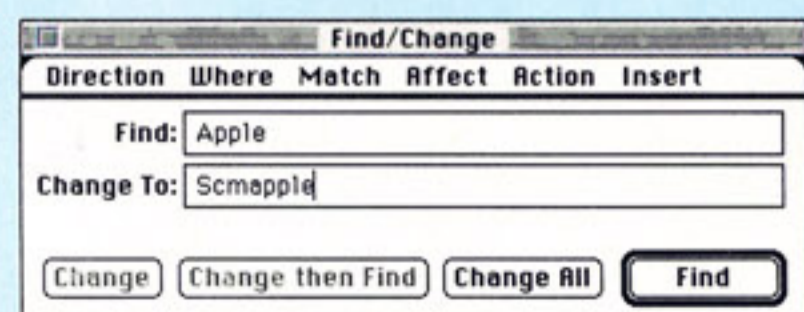
Confused, annoyed, frustrated or just plain fed-up? Let's face it, we've all spent a few annoying minutes searching for that elusive word - which is the reason God gave us the thesaurus.



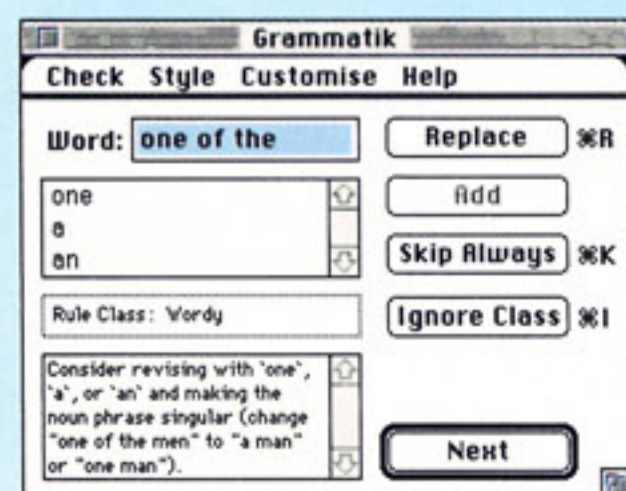
There will, of course, be the odd occasion when you're not sure about a certain function. The help menu enables you to search for help using a keyword.



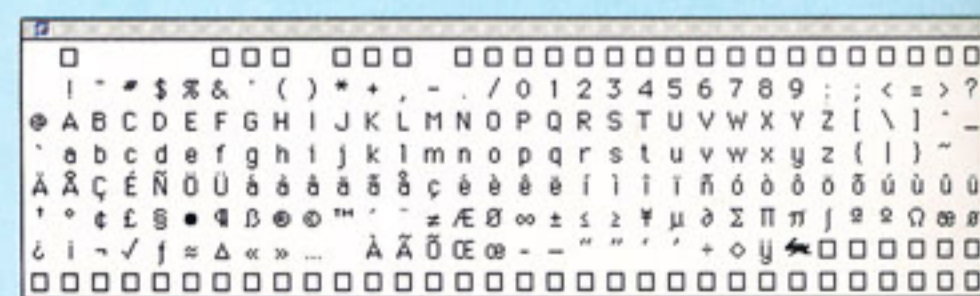
The spell-checker is fast and efficient. What's more, it uses an English dictionary, rather than an American-English dictionary. Useful if you write about the 'theater'.



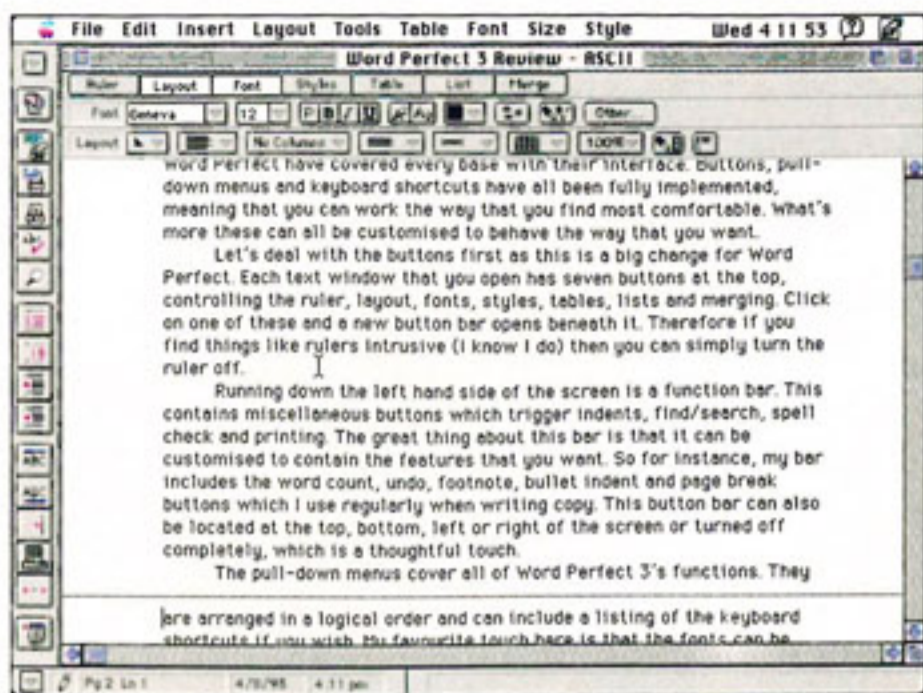
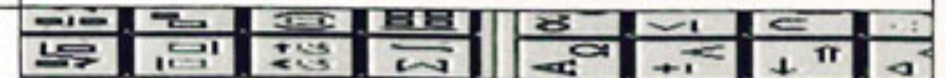
The sophisticated find and search facilities can scan for returns and tabs as well as for text and can also move backwards or forwards through the text.



The grammar-checker can zip through your copy picking out possible problems. Unfortunately, it's anally retentive and extremely pompous.



Everyone knows how much hassle it is searching for obscure characters; this impressive pop-up character menu enables you to quickly choose the right one.



If you despise pull-down menus, then you can use the button bars in the text window. As you can see from the screenshot, here we've selected both the layout and the font button bars.

boxes anywhere you fancy.

The spell-checker is comprehensive and easy-to-use. It suggests both alternative spellings and phonetic options, and words can be skipped once, always or added to your own dictionary. The best feature, though, is that you can tell it to ignore words with numbers next to them, such as '8Mb' or '50mph'. Oh, and it's a proper English dictionary, by the way, so it won't tell you to spell colour without the 'u'.

The grammar-checker is very thorough, although I seriously doubt the usefulness of such a tool. It can check according to different styles such as business, journalism, report or fiction,



*If Microsoft Word is a drag racer, then WordPerfect 3 is a shiny red Ferrari Testarossa*

and again, you can set up your own customised grammatical style.

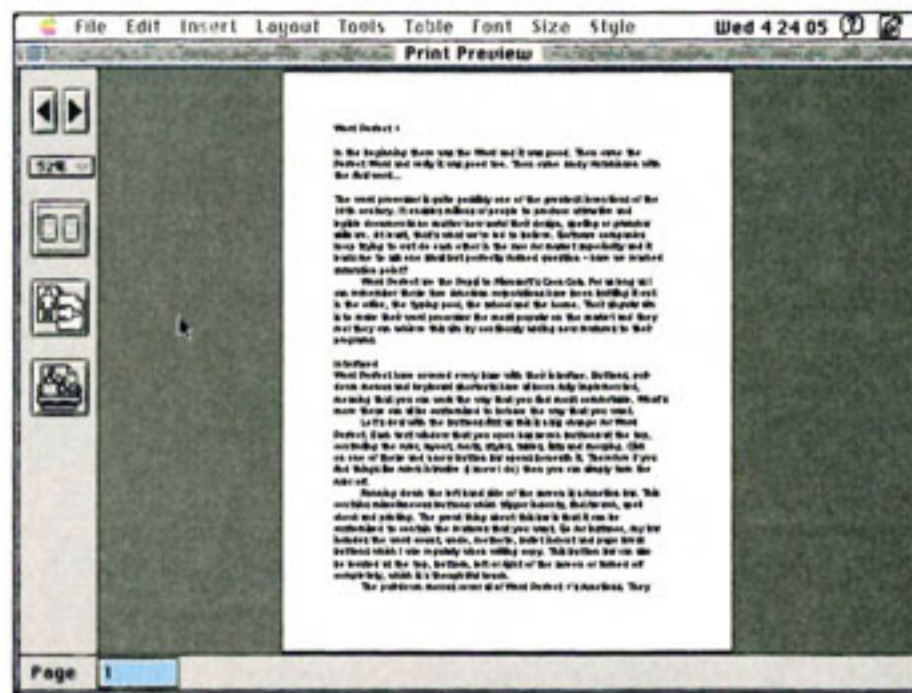
If you're lost for words, then the thesaurus is the obvious place to turn. This suggests both synonyms and antonyms for a selected word, and is an excellent tool. Once you find a word that seems vaguely right, you can narrow your search by instructing it to display the synonyms and antonyms for the new word, and so on.

Word processors are meant to process words, however. It's all very well having a graphics module in there but, personally, if I'm going to design a picture, I'll use a design program to do it. Needless to say, this program's graphics functions are well-designed - if a little primitive. Their real use is simply for arranging any graphics that you decide to import, but if that's something you're going to be doing regularly, then you should really be using a DTP package.

Lots of thought has gone into making *WordPerfect 3* a pleasant environment in which to

### ONE WORD MORE

We wanted to bring you a detailed comparison of *WordPerfect 3* and *Word 6*, but the beta test version of *Word* we looked at was too buggy for a fair review. We chose not to mislead you with an 'exclusive preview' or mere list of features we couldn't vouch for, so watch for a full review of *Word 6* when a finished version is available.



To see what everything will look like when you print it out, use the print preview option. Here you can magnify the image to check that everything scans correctly.

work. It's the small touches which please most - it shows that somebody's actually sat down and considered what you need, rather than simply bunging in as many features as possible.

If there's a problem while working with the program, the on-line help facility can usually sort you out. This has a keyword search along with an extensive 'How Do I?' section. And if the program crashes while you're working, then all is not lost, thanks to its safety data back-up facility; this tells you that backup files exist when you re-load after a crash.

Perhaps the greatest compliment I can pay *WordPerfect 3* is that it can look and behave the way you want. You're not tied to specific keystrokes, menus or tools - if you don't like something, you can change it. Essentially, this program adapts to the way you work, rather than the other way around.

Once you've got to grips with the basics, you can experiment with the more sophisticated options, such as the macros. Then, if you decide that you're using a particular feature regularly, you can create a keyboard shortcut for it or add a new button to your button bar.

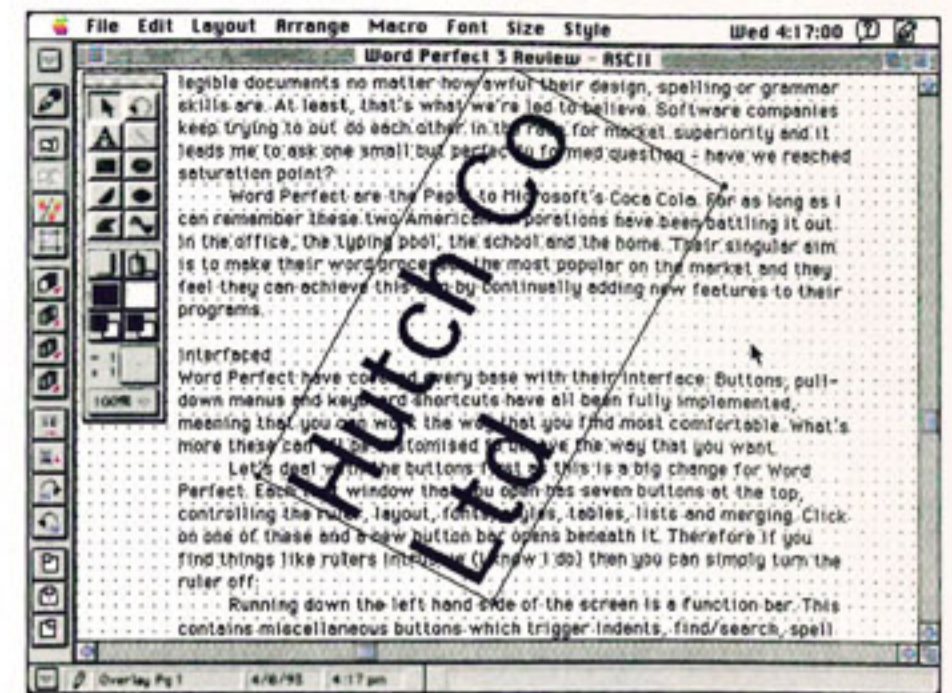
After all that, you're probably wondering if *WordPerfect 3* has any detracting features. There are a couple, but they're niggly faults rather than anything major. For instance, you can't do a word count on selected text, only on an entire document. Oh, and there aren't many file

**WORDPERFECT 3**

Price: £260 (but shop around for deals). Out: now.  
Requires: Mac Plus or later, 2Mb of available RAM,  
System 6.0.7 or later.  
For more details contact WordPerfect UK on 0932  
850505

<b>Features</b> It does everything but type your documents for you. But they're working on that too.	94%
<b>Ease of use</b> A thoughtfully designed interface with button bars makes everything easy.	95%
<b>Documentation</b> One very large manual and a brilliant on-line help facility.	94%
<b>Value for money</b> It's better than <i>Word</i> - and cheaper too. A serious bargain.	95%

**MACFORMAT RATING** 94%



You can add a real air of authority to your text by stamping an overlay on top of the text. Or, if you prefer, add a watermark behind for that subtle, cultured look.

formats supported when you 'Save As', which inevitably means you have to use Xtend, RTF or ASCII to transfer your data between programs. And, erm, that's about it.

Many of you are probably *Word* devotees, so the obvious question is - which is better? I've used both packages, and I can honestly say *WordPerfect 3* is the champ. If *Microsoft Word* is a drag racer, then *WordPerfect 3* is a shiny red Ferrari Testarossa - they'll both get you quickly from A to B, but the journey's a lot more comfortable in the Ferrari. *Andy Hutchinson*

### PERFECT TOOLS

The main button bar can be customised to carry only those features that you want. You can even have separate ones for the different tasks you perform.

If you're a mathematician, or you simply want to produce some complicated-looking formulas, the equation editor's the place to start.

This graphics menu is used when you're creating new graphics, as well as for the watermark and overlay tools. It's not enormously useful, but then, this is a word processor.

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# That's show business



Sweaty palms and trembling fingers will be but a memory once you get your hands on these show-off packages...

PICTURE: IMAGE BANK

**D**oes the prospect of yet another sweaty, eternally long presentation turn your stomach? Are you sick of fumbling your notes and the squeak of dry markers? Are you ready to smash the overhead projector complete with the transparency-gluing gunky residue (which has never been scientifically identified) into a thousand tiny pieces? Well, relax, mate.

The answer to all your presentation problems is just a mouse click away. The best

presentation packages can deliver animated, multimedia-style, on-screen displays of all your latest forecasts, products and marketing objectives. They can produce beautifully crafted graphs and charts complete with text and graphics, as well as audience handouts and prompts for the presenter. They'll help you brainstorm your ideas and structure your presentation. What's more, they'll enable you to output your ideas as mono or full colour hard copies, transparencies, 35mm slides and

even stylish video-tapes. But best of all, they'll make all your colleagues retch with envy.

They're also ideally suited to the seamless integration of graphics, text, animation, photographic images, video clips and sounds, making them ideal applications to use away from the office.

Got to have one? Well, read on to discover the best presentation packages ever to grace the smiley-face of your Mac. Andy Storer reveals how to present your more stylish self...

# Persuasion

# 3.0

**P**ersuasion is perhaps the best known of all presentation packages, and this new upgrade brings significant enhancements over previous versions. In a nutshell, *Persuasion 3.0* combines an outliner, word processor, drawing and charting packages, a table editor, a slide sorter and an on-screen slide presenter. Add to this tools that

automatically generate speaker notes, which you hand out to your audience, and you have all the facilities necessary to create and manage presentations in one fully integrated package.

This may sound like a real handful, but the user interface is surprisingly clear and uncluttered. Its 'view navigation palette' enables you to switch quickly between slides, outlines, notes and charts – you don't even need to worry about pull-down menus. This friendly interface comes into play right from the word go. For instance, clicking on the initial opening screen to create a presentation takes you straight to a default template with background colours, typefaces and design elements which you can customise to suit your own needs.

This library of auto-templates, which can be viewed as thumbnails before opening, includes designs for a wide range of presentation media, such as mono and colour overheads, 35mm slides, printed hard copies, on-screen slide-shows and video-tape.

Once you've begun work on a template you quickly begin to build up a series of slides. And it's here that *Persuasion's* interface really kicks

into gear; flipping between the slide view, an outline of how each slide connects and the speaker notes which accompany them, is as easy as clicking on the navigation icons.

What's more, these slides can be rearranged at any time just by dragging them to new positions within the 'Slide Sorter' window.

And as you make changes in the running order, the necessary page re-numbering, branching, transitions and special effects adjustments are automatic.

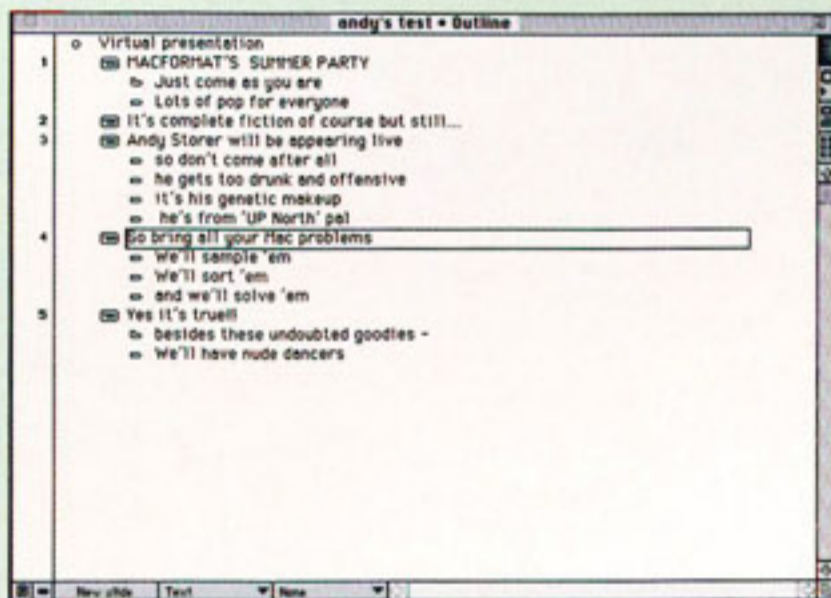
Combined with an extensive use of the preview facilities and galleries of styles, masters and charts, you'll find *Persuasion's* working environment very intuitive.

*Persuasion's* 'Slide Sorter' provides excellent slide ordering by offering a thumbnail view of the running order. Dragging-and-dropping slides into new locations results in automatic changes throughout the presentation, such as the accompanying speaker notes and audience handout modules.

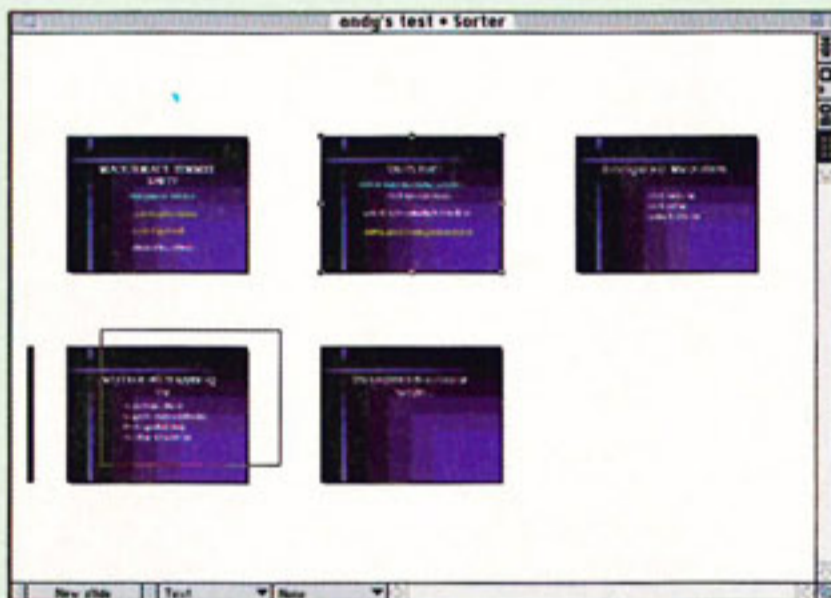
Its history as a business package means that *Persuasion* has a wide range of charting options, with 84 different 2D and 3D graph formats. Numerical data can be imported from popular spreadsheets and databases or typed in directly. Each graph type is initially displayed as a thumbnail, where you can choose to modify the colours, gradients, textures, backgrounds and how you view the data.

You can produce illustrations with similar ease, even using *Persuasion* as a stand-alone illustration package. With a clip art library consisting of 500 assorted maps, arrows, pics of office equipment and other busy business images, you don't need to be a da Vinci in the art department to create a good-looking

## STRUT YOUR STUFF



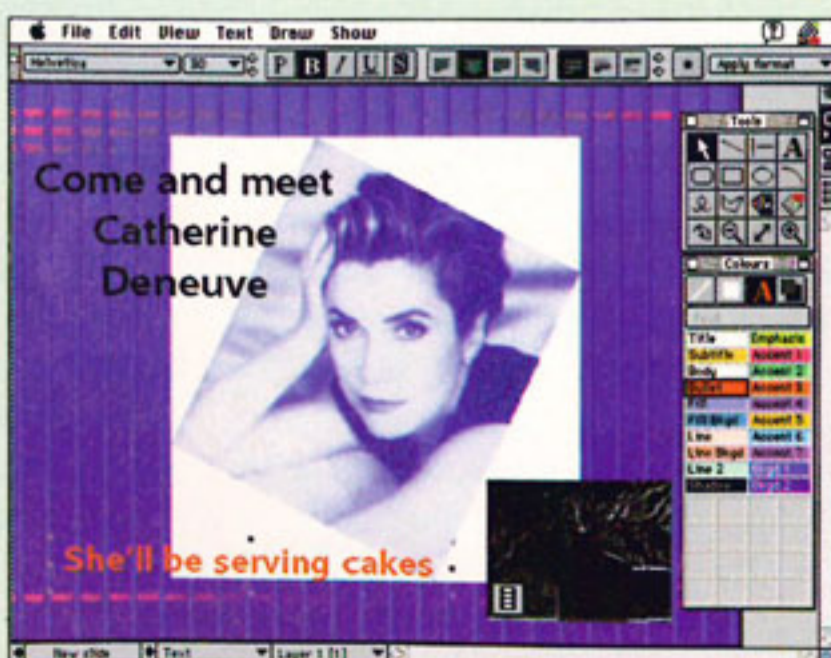
**1** You can start to plan your presentation using the outliner; here each main heading constitutes a slide title, and the indented subtopics are displayed as bullet points on the slide.



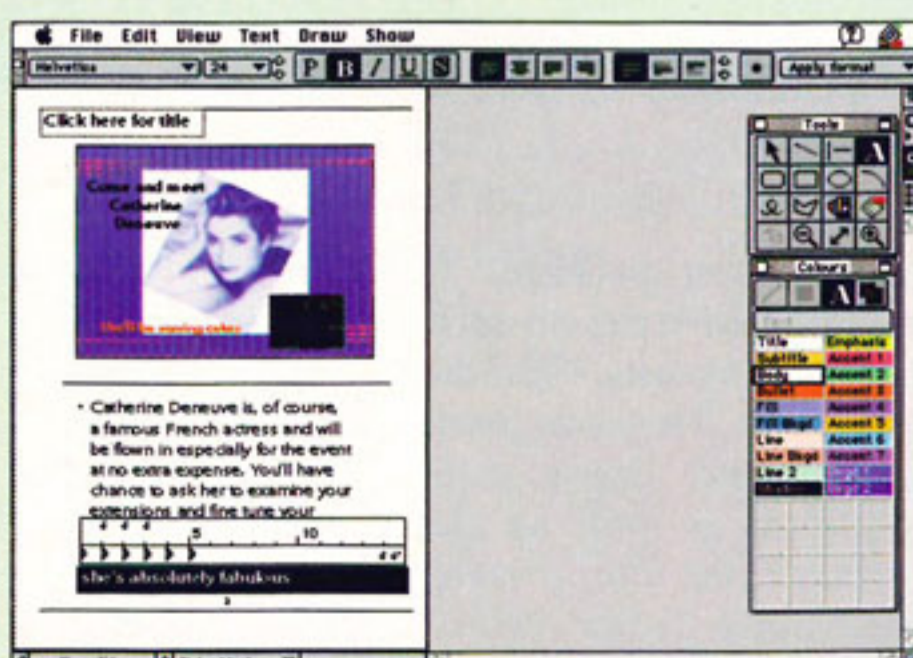
**2** Generate a few slides in the outliner, and you can view their running order in the 'Slide Sorter' and rearrange them simply by dragging-and-dropping.



**3** Like most other things in *Persuasion*, importing graphics, or indeed, any other kind of media, is a piece of cake...



**4** Once this media's in position, you can add text and further elements too – like the *QuickTime* movie in the bottom right corner.



**5** As your presentation grows, you can add accompanying notes. These don't appear on-screen – or in any printed version – they just help you deliver the presentation.



**6** This is an on-screen presentation, so we can define exactly how we want the slides to be displayed. Here we're setting the transition style from one slide to another.



presentation. Moreover, because Kodak PhotoCD, TIFF and PICT files can also be imported for modification, your lack of crayon-pushing ability need never be revealed.

But perhaps the most comprehensive feature of *Persuasion* is its text handling facility. This goes beyond the mere function of word processing – it has outlining features that help generate a running order for your presentation. Ideas can be entered as lines of text in the outliner, with carriage returns acting as creators of new slides and their accompanying titles. Once an empty slide has been created, entering tabs creates new subtitles.

A good outliner should enable you to edit and rearrange your raw ideas easily into a more coherent running order, even after a brainstorming session. *Persuasion* makes this a relatively simple process, so that all you have to do is select a topic in the **Outline menu** and re-deploy it accordingly. The neat thing about this is that once changes are made, they affect the entire running order and cause automatic



*It's hard to fault Persuasion's all-embracing features. Aldus seems to have all the bases covered.*

rearrangements and re-numbering. To complete the editing functions you have full control over fonts, sizes, styles and alignment, plus tools that automatically add kerning and line spacing to text for the best possible fit.

Of course, any presentation package worth its salt will have progressed beyond a mere capability to display charts and text. Users these days demand full multimedia features, and *Persuasion* delivers these by supporting *QuickTime* movies, sounds and animation. By offering layering and transitions effects, the package enables you to build slides with multiple planes, that is screen overlays that can be superimposed on the graphical material beneath them.

Because you can easily define the timing of these overlays and choose from 15 different transitions to bring them to the front of the screen, it's possible to build quite sophisticated montages of graphics, video and titles, which

*Persuasion has everything a would-be presenter could possibly need: a thumbnail library of dozens of ready-to-use slide designs; drawing and shape tools; facilities that enable you to import your own graphics; and output to paper, transparencies and even video-tape.*

shift and change at pre-defined rates. Hence, charts, texts and graphics can each be animated to produce effective presentations. When complete, you can simply save the results as stand-alone runtime files using 'Persuasion Player'.

These scripting-style features alone combine to make *Persuasion* one of the best presentation package around, but the software also maps out new territory by tentatively treading into the realms of interactive authoring. With its 'Autojump' feature, *Persuasion* enables you to branch into other slides, slide-shows or applications during live presentations in order to answer specific audience questions before returning to the main presentation. Add to this a facility to annotate slides by using the text and drawing tools, and you have an extremely versatile and powerful means of responsive communication.

On-screen presentations with multimedia elements and facilities to jump to other files are only half the story, however. What users also require is a means of outputting their creations in both a paper and slide format, for use in brochures and overhead transparencies. Supporting a range of 16.7 million colours, *Persuasion's* colour management tools employ red, green and blue (RGB); cyan, magenta and yellow (CMY); hue, lightness and saturation (HLS); and hue, saturation and value (HSV) to provide optimal output. This means that true colour productions, including graded fills and imported graphics, can be processed for high quality black and white, as well as 200 shade greyscale, hard copy output. If your ultimate target is output for colour slides, overhead transparencies or video-tape, then *Persuasion's* drivers for film recorders and colour overheads,



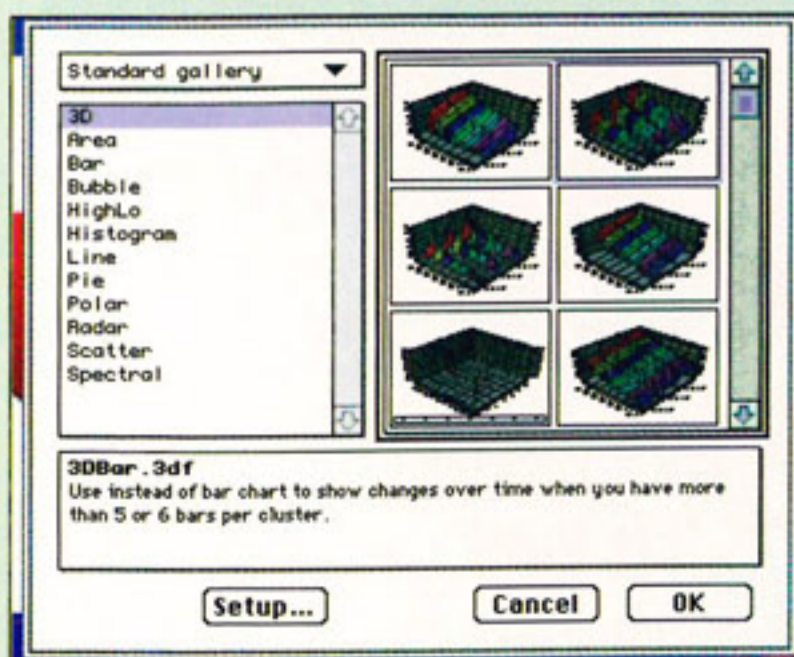
as well as NTSC and PAL video, ensure suitable colour matching.

It's hard to fault *Persuasion's* all-embracing features. Aldus seems to have all the bases covered. In short, what *Persuasion* represents is the current state-of-the-art in presentation packages, and it's definitely going to be a tough act to follow.

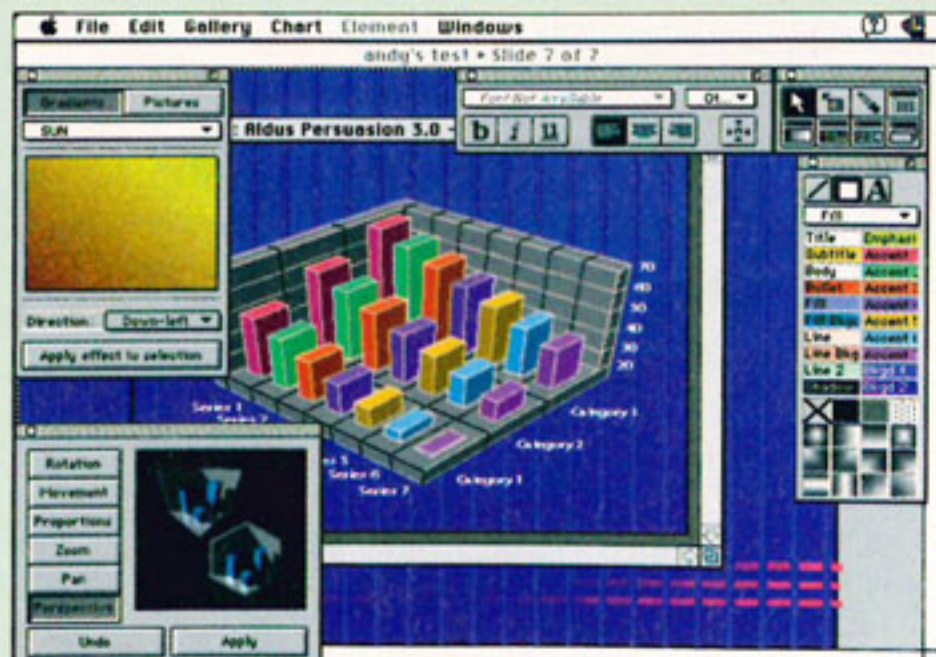
## PERSUASION 3.0

Price: £411.  
Requires: System 7 or later, LC or better and at least 4Mb of RAM.  
For more details call Aldus on 031 458 4747.

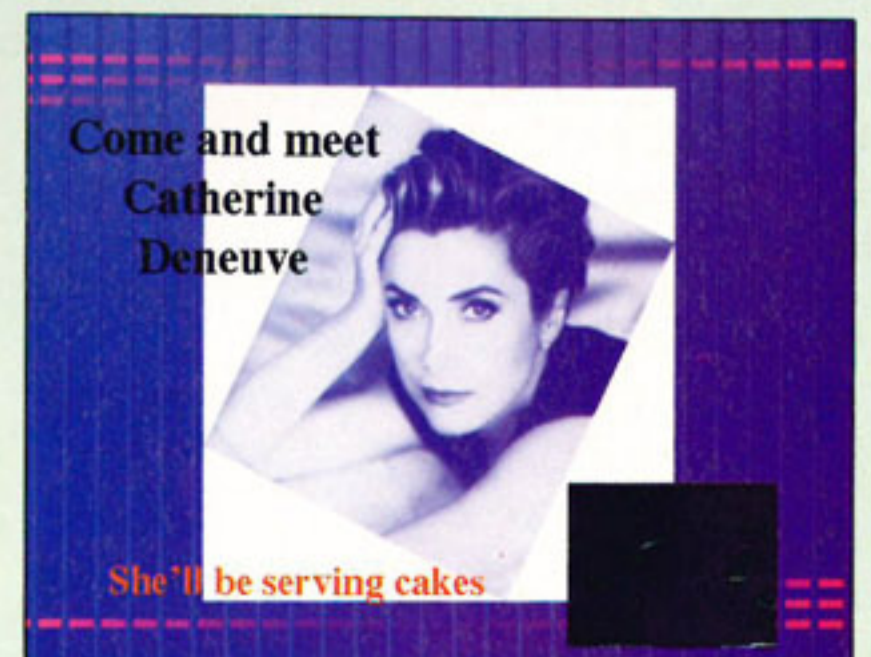
<b>Features</b> There's not a lot more you could ask for from a presentation package.	<b>95%</b>
<b>Ease of use</b> Great combination of on-line help, coupled with an easy-to-use interface.	<b>95%</b>
<b>Documentation</b> In-depth manual covers all aspects of the package.	<b>92%</b>
<b>Value for money</b> It's quite expensive, but just look what you get for your money.	<b>93%</b>
<b>MACFORMAT RATING</b>	<b>94%</b>



**7** *Persuasion* has a built-in chart generator, Aldus Chart, which provides dozens of different graphing options.



**8** Having chosen the type of chart you need, you can modify it in a number of ways – in size, orientation, viewpoint and background – before re-importing it.

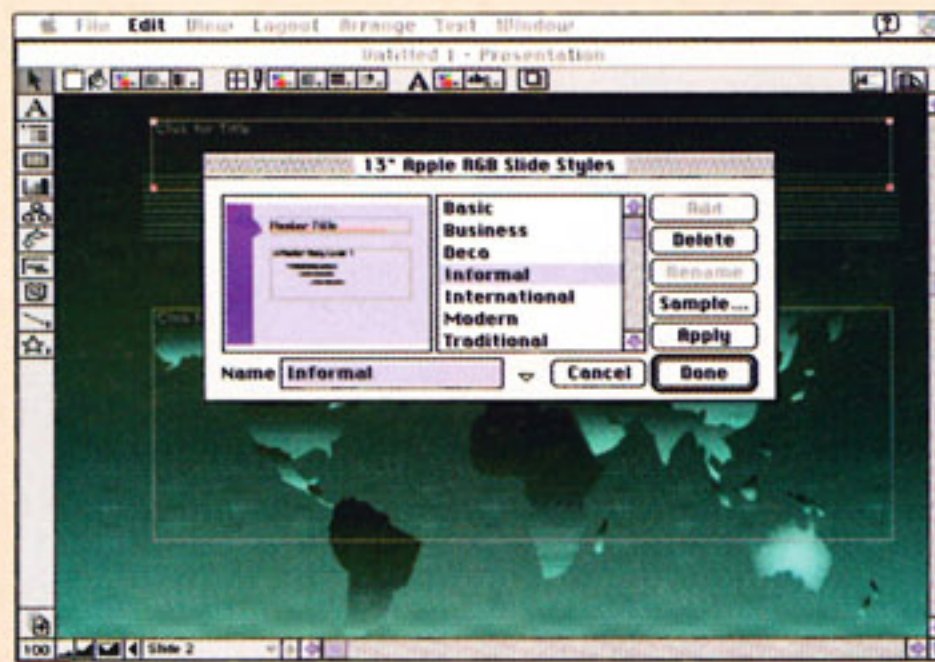


**9** At any point in the proceedings, you can switch to a full-screen view and monitor the full glory of your progress.

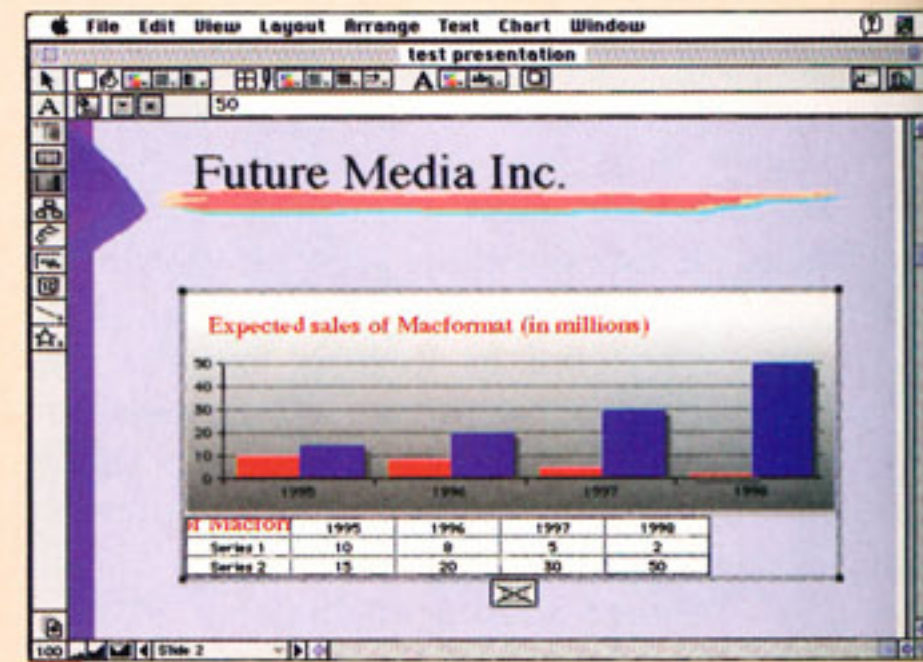
CLARIS CONTROL



1 Once in the main work window, you're able to add text and modify it with the selection of styling tools.



2 Don't like the master slide style? Then call up the Chooser and the material you've added will be updated.



3 Choosing a graph is easy; either type in your own data or import from a popular spreadsheet, for example.

# Claris Impact

At virtually £150 cheaper than Aldus's *Persuasion*, *ClarisImpact* aims to fill a gap in the market by providing professional presentation tools for the small office user. With it you can produce a whole range of business graphics presentations – flow charts, network diagrams, timelines, outlines, calendars, tables, and financial graphs.

The tools you use to produce these materials combine drawing tools, simple word processing functions and a wide range of built-in models that can be modified to your own ends. Add to this the facility to import common graphics and text formats, and you have a single application capable of integrating a range of functions that would otherwise only be available by switching data between multiple applications.

These functions are derived from an object-oriented approach. Each element within a

business graphics presentation is self-contained and capable of modification, yet the software is smart enough so that any changes are reflected instantly elsewhere in the presentation. In basic terms, this means you choose the type of presentation you wish to create – what Claris refers to as 'models' – and then add your own graphics and text to the templates on offer.

On loading *ClarisImpact* you're presented with a choice of three document types to create or open: drawings, reports and presentations. They differ in format and the kind of output they support. For instance, drawing documents

have a graphics grid to help you position your objects accurately, while report documents are word processor-based with consecutive pages complete with title page, header, footer and footnotes. Presentations, Choosing one of *ClarisImpact's* pre-set master slides is the best way to get into this affordable presentation package. After specifying the size of the monitor you're going to replay the presentation on, you use the template as the basis for all the slides in your production. But you can also use *ClarisImpact* as an application for producing good quality hard copy printouts too.

on the other hand, display your data on consecutive pages or as views with a common background, and are used for producing overhead or slide presentations, or delivering on-screen slide-shows.

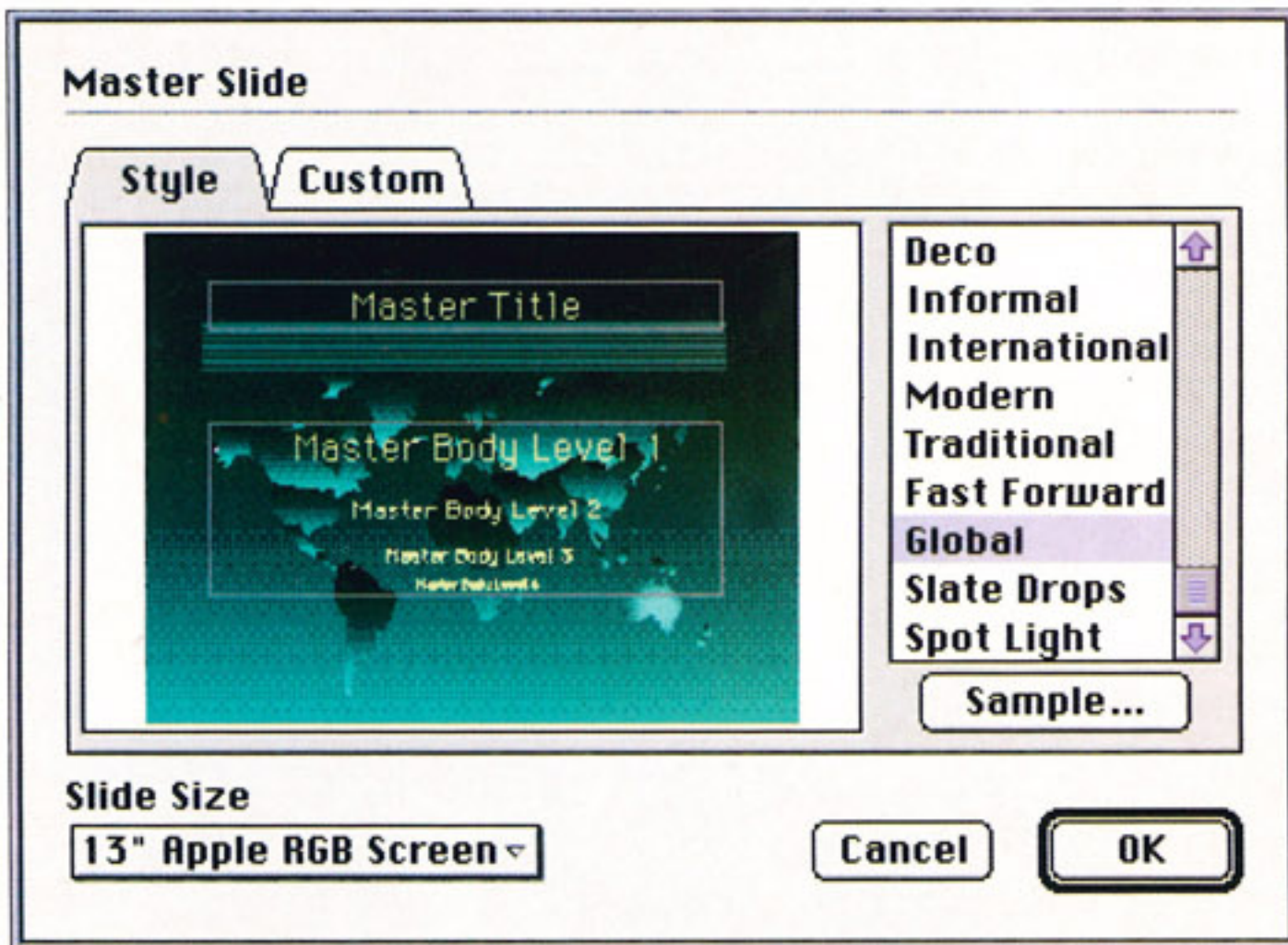
Each type uses standardised tools, so you can add, say, charts to any of them. Alphanumeric data can be imported from spreadsheets and databases directly – ASCII, DBF, DIF, SYLK and *Excel 3.0* formats are those supported.

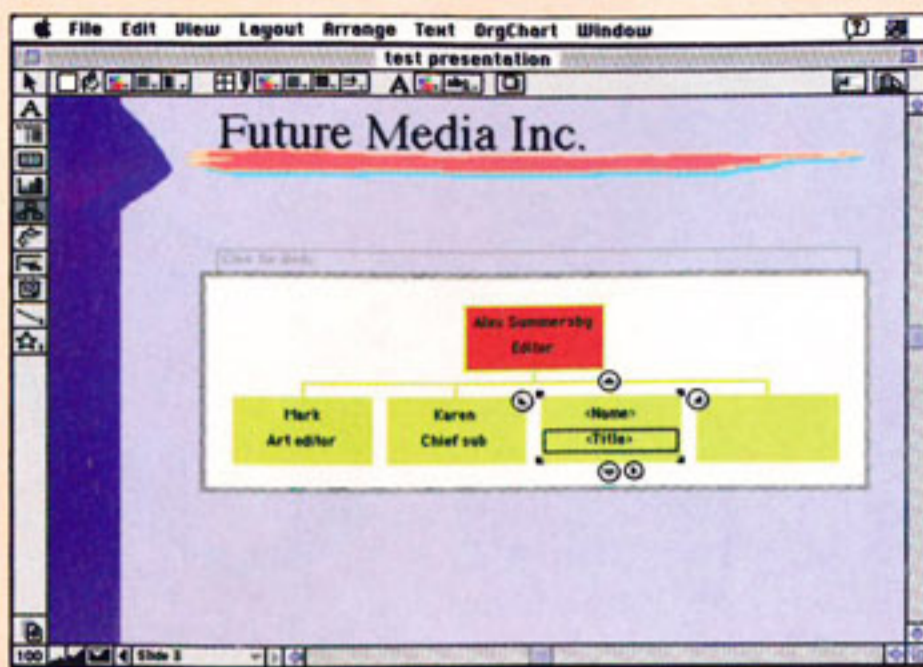


*You can add QuickTime movies for on-screen animation, and use special effects such as looping and fading...*

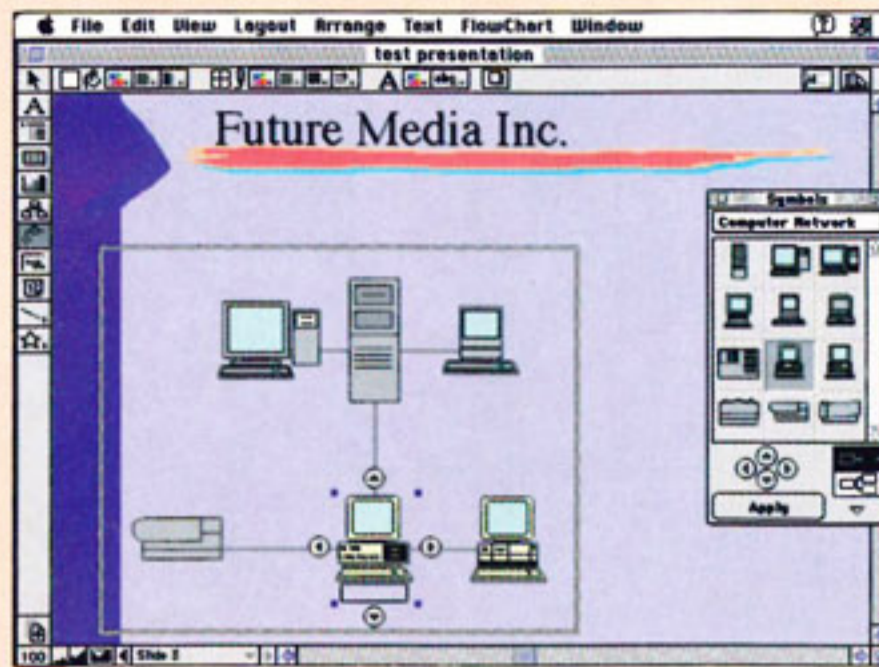
While you can use the drawing and report documents for a variety of self-contained purposes, you're more likely to use them as production tools to create graphic and text elements in the presentation documents. These are based on a series of slides that initially share a common background – or master slide – and size. As you begin to create slides – by either entering text directly or pulling in graphic and numeric material from elsewhere – you can tap a single icon to quickly review the results as a full-screen presentation.

Although each slide initially has a common background, you can modify this from the

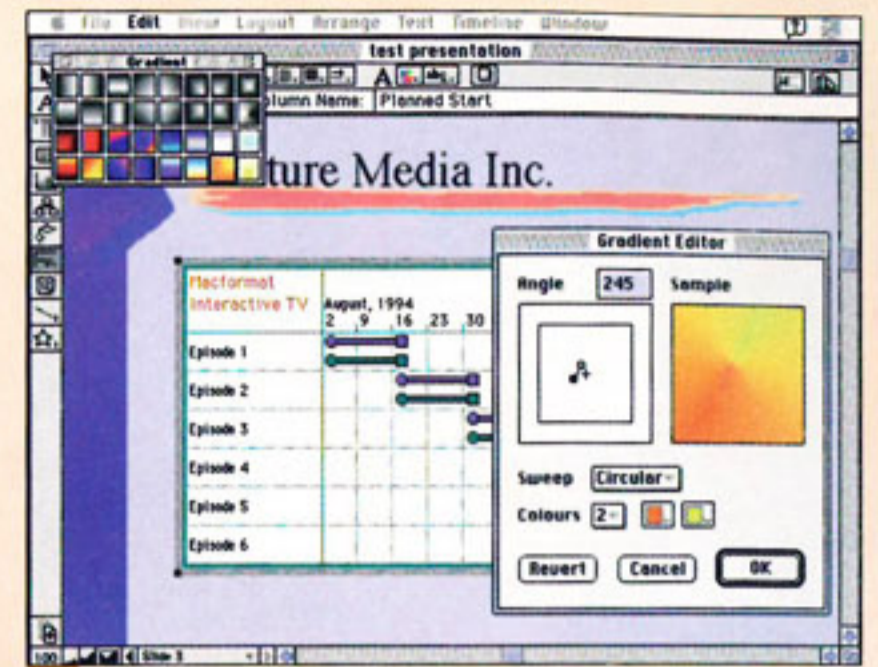




4 ClarisImpact also offers a choice of templates for producing flow-charts, so you know who's boss.



5 A flow-chart option – a computer network; all the necessary symbols are included in a library.



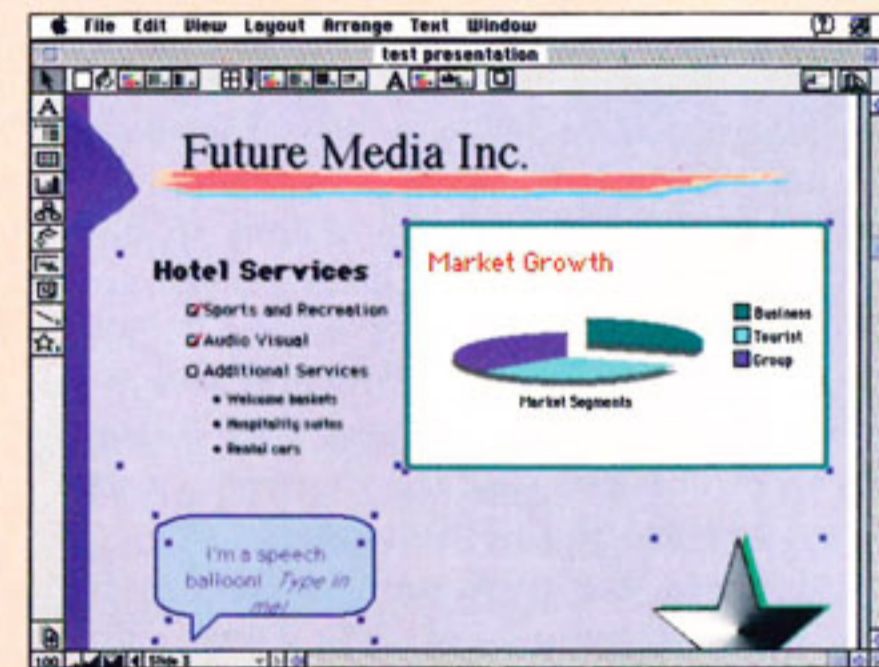
6 ClarisImpact gives you great control over foreground and background textures and gradients.

range on offer, or, if you prefer, you can create one for yourself. You can also add QuickTime movies for on-screen animation, and use special effects such as looping and fading from one slide to the next.

The package's standardised tools supply a good selection of pre-set objects. So, for example, by simply clicking on an icon you can create a ready-made flow-chart, which can be immediately treated to a range of textual and alignment modifications. The colour of the flow-chart's background can easily be altered with a range of fill and shadow controls, while a suite of drawing, pen and shape tools can be brought up to enhance the on-screen display.

Attaching notes to the document, to use as speaker notes or audience handouts is, again, done with the click of an icon. After you've inserted information in your documents and styled it with the tools and palettes, you can store the collection of objects as libraries that can be re-used at a later date. Once in a library, these images can be dragged-and-dropped on to the page for subsequent modification.

Perhaps the best way of using ClarisImpact, though, is to create an outline document. This is the most efficient way of organising your ideas – whether they're related to producing a



7 Clip art can be imported into documents and positioned in any way you specify.



8 Before the presentation, define how it will look on screen by clicking on 'Progressive builds'.

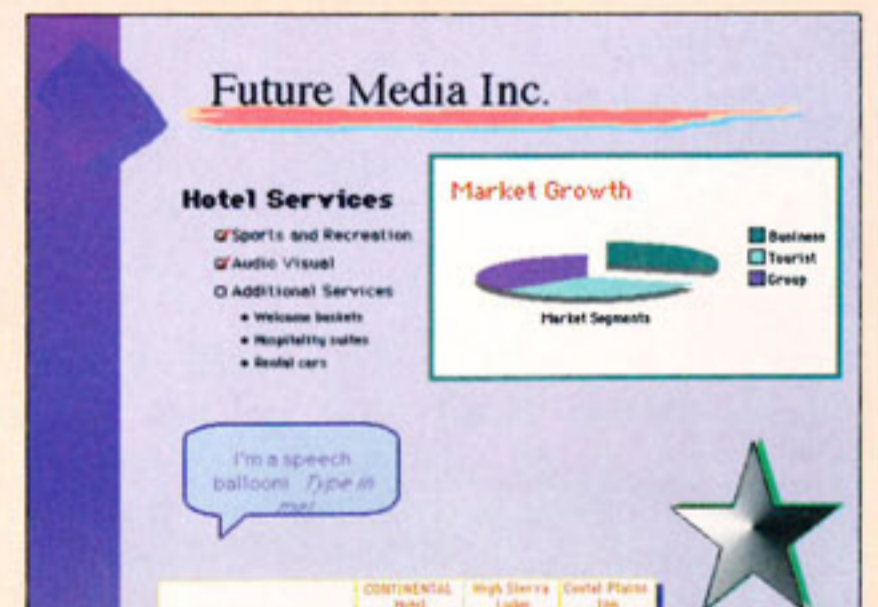
report, a chart or presentation. An outline contains major headings or topics that express your main ideas. These can, in turn, contain subordinate ideas or subtopics, which are indented from the main topic. Subtopics can also have their own subordinate points, which are indented still further.

In this way, you can quickly brainstorm and put together a project. ClarisImpact handles outlining reasonably well, and enables you to easily rearrange the running order and priority of your ideas with just a couple of mouse clicks. Moving a topic by dragging-and-dropping automatically moves all of its subtopics too.

Once you've created an outline, you can convert it to an organisation chart or text, but more often than not, you'll want to convert it to form the basis of a slide-show or on-screen presentation. Presentation templates include those used for Macintosh monitor display, black and white, plain colour paper or transparency hard copies, and 35mm slide format for imaging via service bureaus.

By using a master slide as a template, you can import outlines using ClarisImpact's 'Progressive build' function. This enables you to pull in each topic heading and subtopic to appear in a succession of slides. Once these slides are in position, you're then able to add any type of object you require from other documents and libraries, as well as pictures and movies created in other applications. With the 'Slide Manager' you have the means to re-order the results.

While all these features combine to make producing business graphics in ClarisImpact a relatively straightforward process, the package



9 The full presentation on screen; just a quick click of the mouse takes you on to the next item.

doesn't deliver the range of features found in Aldus's Persuasion 3.0. It'd be much easier to use if the presentations could be generated automatically from outlines, charts and reports. Even simpler than that, though, would be a process whereby you first produced an outline of ideas, then edited and arranged it before adding graphics, text, video and sound.

Instead, Claris has adopted a modular approach, which is fine for producing charts, reports and presentations without the memory overheads of a completely integrated package, but means you can't seamlessly pass work between documents without some tweaking. ClarisImpact remains, however, good value for money, although whether you'd be better off spending an extra £150 to get Persuasion depends largely on what you wish to produce. The package has all you need to produce effective business graphics, but that production could be a little more flexible and dynamic.

## CLARISIMPACT

Price: £264. Requires: any Mac running system 6.07 or later with 2Mb of RAM (4Mb of RAM required for System 7 or later). For more details call Claris on 081 756 0101.	
<b>Features</b> A useful selection of easy-to-use tools, which are capable of producing good results.	<b>80%</b>
<b>Ease of use</b> A series of standardised tools are all instantly accessible, along with on-line help.	<b>88%</b>
<b>Documentation</b> A clear and informative manual guides you every step of the way.	<b>92%</b>
<b>Value for money</b> While not in the same league as Persuasion, it's not in the same price band either.	<b>76%</b>
<b>MACFORMAT RATING</b>	<b>84%</b>

# PowerPoint 3.0

Microsoft's only player in the presentation package market, *PowerPoint 3.0*, is a remarkably easy-to-use yet powerful piece of software. After launching, you will find a slide with placeholders into which you type a title and body text. Clicking on a button produces another new slide, and a quick tap on the **Outline view** button takes you to an overview of your presentation.

This overview is the best place to start, because it's here that you begin planning your presentation by typing in slide headings and subtopics, or any other comments. You can rearrange any of these as you progress, and go back to the main screen once you're happy with all the contents of the running order. Here you can design the look of your slides, and choose one of 160 professionally designed templates capable of handling 35mm slides,

overheads and video screens.

From then on, you use the drawing tools or import existing art using the **Insert** command. Speaker notes can be added to slides, as can a choice of 2D and 3D graphs, and the whole lot can be printed out.



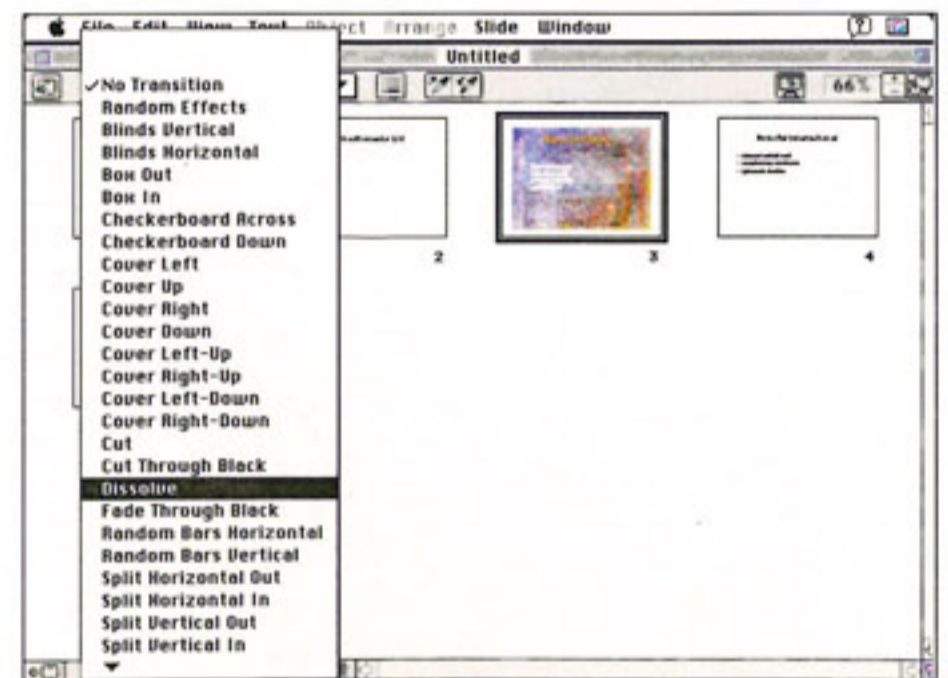
Alternatively, you could choose to conjure up an on-screen presentation, in which case you can create special effect transitions to run between slides. You can also quickly add progressive builds to your slides, so that bullet points appear on a slide at pre-set intervals and in pre-set positions to give the effect of multi-layering. Finally, you can preview your slide-show and save it out as a stand-alone file for running with 'PowerPoint Viewer'. The long and the short of it is that this is a jolly good piece of software.

But wait, the good news doesn't end there. By the time you read this Apple will have released *PowerPoint 4.0*, available for both standard and PowerMacs, and it will be in the shops. The new improved version is going to include new Tooltips which will teach users the function of each 'ToolBar' button, and time-efficient shortcut menus for swifter, easier access to the most frequently used commands. You'll be able to present even more graphically complex documents to your audience with the introduction of *Word Art*.

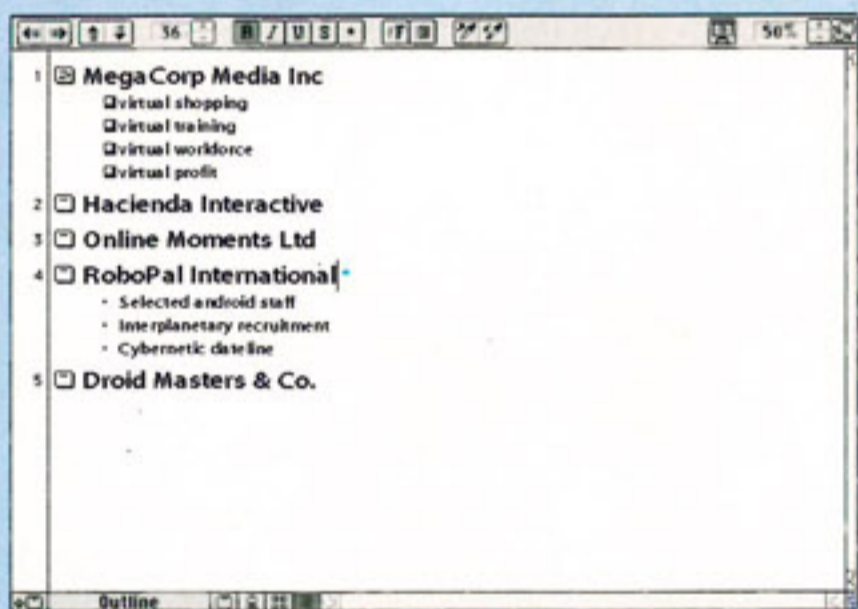
Expect it to cost around £220 (upgrades are rumoured to be about £99). Microsoft is also planning to release a CD-ROM version at the same time, although there's no clue on prices. More details in next month's *MACFORMAT*.



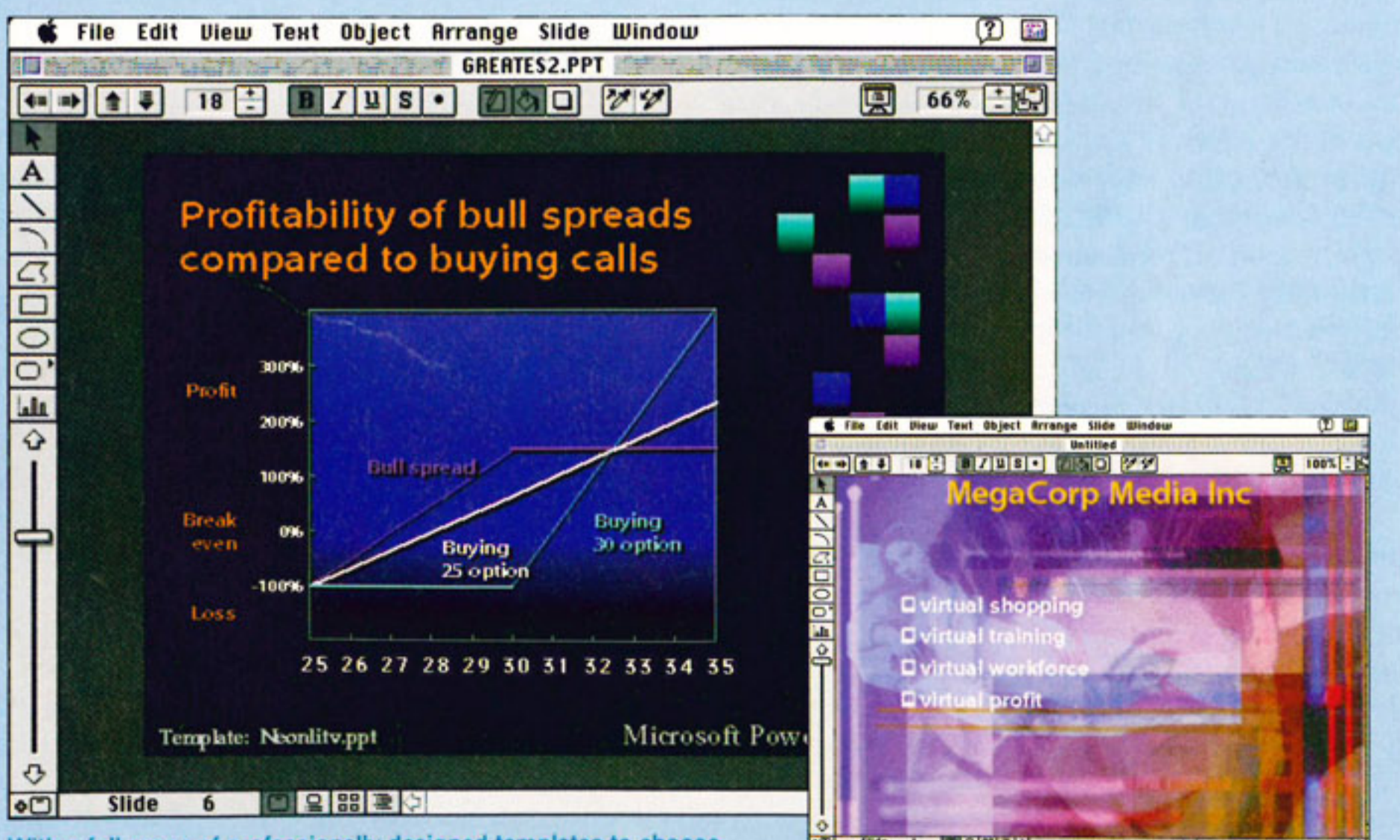
design the look of your slides and choose one of 160 professionally designed templates capable of handling 35mm slides, overheads and video screens.



Just to show the range of possibilities on offer, here's a view from the slide sorter - these can be rearranged simply by dragging-and-dropping.



PowerPoint's Outliner, where you can organise your idea and then automatically generate a slide to match.



With a full range of professionally designed templates to choose from, *PowerPoint* makes it easy to produce high quality slides for on-screen presentations and hard copies.

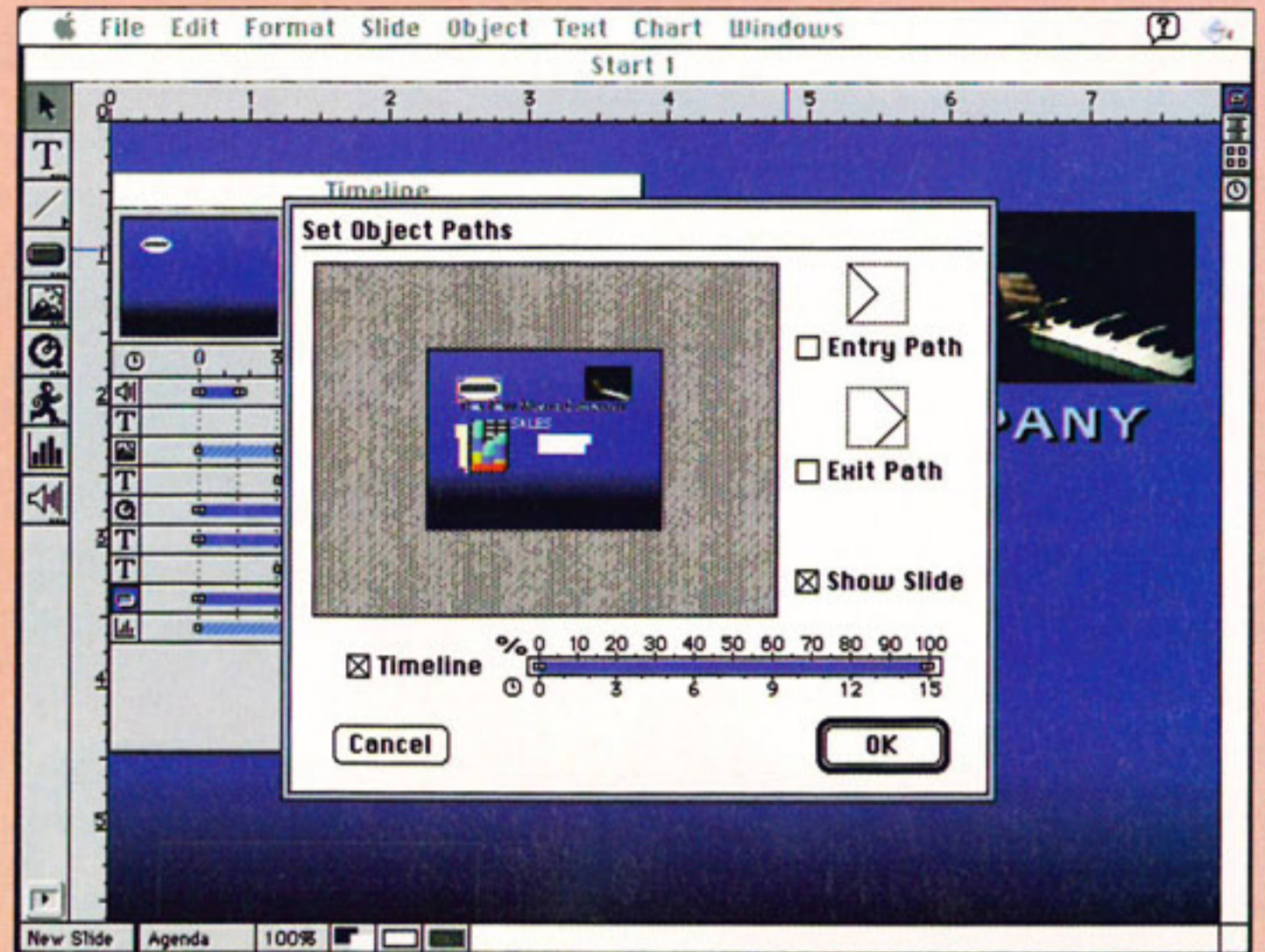
here you can use the placement tools to re-align the text and its styling.

## POWERPOINT 3.0

Price: £200.  
Requires: System 7 or later and at least 4Mb of RAM.  
For more details call Microsoft on 0734 270000.

<b>Features</b> Not quite up to the all-round excellence of <i>Persuasion</i> , but it's pretty damn close.	90%
<b>Ease of use</b> An absolute cinch - just double-click, head for the outline and you're away!	95%
<b>Documentation</b> A first class manual covers all <i>PowerPoint's</i> features in detail.	92%
<b>Value for money</b> Perhaps the best bet for the budget-conscious presenter.	94%
<b>MACFORMAT RATING</b>	93%

It may appear to have a similar interface to all the other presentation packages, but *Astound* adds several other capabilities, like that interactive button – press that and you're off to a subtopic screen.



And the text on this other screenshot isn't quite what it seems either. Here we're adjusting the way it spins into view as a sequence of individual letters from the top of the screen.

# Astound

**A**stound represents the new generation and immediate future of presentation software. It combines all the slide-show features with which you're familiar along with the newer capabilities of adding animated characters, moving captions, *QuickTime* movies and sounds to create exciting, dynamic on-screen displays.



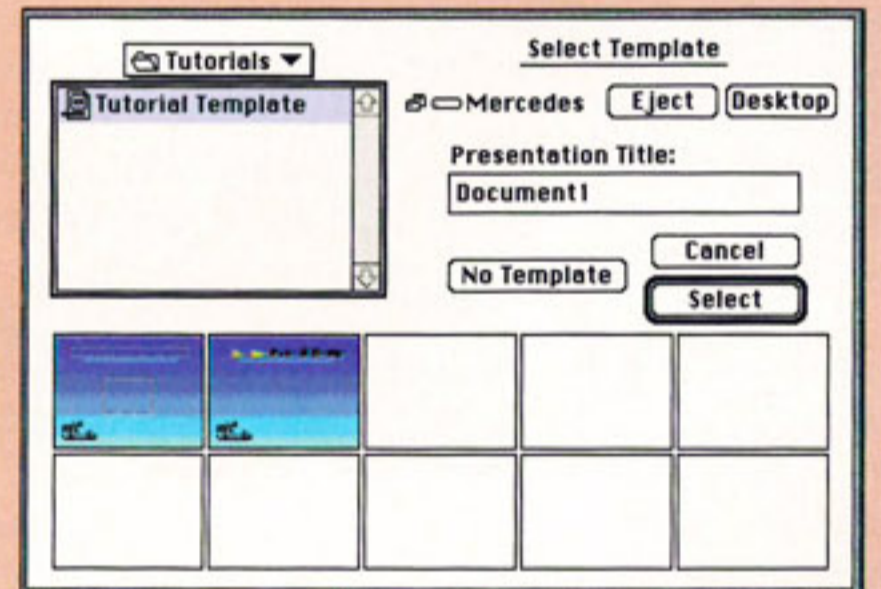
While you can generate presentations using the outline and slide approach (creating topics and subtopics in the outliner, which are then automatically incorporated into on-screen displays), *Astound* has one cunning feature you won't find in any of the others: it can import presentation documents created by *Persuasion* and *PowerPoint!* But this isn't the only trick it has up its sleeve.

Using just point, click and drag features, you can add transitions and effects to slides, or draw an animated path directly on screen, which

objects will then follow as they are assembled on screen. With a timeline built in to the proceedings, in the form of a separate window showing multi-tracked objects and their on-screen durations, you can create complex animations of graphics and text. You can add pauses, edit slide durations and synchronise important events.

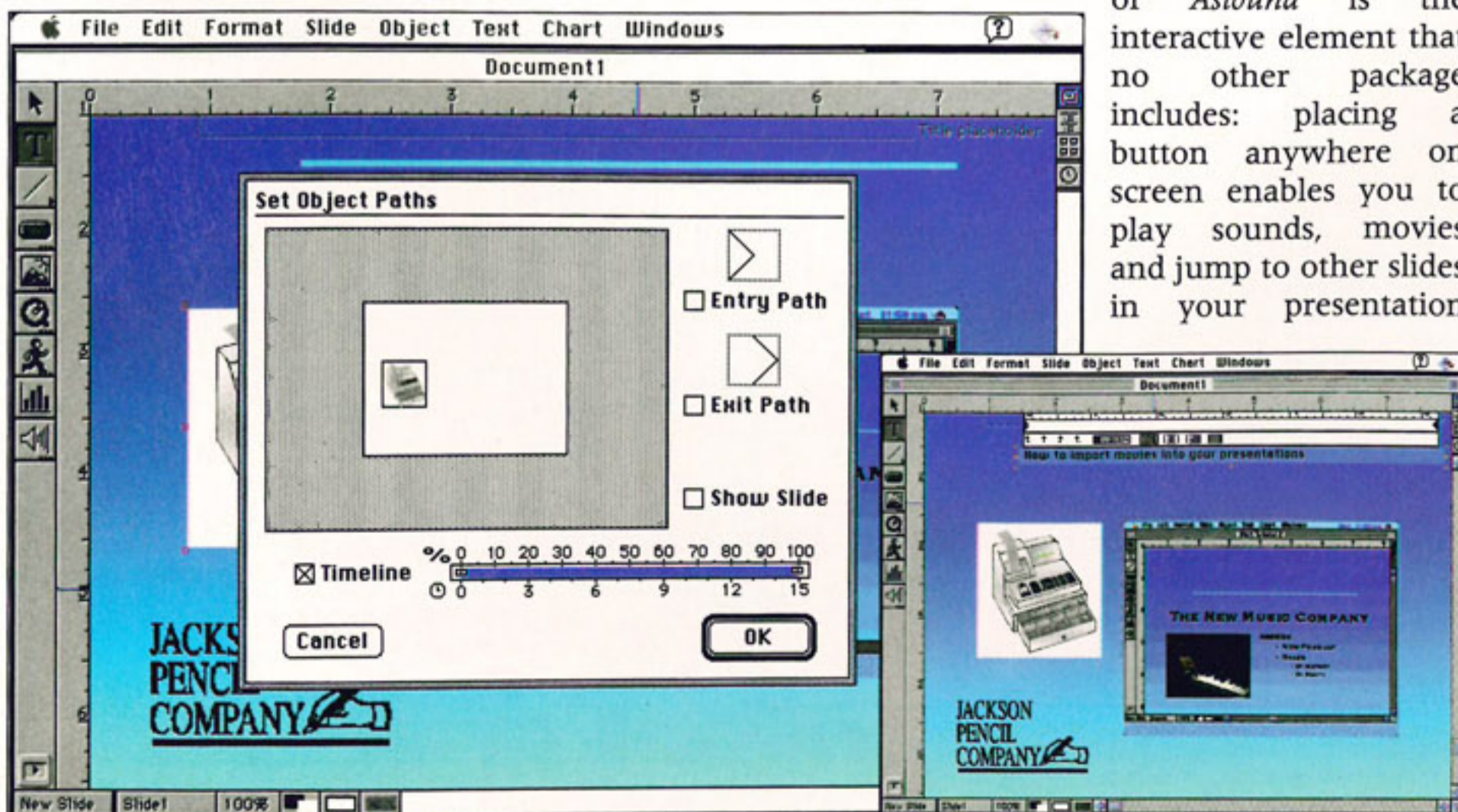
And if through all these wonders of creativity you're getting horribly confused, you can view your creations in a slide sorter where, again, changing the running order is simply a question of dragging-and-dropping the different slides. Add to this built in charting – with a choice of templates – and the facility to animate charts as they appear on screen, and you have a serious creative tool. With support for runtime stand-alone files, multiple monitors, slides, overhead projectors and hard copy to laser, output is well wrapped-up.

Finally, though, the most far-reaching aspect of *Astound* is the interactive element that no other package includes: placing a button anywhere on screen enables you to play sounds, movies and jump to other slides in your presentation



Starting *Astound* presents you with a choice of built-in templates for most uses. You can create your own too.

without delay – indeed, you can create buttons that'll call up any object anywhere in the production! This degree of control transports this package into the realms of multimedia authoring, and makes it stand out prominently as a must-buy product for anyone with a mission to stun.



Have complete control over every on-screen element's progress along a timeline; you can change the start and finish of an object's appearance.

Tapping on the icons on the left calls up requesters for different media types. Add what you like.

## ASTOUND

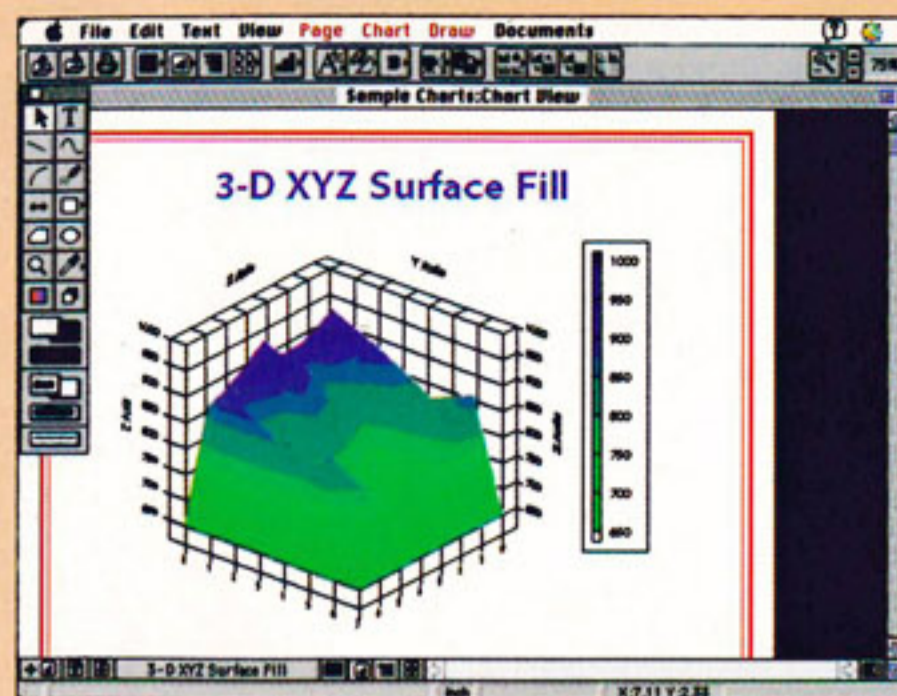
Price: £99.95.  
 Requires: System 7 or later and at least 4Mb of available RAM.  
 For more details call Gem Distribution on 0279 442842.

<b>Features</b> Chocka-block full of tools, facilities and state-of-the-art features.	96%
<b>Ease of use</b> Despite its many capabilities, it's not too difficult to get to grips with.	85%
<b>Documentation</b> Considering the range of features on hand here, it explains them all reasonably well.	86%
<b>Value for money</b> The only package with a price-point as stunning as its range of features.	96%
<b>MACFORMAT RATING</b>	90%

## PRESENTATION PACKAGES

Label	Site 1	Site 2	Site 3
1 Labor	20	30	32
2 Land	15	22	20
3 Materials	25	18	25
4			
5			
6			
7			
8			
9			
10			
11			
12			
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22			

DeltaGraph takes boring spreadsheets data, like this, and transforms it into stunning displays beyond all recognition.



This is the same data again, but in 3D. Maybe we should have used DeltaGraph's Chart Advisor to illustrate it better.

# DeltaGraph Pro 3

If you regularly need to produce graphic representations of numerical data, then a dedicated number-crunching program like *DeltaGraph* should be on your shopping list. It's an advanced charting and graphics package that can convert data from almost any format – spreadsheet; EPSF, TIFF, JPEG and PICT graphics; and *QuickTime* movies – and print or display the results on screen.

In short, *DeltaGraph Pro* is a multimedia spreadsheet. It can take numerical data and treat it to 56 built-in chart styles, while giving you extensive control over every chart element. But it's more than a mere graphing

application, because it also includes drawing tools, full colour support, and PostScript output. Add to this its ability to import text and graphics, combine them with the graphs, and collect them together as an on-screen slide-show with a range of transitions in between, and you have a very powerful tool.

As with most other presentation packages, there's also an outliner and a sorter for creating and ordering your slides. But *DeltaGraph's* main function is to present you with the tools that will produce eye-catching numerical graphics – and in this department there's little to touch it,

especially considering it can handle high-resolution colour.

Its only shortcoming is that you can have only one page of charts open at a time – although each page can hold numerous charts. But being able to switch between data and chart modes, and see instant updates in the graphs when the numerical data is altered more than makes up for this oversight.

In short, it combines powerful data-handling functions with quite comprehensive presentation tools; whether it's too specialised depends entirely on your presentation needs.

## DELTAGRAPH PRO 3

Price: £139.  
Requires: System 6.02 or later and at least 3Mb of available RAM.  
For more details call Frontline on 0256 463344.

**Features** 80%  
It understandably leans heavily towards displaying numerical data.

**Ease of use** 94%  
The most difficult thing about *DeltaGraph* is the data it handles so expertly.

**Documentation** 92%  
A two-inch wedge of clearly written information speaks for itself, really.

**Value for money** 90%  
A fair price for a specialised product? Yes, it's worth it.

**MACFORMAT RATING** 89%

# Passport Producer

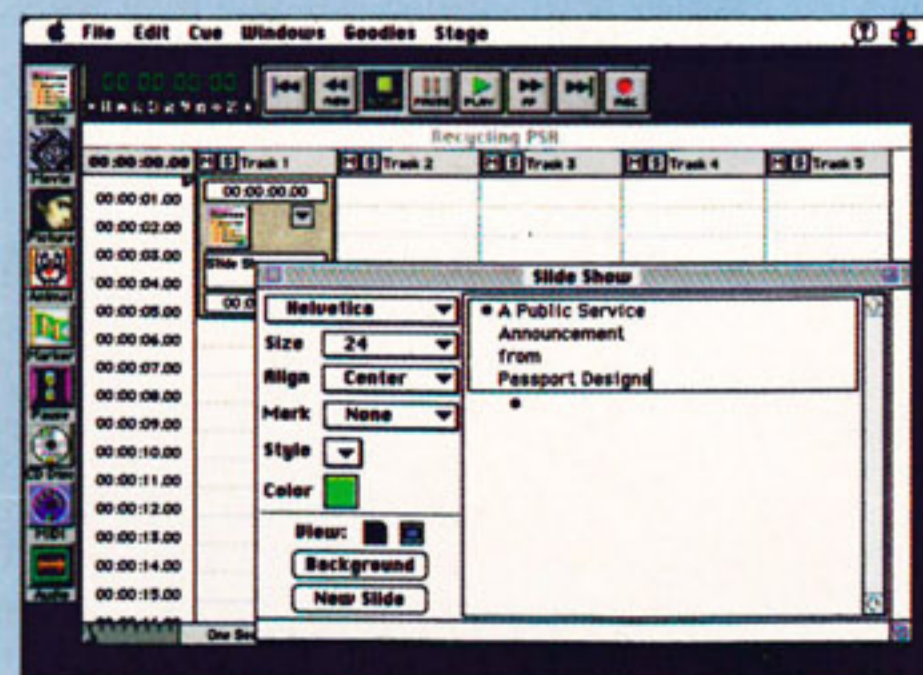
*Passport Producer* sits between a presentation package and a full-blown multimedia delivery system, in that it integrates images, texts and movies, and brings MIDI music data, animations, CD audio and sound samples into proceedings as well. Sounds a handful? Well, it's not.

The approach taken is rather like that of a music sequencer, where a collection of tracks, each containing discreet media elements are placed along a timeline. Using a video-style control panel, you simply hit **Play**, the screen fades to black and your presentation begins.

Of course, the question then becomes one of how you generate your display material. Since the visual sequencer acts as a kind of outliner, – you can see all the elements and their interaction at once – there's no easy way generating ideas separately from the sequencer, resulting in an immediate trade-off between ease-of-use and creativity. After all, there are very few construction tools here – merely a way of pulling together media created elsewhere. However, there are the tools on-

board for producing slides with styled text and a range of coloured backgrounds.

So, if you already own a whole range of applications, but you want to combine their output elements into one presentation, *Passport Producer* is the package to go for. Splicing



*Passport Producer* uses a sort of visual sequencer to organise a wide range of mixed media along a series of tracks. It's quite a nifty idea really.

together such disparate media as slides and MIDI data is dead easy, and you can whizz up sophisticated on-screen productions in no time. But while these features are impressive, it's a pity that the price is somewhat prohibitive. Personally, though, I found *Passport Producer* the most user-friendly of all the packages reviewed here – and easily the most fun.

## PASSPORT PRODUCER

Price: £295.  
Requires: System 7 or later and at least 4Mb of available RAM.  
For more details call Omnimedia on 071 401 9191.

**Features** 80%  
For a presentation package, it's a bit low on tools, but it's fully geared-up for brilliant displays.

**Ease of use** 96%  
The visual sequencer does its job clearly and simply.

**Documentation** 80%  
Not bad, but the theories on how the images and sound work together could be better explained.

**Value for money** 78%  
A pity about the price – at £100 it would clean up.

**MACFORMAT RATING** 84%

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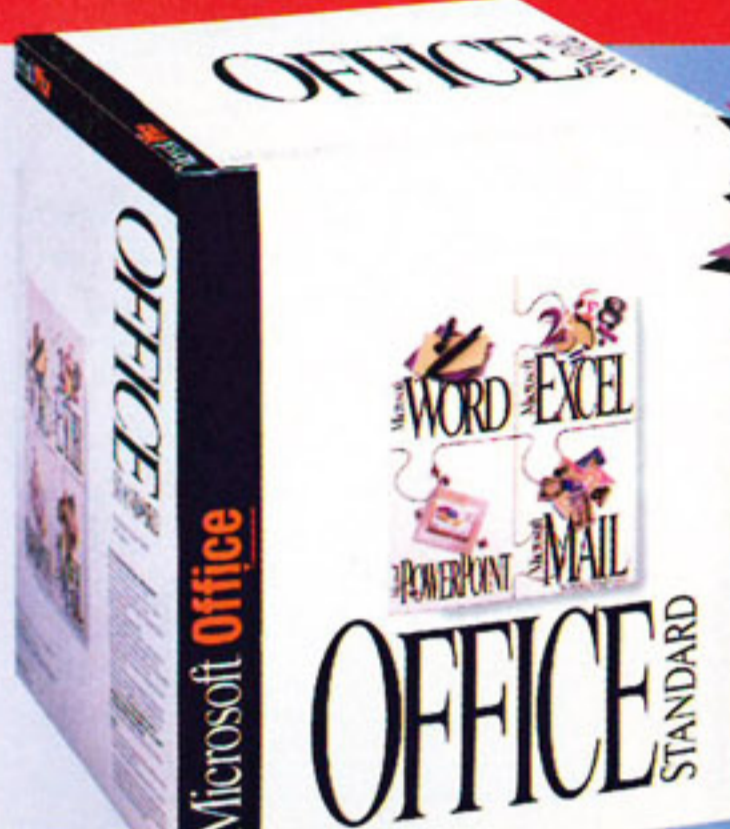
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# Sound *and* Vision

Pop meets multimedia with four new CD-ROMs from David Bowie, Todd Rundgren, Jason Miles and ♁. Richard Hill 'raps' up the music scene.

## ♁ INTERACTIVE

Prince is the name under which he is best known, but the more androgynous identity of '♁' (pronounced 'pre-ten-shus') is the one currently favoured by this enigmatic artist. ♁ *Interactive* takes you into his temple, where it's up to you to delve into its secrets. Since he is such a prolific and impish musician, it was perhaps inevitable that he would be one of the first to use the CD-ROM medium, which has yet to be fully embraced by the music industry.

Your first glimpse of ♁'s temple comes at the end of a path through a misty forest. Enter and explore the passageways and see what you dis-

cover. You'll notice from the screenshots how sumptuous the graphics are – each room is regally ostentatious. What's equally impressive, though, is that there're plenty of places for you to go; this is one world that's too big to explore in one session, but you can save your position.

As with many visually impressive CD-ROMs, ♁ *Interactive* faces the problem of involving you in what's going on, rather than leaving you to aimlessly point and click at the pretty pictures. To this end, you're offered the prize of entering the Dome Room, which holds a special reward. In order to get there, though, you must first explore the entire building – which is, incidentally, the same shape as the symbol that forms the owner's name.

As you roam, you'll find frames that play brief excerpts of ♁ videos, while one room contains a book that tells you the history of the musician via text and photos. Within each room you can view your environment from

several different angles, and clicking on some of the objects makes things happen – these can be short and sweet, or more lengthy, to the extent of revealing hidden passages. Concealed chambers hold puzzles, and solving these brings you the reward of a full pop video. 'Diamonds and Pearls' and 'Gett Off' are just two of those you can view here. The puzzles and hidden rooms combine with the feel of the place to coax you into delving further.

Brimming with atmosphere, ♁ *Interactive* reflects its star's personality and preoccupations – er, which means that you'll need to feel some sympathy with his on-going celebration of sexuality to enjoy this trip. Whether you're a fan, or are simply interested in seeing work of flair and imagination, there's a great deal to be had out of ♁ *Interactive* – it's an experience almost big enough to encompass ♁'s ego.

Almost, we said.

■ Price: £49.99. Out: now.

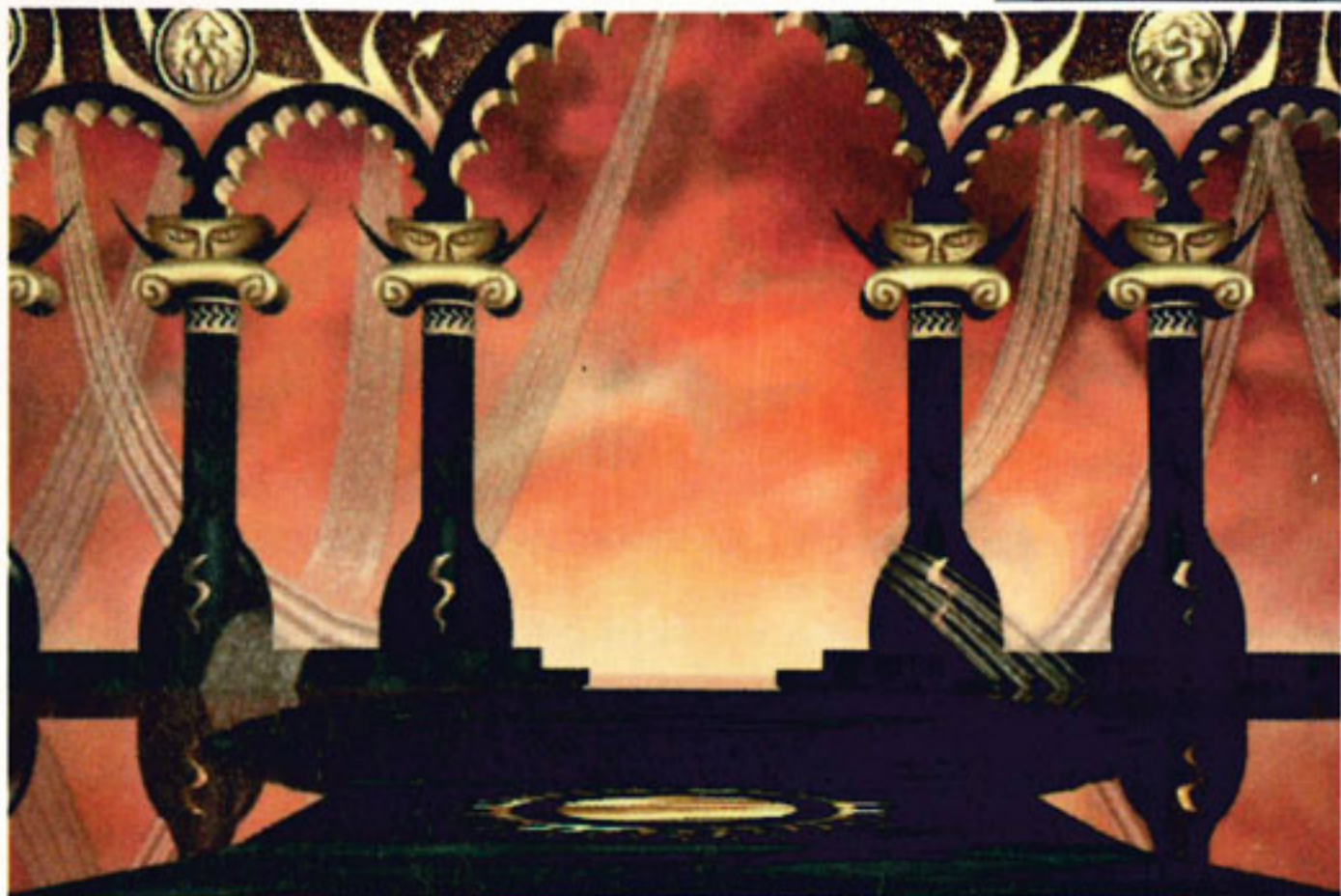
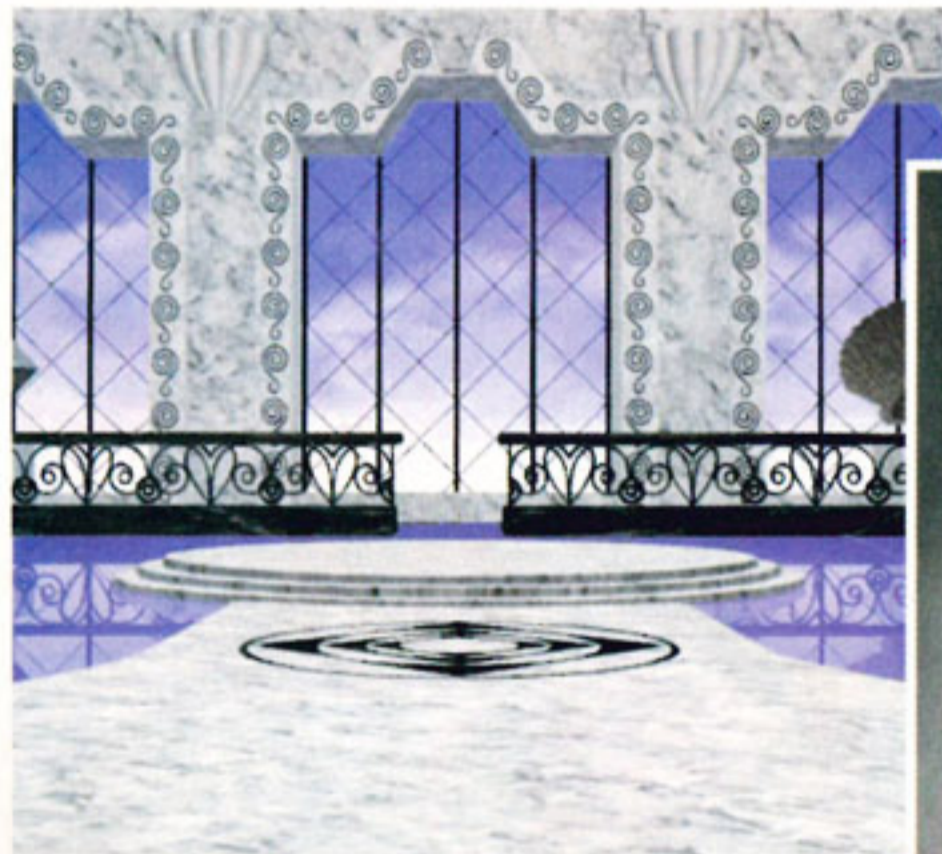
Requires: any colour Mac with System 7.01 or later, 8Mb of RAM, 1Mb of Video RAM, 10Mb of hard disk space and a double-speed CD-ROM drive.

For more details contact Gem Distribution on 0279 442842.

MACFORMAT RATING

85%

The sensually luxurious world of ♁, AKA Prince. In this graphic adventure you must solve the puzzles to reach the final enigma and reward of the Dome Room – at the heart of a building fashioned in the same shape as the symbol that forms the owner's name. It's all a bit of a tease, really.



JUMP

David Bowie must have been the original recipient, perhaps even originator, of that cliché 'the musical chameleon'. His music and looks have changed frequently throughout his career, a fact that has made his audience work to keep up with him, while having to constantly revise its opinions on his work. After all, 'The Laughing Gnome' doesn't seem half as bad in the light of 'Tin Machine', does it?

In *Jump*, you can explore today's mature Bowie model through interactive rooms, linked by a corridor. Each room holds objects upon which you can click. The consequences



David Bowie's entry into multimedia takes the form of an interactive tour of his studios, where you get the chance to remix the star's videos and hang up on his girlfriends.

of a click are usually none too exciting: a quick animation or a short sound effect. A telephone that tritely offers a woman's voice saying 'David, I must see you tonight' will make you blush with I-can't-believe-how-naff-that-was embarrassment. Try each object once, and you'll be unlikely to do so again. Occasionally, your patience is rewarded with a more significant treat, like one of four complete videos.

As its title suggests, the core of the CD-ROM is based around Bowie's 'Jump They Say' single from the album *Black Tie White Noise*. The studio is the most successful of the rooms. Here, you'll have the chance to edit together your own version of the single's video, using five channels that each show a different sequence. Click on the sequence you prefer at any time, and the main screen will switch to your selection. You can have help timing your edits to the music, and save a successful job to view at a later date.

Another part of the studio unveils a mixing desk, with which you can alter the balance of the elements that make up a soulful music track. There are only four channels with which you can play, so your opportunity to be an ace record producer will be a little limited.

Definitely a missed opportunity, *Jump* is often a tedious package, because too much is given over to pointless whimsy that does nothing to engage your mind. Although the quality of graphics and sound is excellent, finding the occasional interesting thing to do is too much like hard work.

■ Price: £40. Out: now.  
Requires: IICI or faster, System 7, 5Mb of RAM, a hard disk and a CD-ROM drive (double speed recommended).  
For more details contact Softline on 081 401 1234.

MACFORMAT RATING 55%

NO WORLD ORDER



In *No World Order* the music responds to your every command. Well, it actually feels more like the music is changing at random and in any direction.

Todd Rundgren has been playing with musical forms for years and his *a cappella* album received some radio airtime a while back. Now you can experiment with his music, as he goes interactive with *No World Order*.

The idea is that the eponymous music track plays continuously while you alter it using settings such as mood and tempo. The music should respond to your whims. It's an interesting concept that falls down badly on execution. The CD's control panel (shown above) has no cursor with which to click the buttons, instead you have to move your mouse in vaguely the right direction, until the button you want lights up. Choosing buttons and menu options is so awkward that after a few minutes I simply couldn't be bothered to play with the settings.

It's also difficult to tell how your changes affect the music, which is essentially an uninviting aural montage of repeated phrases and drum beats. A choice of producers (including Don Was and Bob Clearmountain) make a difference to the sound, but overall I felt that the program was in control – not me. *No World Order* is a good idea hiding timidly inside a deeply flawed product.

■ Price: £24.99. Out: now.  
Requires: IICI or faster, System 7, 4Mb of RAM and a CD-ROM drive.  
For more details contact Electronic Arts on 0753 549442.

MACFORMAT RATING 20%

WORLD TOUR

One obvious application of the CD-ROM is as a promotional device for the music industry. Jason Miles's new album, *World Tour*, is a standard music CD except that the first track can only be played on your Mac. It's an interactive catalogue that gives the listings of the albums which have been released through Jason Miles's record label, Lipstick,



and its stablemate, Jazzline.

*World Tour* is an effective music catalogue that enables you to hear music by artists from the Lipstick and Jazzline labels.

Running the program, you are presented with an on-screen menu that offers you the choice of viewing the repertoire of either label, or reading about the staff who run those labels. The mellow (but not exactly beautifully-recorded) tones of label owner Alex Merck welcome you to the browser. Clicking on one of the record label logos whisks you to the catalogue screens. Here, there are rows of album covers; click on one and you'll see a biography of the artist. You can also click on buttons to hear excerpts from the albums. While these aren't CD-quality, they're not going to make your ears bleed, either. The labels specialise in lounge lizard jazz of the blandest kind, though, so whether you'll actually want to listen to

them is another matter entirely.

The presentation – full of graduated backgrounds – is as slick as the music, and straightforward to use. You shouldn't have to pay any more for this CD than for the album. To hear Jason Miles's keyboards, pop the CD in an audio player and start it from the second track.

■ Price: around £14. Out: now.  
Requires: any Mac with a 13-inch monitor and a CD-ROM drive.  
For more details contact New Note Distribution on 0689 877884.

MACFORMAT RATING 80%



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PC and Mac

Setting up your employees' details is an extremely simple affair. But remember to register your scheme under the Data Protection Act, or you could land yourself in serious trouble.

**W**hen your business started to grow a little and you decided to take on some staff to help you out, you never thought there'd be quite this much tedious paperwork to do, did you? It wasn't until the 'Employer's Pack' from the Inland Revenue arrived on your doormat (with a loud and disquieting thud), that you realised you were not only going to have to run your business, manage your staff and keep your accounts, but you'd also have to act as an unpaid Collector of Taxes on behalf of Her Majesty's Government. If only some of the donkey work could be automated...

That's where *Ritz Payroll* comes in. It's another of Ritz's business applications (we gave away a copy of *Ritz Starter Accounts* on the MACFORMAT 4 coverdisk) and it's designed to make your life easier by performing all the calculations and filling in all the forms associated with paying your staff every month. All you have to do is set up your employees' details and off it goes, producing payslips, bank GIRO credits, cheque payment details, and weekly and monthly summaries of all the information the DSS and the Inland Revenue will ever need (and printing it out on the correct forms for you). It'll even produce a coin analysis for any employees paid in cash. But is it any good?

Well, it's certainly easy to use. I managed to set up a small company and to begin producing pay details with only a minor amount of fuss. The instructions are helpful and thorough, although they do assume that you know how a payroll system (and especially PAYE) works. This isn't a problem (you'll soon have huge piles of bumph from the Revenue and the DSS) but first-time employers might find themselves a little confused by all the talk of P11s, P14s and 'please enter P45 details'.

Setting up your employee records is a bit of a chore, but then it would be no matter what

When you've updated all your pay details for the month, you can print out any of these exciting Revenue-related forms.

# Ritz Payroll

**Fancy a payroll system that, as well as being easy to use, will keep the Inland Revenue off your back? Then you should know about Ritz Payroll.**

system you used. There's room to enter names, addresses and emergency telephone numbers (remember to check your obligations under the Data Protection Act) as well as rate of pay, pay frequency (weekly or monthly), amount of holiday available and, for new employees, previous pay and tax details from their P45. Oh, and it can cope with Statutory Sick Pay, too.

Once you've set up your payroll, it's a simple matter to enter changes in pay (for bonuses, etc) as the weeks and months go by, and then

*It's not the sort of software that will change your life, but it does what computers do best – the boring stuff.*

to produce all the relevant paperwork. The forms *Ritz* prints look exactly like the real thing and come complete with crop marks so that you can cut them down to the correct size.

As you'd hope, it's also compatible with other Ritz products, so your payroll details can be automatically included in your accounts. And, for an annual fee, Ritz will supply you with update files to take account of Budget tax changes.

Sadly, there's no global 'undo' or 'revert to saved' option. (It's not much, I know, but it robs you of a bit of confidence.) Once whatever you are doing is done, it stays done; so you tend to think, 'I'd better not click **OK** in case

Once you've entered your details, your stationery will include your tax office's name and address in the relevant boxes.

Employee	Works No.	Salary	Adds	Deds	Pension	Taxable Pay	Tax	NIC
MFormat	1 M	855.53	0.00	0.00	0.00	855.53	128.75	0.00
Collector of Taxes	Tax: 128.75	Employee NI: 0.00	Employer NI: 0.00					
Total Cash Payments		709.58						

*Ritz Payroll* will work out all that complicated stuff without you ever having to look at your Free Pay Tables ever again.

there's something wrong'. I found it best to make a backup *before* I calculated each month's payroll – just in case anything went amiss.

If there's a calculation to be made or a form to fill in, then *Ritz Payroll* will do it for you – it even takes care of bulk tax code changes. It's not the sort of software that will change your life, but it does what computers do best – all the boring stuff.

The slight fiddliness of setting up the new payroll is no more irksome than setting up a new paper system, and the lack of an 'undo' feature is the only real downer in an otherwise excellent package.

In fact, it was so easy to use that I'm thinking of taking someone on to write my reviews for me...

*Tim Norris*

## RITZ PAYROLL

Price: £146.88.  
Requires: System 6.07 or above, and at least 2Mb of RAM. (With System 7 it requires at least 4Mb of RAM.)  
For more details contact Ritz Software on 0689 876542.

<b>Features</b> Just about everything you'll ever need.	<b>89%</b>
<b>Ease of use</b> Fiddly to set up, but great once it's running.	<b>85%</b>
<b>Documentation</b> Not great, but the program's simple to use anyway.	<b>78%</b>
<b>Value for money</b> Could save you hours of form-filing.	<b>80%</b>
<b>MACFORMAT RATING</b>	<b>85%</b>

# Get it Write!

**Turning a young or inexperienced writer into some kind of Shakespeare is about as easy as deciding whether to bump off your Danish step-dad or not. So any help's welcome, right? Well, maybe.**

**W**ith so many word processors on the market, it may seem a little strange that the Scottish Council for Educational Technology (SCET) should spend such a large amount of money developing a new one. However, the *Writer's Toolkit* isn't a word processor in the usual sense at all; in the council's own words, the program is 'an integrated writing toolkit', and, as such, it is aimed at teaching young and would-be writers about the aptness and structure of their own work.

The program assumes that you already know the functional things about writing – like letter formation and so on – but that you need support in developing your writing skills. Young writers frequently have difficulty because they try to do everything at once: often their first attempt at a piece of writing is their only one. This approach means they have to think about the subject matter, their style of writing, punc-

tuation, spelling and so on all at once. This is rarely how skilled adult writers work, and is certainly too demanding for young or inexperienced writers.

This is one reason why word processing is such a boon for young writers. They can easily

*Young writers often have difficulty because they try to do everything at once: often their first attempt at a piece of writing is their only one.*

change what they've written, and the fact that their words appear on a screen seems to encourage them to sit back and think about their golden (or otherwise) prose. As they learn to write and re-write, they become more effective writers. That's why the National Curriculum (and the 5-14 year olds' curriculum in Scotland) lays such heavy emphasis on getting children to draft and re-draft their writing.

*Writer's Toolkit* makes this drafting and re-drafting process explicit by taking the writer through a number of individual steps. So the first thing you do is select the type of writing you wish to employ: imaginative, personal or functional. The program offers you a prompt that explains what is included within each of these categories, whereupon you select the one that's most appropriate. If you choose 'func-

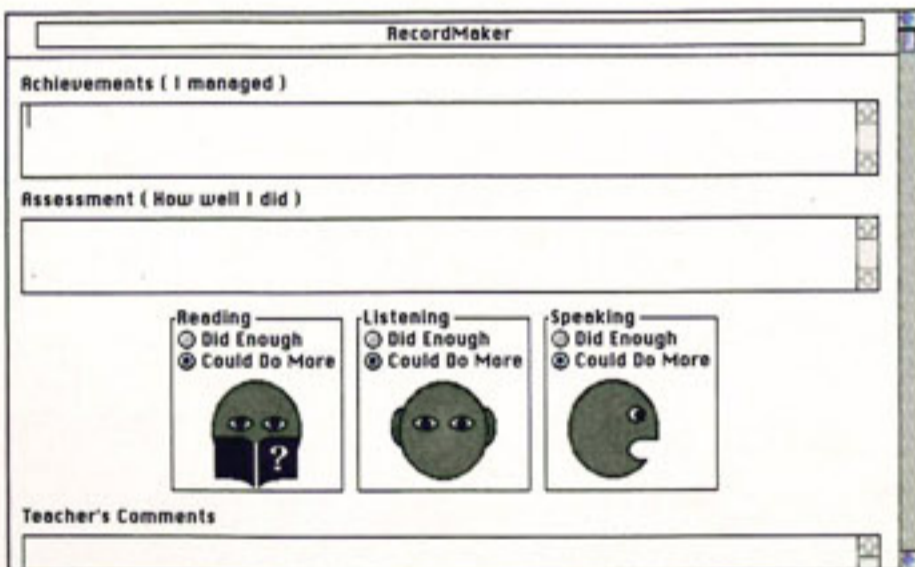
tional' writing, for instance, you are offered a further set of choices ranging from writing a report about an experiment, to constructing a two-sided argument.

Having selected your type of writing, you are automatically prompted to write down what the purpose of your writing is and for whom it is being written. These are, of course, key considerations that you need to keep in mind during the writing process, because they not only determine the vocabulary and structures which you use, but also the style you adopt.

The program then takes you through a series of 'makers', each of which prompts you to think about a different part of the writing process; the screenshots here show the steps I went through when I used the program to help structure this review. Each screen has a number of buttons. These can be pressed at any point to bring up a prompt designed to stimulate you into thinking about the piece of writing, and to either take you on to the next stage or review a previous stage.

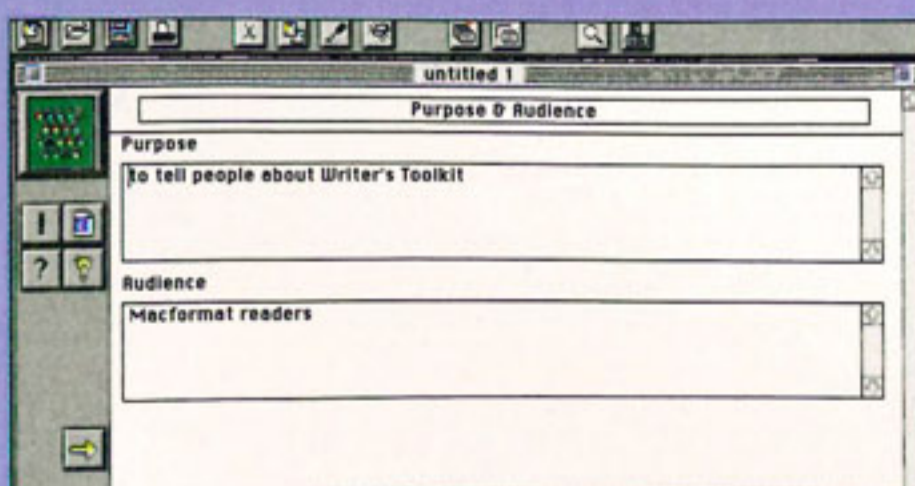
There are seven tools in all, including the 'Purpose and Audience' one. 'NoteMaker' encourages you to think about the main points that you need to cover in the writing by providing bullet points for each – you can also add new bullet points if you wish. 'StructureMaker' enables you to change the order of the points easily so that the writing is appropriately structured. The 'DraftMaker' stage is the place where these initial ideas are fleshed-out. In this section, you can collapse each bullet point so that you can review the structure and, if necessary, change it around.

'ProofMaker' is where you concentrate on the more secretarial aspects of the writing: spelling and punctuation are the key points here. Emphasis is laid on you identifying your own errors, rather than your Mac automatically making the necessary changes. The spell-checker highlights only words that don't match with those found in its dictionary. So, for ex-

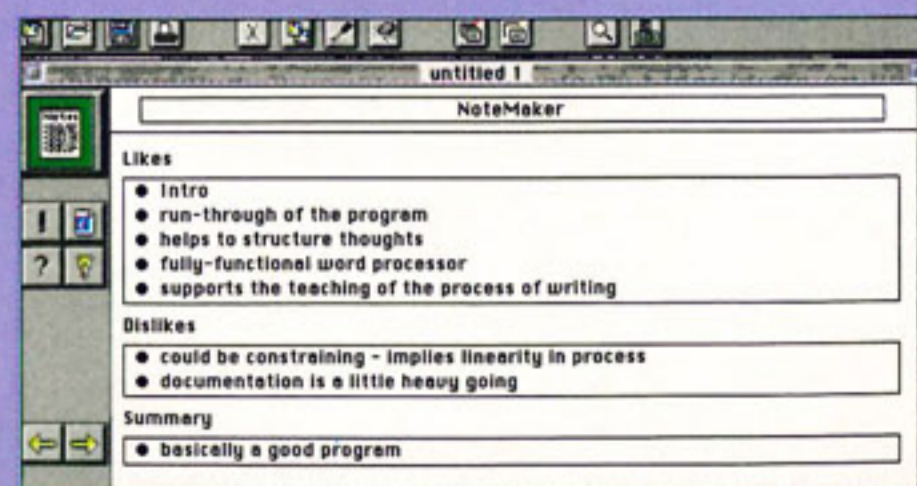


What's this? A self-assessment form about your work, that's what. Now, what can you say? 'Could do better' perhaps?

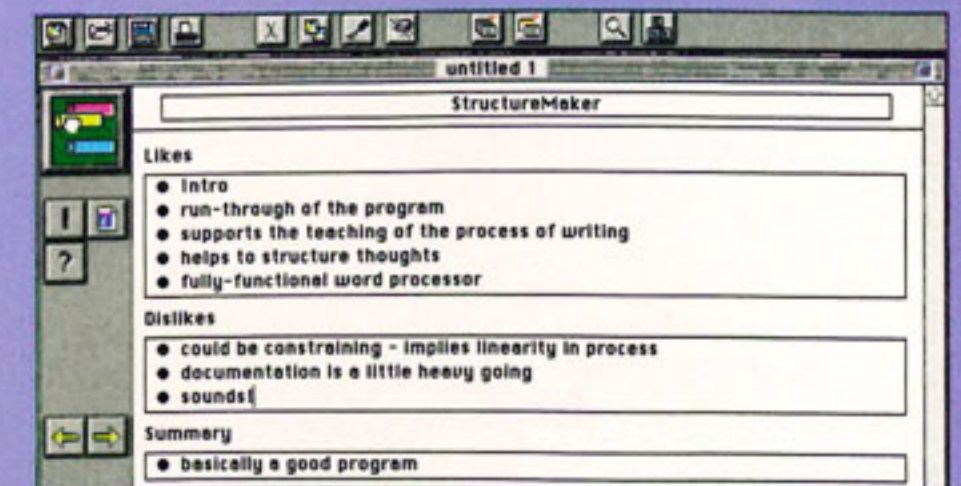
## ALONG THE WRITE LINES



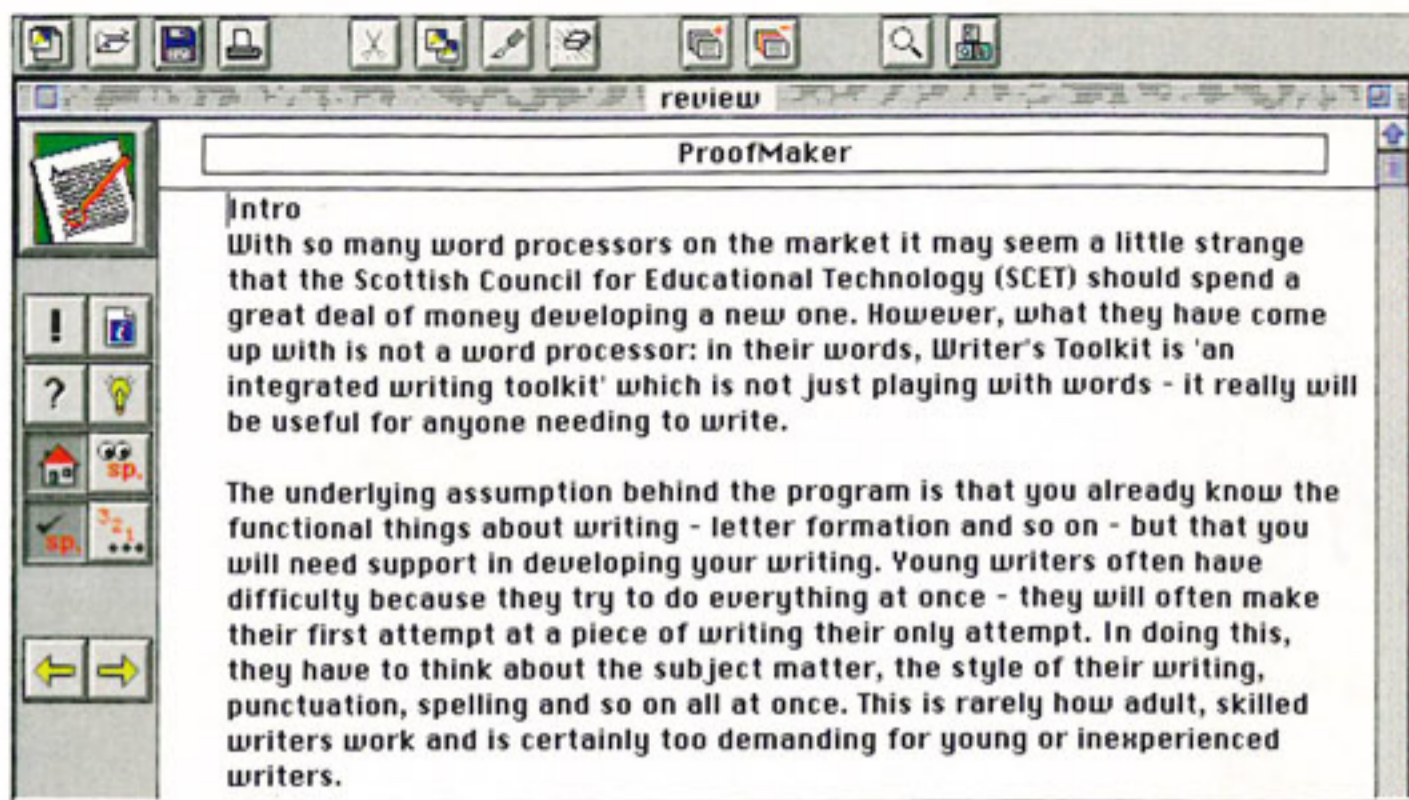
**1** Having chosen a type of writing, we're then prompted to identify our audience and purpose. This seems simple!



**2** Now, just what are we going to say? Well, these seem to be the main points at the moment.



**3** Just point, click and drag the points around for the right sequence; we've also added a point or two.



Developed by the Scottish Council for Educational Technology (or SCET to its friends), *Writer's Toolkit* aims to help the young or inexperienced writer develop their skills.

ample, it won't pick up whether you're using 'practise' and 'practice' appropriately. This program encourages you to highlight the words you feel might be wrong, and to print out the writing so you can check it against a dictionary. You can then return to the program and make the necessary changes yourself. The program will also count the number of full stops you've used in each paragraph and warn you if these number less than three.

Instructing the program to take your writing into the word processor brings up a prompt that asks if you are really ready to go on. This is clearly designed for people like myself who panic whenever their Mac asks if they're sure they want the last instruction to be carried out. Whenever I see a prompt like that, I always click 'No' and then think about it. This is a wise precaution in this instance, because any additions or amendments you make in the word processor won't appear if you return to previous sections of the program, to the 'ProofMaker' for example.

The word processor is fully functional: it has a word count function as well as full formatting options, including the facility to create columns, import and manipulate graphics and add footers and headers. It also enables you to change the colour of the text, the font, the point size and so on. In addition, it gives you a 'page view' of your writing so you can see what it'll look like when it's printed out.

The final element of the program, 'Record-Maker', asks you to review what you have done and provide some self-assessment. There is space on the form for the teacher to make comments and, when it is printed out, it can be

kept for the teacher's and writer's records.

The most pleasing thing about *Writer's Toolkit* is that it shows a computer can be used for more than just creating a pretty product: it can develop writing skills too. And this program does provide very useful and productive support for inexperienced writers. However, there is a danger that it can be taken too far. While young or inexperienced writers clearly need to understand the

benefits of drafting and re-drafting, experienced writers rarely write in a neat, linear sequence of operations.

So, while the program needs to stress that reviewing and reconsidering your work is an essential part of writing, you need to feel comfortable about jumping from tool to tool - not necessarily in any particular order. It'd be a

*The most pleasing thing about  
Writer's Toolkit is that it shows a  
computer can be used for more than  
just creating a pretty product*

complete waste of the program and detrimental to the development of sound writing skills if you were forced to use all the tools in every piece of writing.

Yet the program does seem to work against this idea in some respects. For example, if you've created a draft and taken it into the word processor, any subsequent changes to your writing will not appear when you return to a previous section. I did this when I realised that I'd missed out a couple of sentences. I suddenly realised that what I'd added in the word processor was no longer there in the 'ProofMaker'. To make matters worse, when I returned to the word processor, I was faced with a prompt that asked me if I wanted to replace the text in the word processor with that which I was currently working on. I actually lost some

work in this way.

Clearly, the idea of the program is that your writing should be complete when you go to the word processor, which is designed purely to format the text. Unfortunately, life isn't like that and neither is real writing. For this reason, the program, while a good support for writers, should be used sparingly and alongside other writing tools.

There are a few other niggles too. Like every time a prompt box opens, there is an annoying 'whooshing' sound, which fortunately you can disable. And why can't you change the words in the prompt box? Being able to adapt the words to suit specific groups of children or writing tasks would've been a great advantage. The documentation is a little heavy going too. And a single-sided prompt sheet would've proved a useful addition as well.

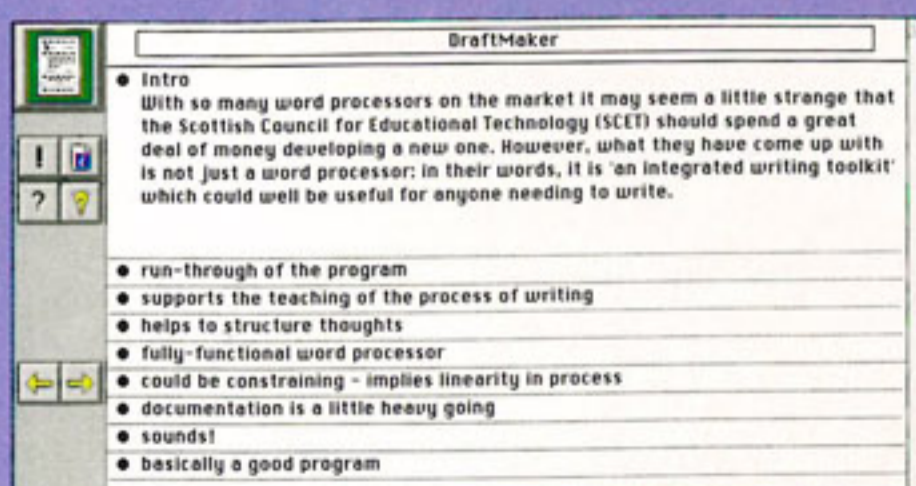
Overall, then, this is an excellent support program for writers, although it does need to be used sensitively. Parents would do well to work through a piece of writing their child is creating in *Writer's Toolkit*; that way they could get a clear idea of the sort of processes their child's teacher is focusing on. And, for the price, *Writer's Toolkit* might just be an economical means of getting yourself a fully featured word processor too!

*Phil Moore*

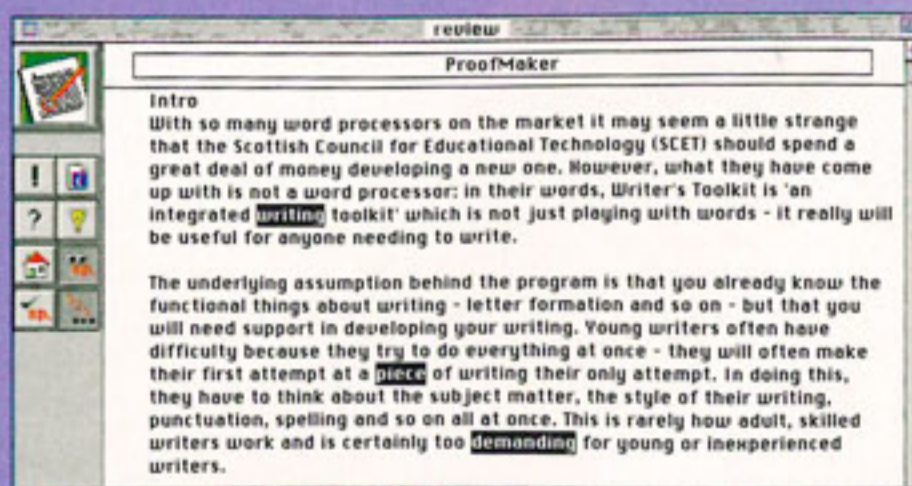
### WRITER'S TOOLKIT

Price: £57.50 + p & p Out: now  
Requires: any Mac with System 6.07 or later, a hard disk and 1Mb of RAM.  
For more details contact the Scottish Council for Educational Technology (SCET) on 041 337 5000.

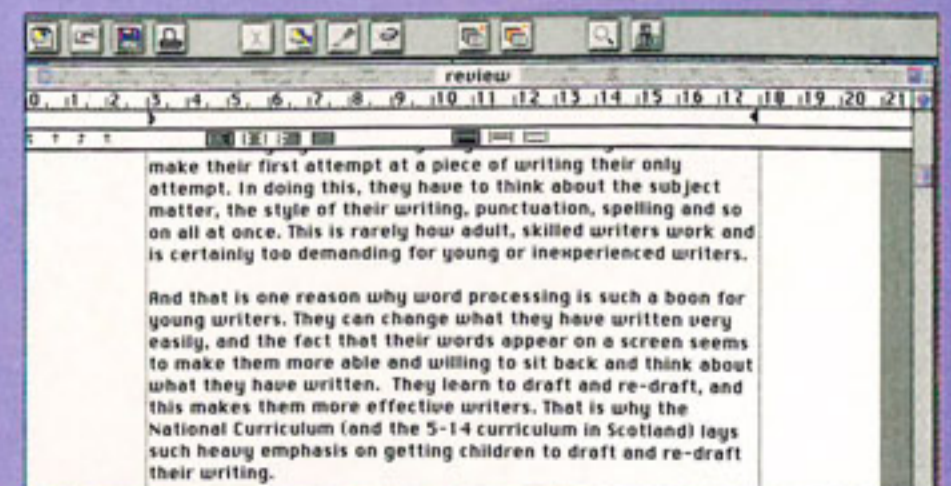
<b>Features</b> Apart from a grammar-checker, this has everything a writer needs.	<b>79%</b>
<b>Ease of use</b> It's very straightforward, but you can't go back and forth freely through the sections.	<b>78%</b>
<b>Documentation</b> Too heavy-going, but comprehensive.	<b>80%</b>
<b>Value for money</b> An inexpensive writer's tool, but is it really any better than a pen and paper?	<b>79%</b>
<b>Educational value</b> Used sensitively, this a great support for young writers.	<b>83%</b>
<b>MACFORMAT RATING</b>	<b>79%</b>



**4** Now we're starting to flesh-out our original idea. The arrows take us back, or move us to the next tool.



**5** Here we've highlighted the words we want to check. Now, where's the damn dictionary?

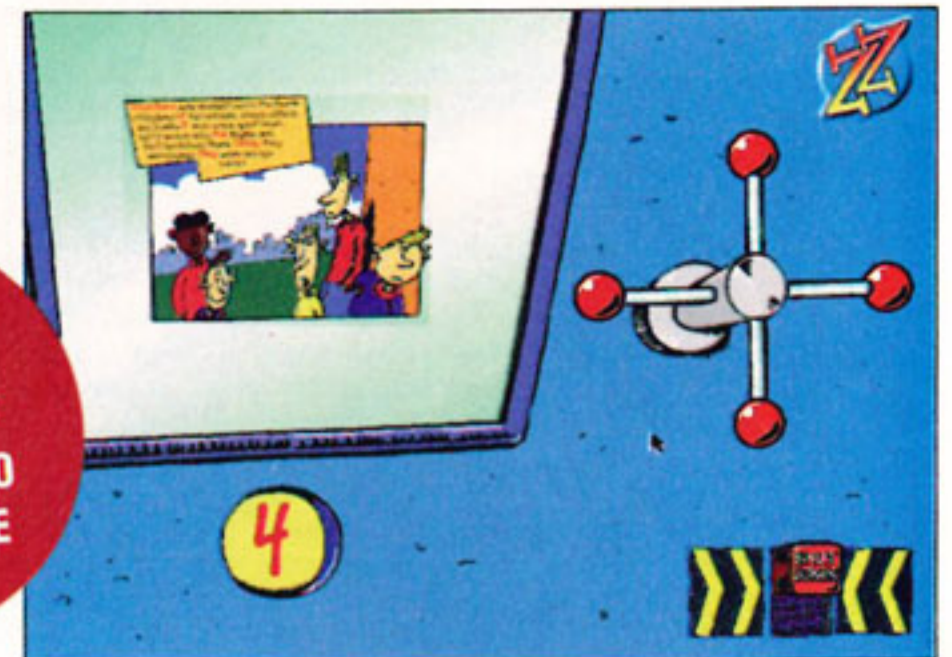


**6** And here we are in the word processor, ready to format our final document. What elegant prose!

# Zargon Zoo

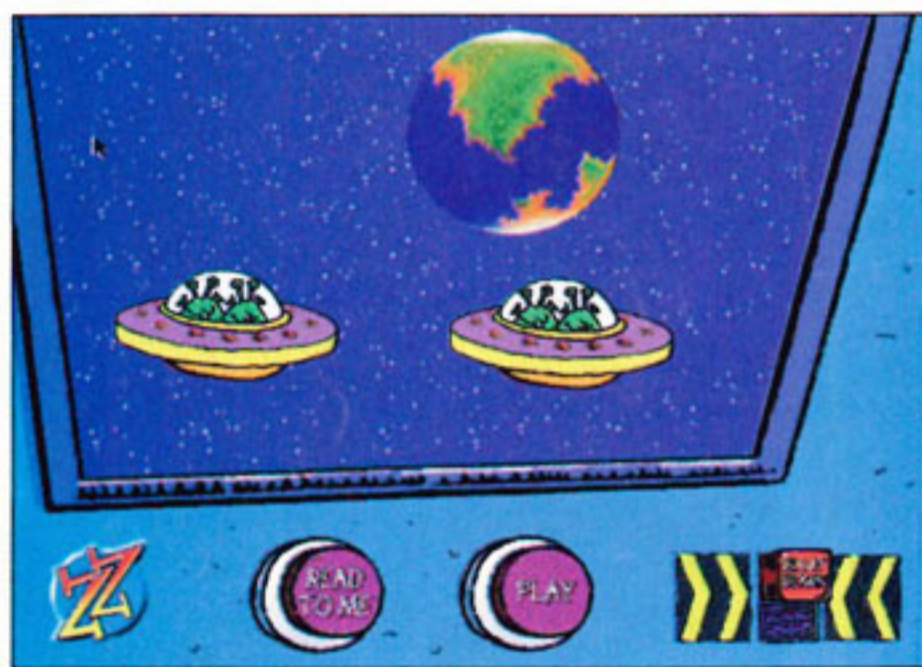
**Zargon Zoo or the Funny Farm? We ponder the destination of this educational storybook.**

**WIN**  
A COPY OF  
ZARGON ZOO  
- SEE PAGE  
116

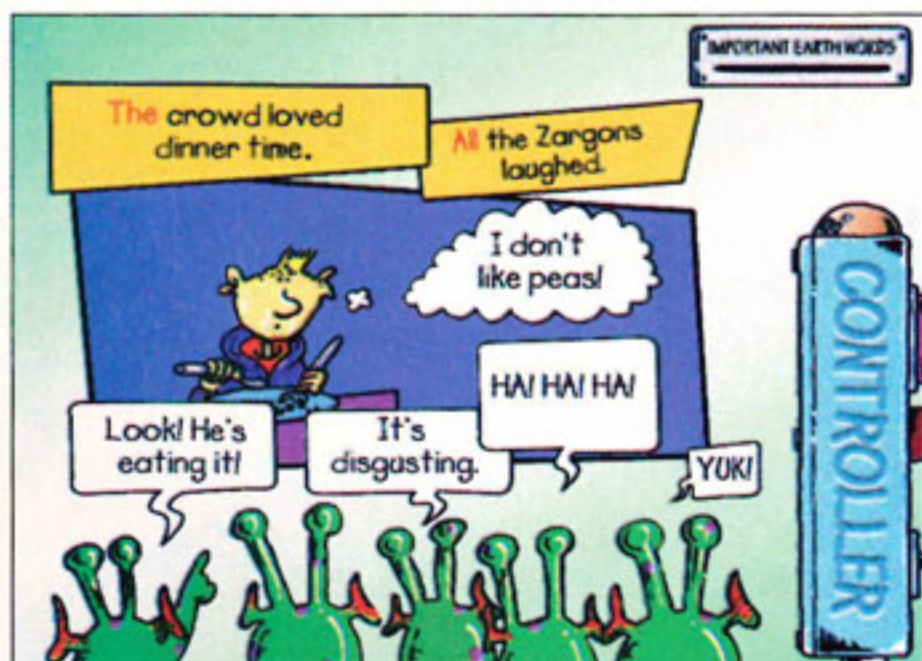


**Z**argon Zoo's a 'graded' reader from Heinemann's ELT stable, and one of four stories at 'Level 2' of its reading system (there are five levels). It's an interactive comic book designed to help students with their reading and vocabulary, and has been carefully constructed to match their abilities. That's right - it's a serious educational product, rather than an all-round 'teach your child to read' package that you'd use at home.

Not that you couldn't do that with Zargon



Right from the start you can choose to have the story read to you or, if you prefer, you can explore it yourself.



Choose the Scanner option on your control box and you get to see all the speech bubbles displayed simultaneously.

Zoo, of course, but at £46, and with 26 books in the series, it would be a pretty expensive experience. That's not to say you couldn't buy one or two books in the series for home use, though, because if Zargon Zoo is anything to go by, they're very polished and nicely done.

But...

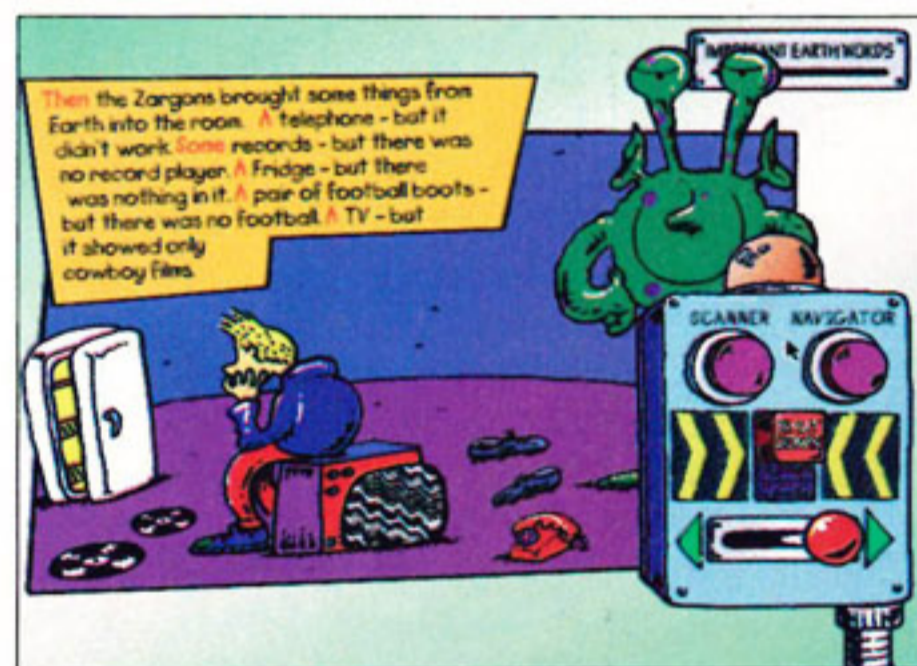
It's not very long - just 34 pages, in fact. This is because at the lower levels, kids need short books in order to be able to complete them, and hence gain confidence. This makes the price tag seem a little steep, especially considering the program takes up less than 100Mb of the CD.

And price is just as important to teachers as home users; you can buy lots of printed books for £46. You can't even

argue that with a CD you can get a single copy and stand in front of the class with it... well, not unless your pupils have bionic eyesight, that is.

But forget value for money for the minute - is Zargon Zoo any good? In many ways it's excellent. The cartoon illustrations are quite superb, the music that plays while the CD is being accessed is great, and the controls are fun to use. The story is predictable enough (to an adult), but interesting and thought-provoking for younger readers. The other great thing about Zargon Zoo is that you don't realise it's an educational title - it simply seems like an excellent little CD-ROM storybook.

There are two ways to use it: you can either elect to access its recording of the dialogue and narrative and have it read out loud to you, or you can explore your way through the story



This natty control box, which enables you to explore the story, swings out every time you move the mouse over it.

yourself. This involves clicking on characters and various objects to uncover the dialogue and display short, humorous animations.

That's the positive side. The negative side is that while the graphics look fabulous, the animation is often crudely executed. The other negative features are due to the program's purpose rather than poor design. It's a short story because its intended readers need to finish it to get a sense of achievement. And it's linear because anything more sophisticated, like subplots, would make it too complicated.

Zargon Zoo is a well-presented book-on-a-CD, but it doesn't offer anything that a book-plus-audio tape package can't. And it doesn't exactly set new standards for Macintosh multimedia interactivity, either - in fact, it doesn't even match the old ones...

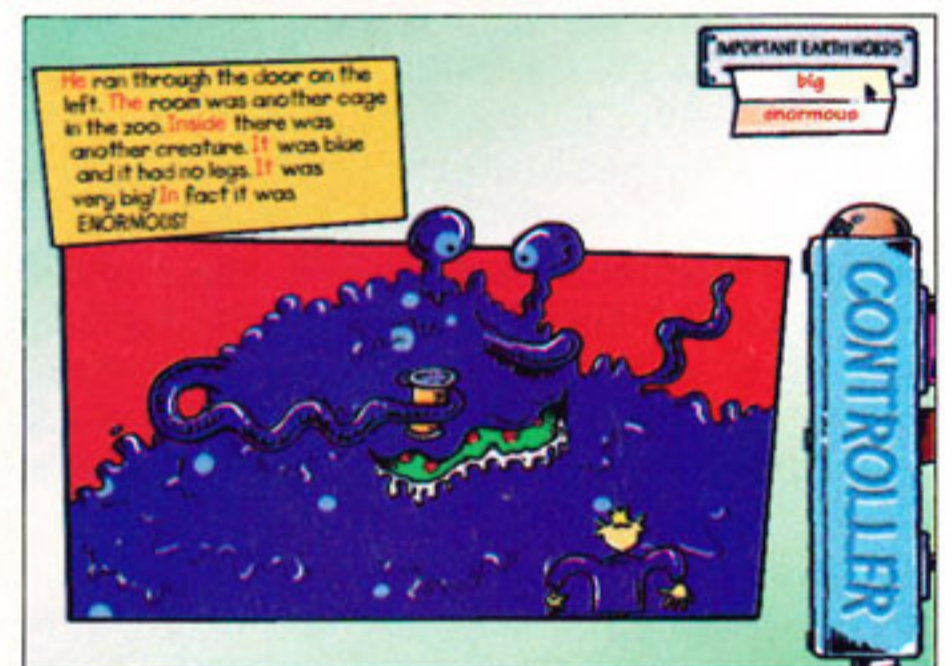
And there are a few irritating omissions too. If this is a 'graded' reader that fits into a carefully designed educational structure, why doesn't it say so on the box? And why doesn't it give some indication of reading level? The other omission relates to the colouring

Want to take a few shortcuts? You can skip through thumbnail views of each scene from this screen.

book provided on disc. You can colour it in on your Mac using any package that can import PICT files, or you can print it out. In order to do that, though, you need to load it into the paint package - you can't simply double-click on it (not unless you've got the application that created it, that is). But can you really rely on people working that out for themselves?

If you really want to teach kids to read using a Mac, then this is an excellent package. Not cheap, but polished and educationally well thought-out. It's not an eye-opening voyage of discovery, though, and no matter how well it does it, this is still just a limited package filling a precise brief.

Rod Lawton



Here the program highlights all the new words you've learnt during that particular scene. Quite neat, I must say.

**ZARGON ZOO**

Price £46.  
Requires: IICI, LCII or better, 4Mb of free RAM, System 7.0 or later, 8-bit 256-colour display and dual-speed CD-ROM drive.  
For details call Plum Productions on 0590 612443.

<b>Features</b> As an educational package it does all it should. By any other standards it's lacking.	<b>70%</b>
<b>Ease of use</b> Huge controls with obvious uses.	<b>90%</b>
<b>Documentation</b> Text files on the disc - adequate, but why should you have to print them?	<b>65%</b>
<b>Value for money</b> Very expensive for a short story.	<b>25%</b>
<b>Educational value</b> It's aimed at a very specific reading grade, and providing you gauge that right, it's very beneficial.	<b>90%</b>
<b>MACFORMAT RATING</b>	<b>65%</b>





# The 1994 Guinness Multimedia Disc of Records

The tallest, shortest, fastest, and slowest are all immortalised here. Andy Hutchinson has broken a record – his sister's copy of 'Careless Whisper'.

It's something of a tradition with families up and down the country for parents to give their offspring a copy of the *Guinness Book of Records* at Christmas. Many happy hours follow, as the children gleefully shout out things like, 'Mum, did you know that an American woman swallowed a five-inch long hinge bolt that managed to negotiate her duodenum and intestinal tract, and then cracked the bedpan in two when she successfully passed it?' Oh, deep joy.

Now a new generation of kids can experience the thrill of discovering record breakers, thanks to this first book of records ever to be committed to CD. This multimedia offering comes on a single CD and includes the paperback version of the book – probably to remind you why you spent all that money on a CD reference work.

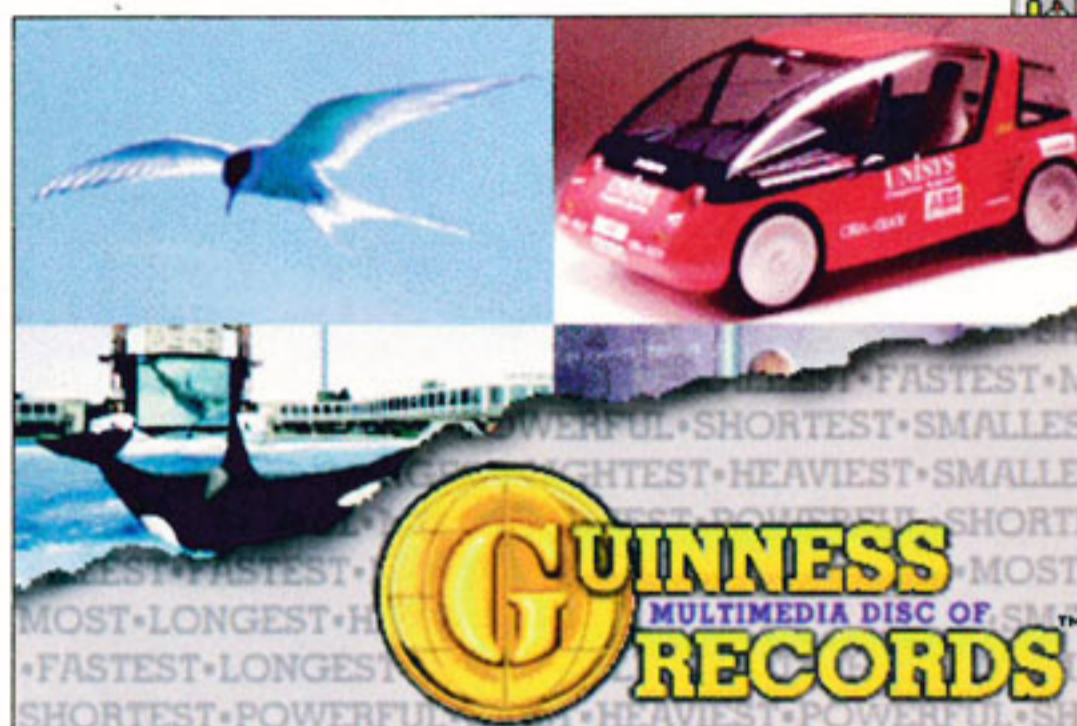
Obviously the principal advantage of a multimedia book of records is that you get sound, video and colour pictures, instead of page after page of bland text or still pictures. Fortunately, the creators of this disc have taken full advantage of the possibilities by offering plenty of *QuickTime* movies, loads of pictures and even the odd snippet of sound. Hurrah!

There are seven ways of examining the contents of the CD, all of which are accessed from a well-designed menu screen. You can browse records, perform a word search, examine specific topics, use the random record explorer, scrutinise the superlatives section, look at the pictures or ex-

Hmmm. Problem with films is that they're always beating each other on outrageous costs.



The sumo wrestler and that woman in the top right are listed under 'Most Unlikely Blind Date.' It's true.



If you're looking for something that ends in 'est', chances are you'll find it listed on this disc.

perience the movies. All of which makes finding a particular record, or simply wandering aimlessly through the CD, as easy as reciting Pi to one decimal place.

The 'browse records' option displays an alphabetical list of all the records on the left of the screen. To look at a particular entry, you just scan down the list and then double-click on the record you want to view. If there's a picture or movie associated with that entry, then you can click on an icon at the bottom of the screen to view it. If you're unsure about the category that a certain record comes under, then the word search is the place to start. The search isn't enormously sophisticated, but it's functional and works well. To perform a search you enter up to three criteria, such as 'fart', 'loudest' and 'British' and the program finds the record. [You



Must be some mistake, surely? Imelda must be entered under: 'shoes' 'number' and 'pairs of'...



Of course, he may go down in the record books for something else...

mean, that's in there? – Ed]

The superlatives search is a nice touch. This enables you to browse through superlative record breakers, such as the tallest, heaviest, farthest or most expensive. The random record explorer

seems to be a bit of a tacked-on afterthought, though; it displays a slide-show of records, each with its own picture, but there just aren't all that many slides. It's the sort of thing that they leave running on a machine in the window of Dixons.

One suspects that this CD is only going to be of use to libraries and organisations. I can't really see a home user making much use of it, but a school could certainly justify its purchase.

The CD is comprehensive and well-designed – it should prove a fine addition to any CD reference library. Organisers of pub quizzes should now beware of contestants with *PowerBooks* on their laps.

Andy Hutchinson

## 1994 GUINNESS DISC OF RECORDS

Price: £60. Out: now.  
 Requires: LCII or higher, System 6.0.7 or higher, 2Mb of free RAM, 4Mb of hard drive space, at least 16 colours and a *QuickTime* capable CD-ROM drive.  
 For details call Software Toolworks on 0444 246333.

<b>Features</b> Lots of pictures, plenty of movies and some novel search functions.	<b>82%</b>
<b>Ease of use</b> Whether browsing or searching, it's all made terribly easy.	<b>84%</b>
<b>Documentation</b> There isn't much, but it's so simple that you don't really need more.	<b>80%</b>
<b>Value for money</b> For a school, library or club, yes, it's good value; otherwise maybe not.	<b>80%</b>
<b>MACFORMAT RATING</b>	<b>83%</b>

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# CD-ROM Today

Issue 4 August 1994

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- Travel inside a 3-D body!
- Minsky explores your brain
- Story of the World Cup
- Win our Top 50 discs!

**GO!** Disc details: back cover!



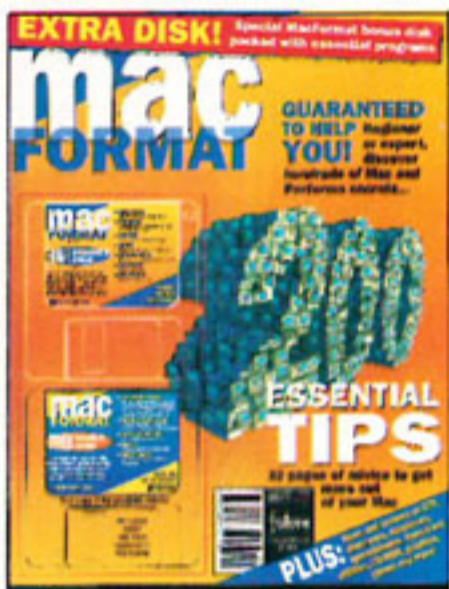
This month's issue of *CD-ROM Today* includes an exclusive review of Microsoft's latest disc, in-depth coverage of all the best in the world of multimedia, plus a free supplement on the finest CDs ever. Our amazing coverdisc includes Peter Gabriel's entire video of *Steam* for Mac and PC, from the stunning *Xplora 1*, and we're even giving away our Top 50 CD-ROMs in a disc-based competition. You'd have to be very, very sad to miss it...

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**ISSUE 8**

January 1994

■ **Double disk issue!** On the disks: *NIH Image*, *Graphic Converter*, *Maelstrom*  
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**ISSUE 12**

May 1994

■ **On the disk:** *Prince Of Persia 2* demo; *Scrapz*  
 ■ **Inside:** What you can do with shareware; hard disks, removables and optical drives; tips for using colour; a special report on CD-ROM technology and primary schools; *QuickKeys 3*, *INITPicker 3* and *PGA Tour Golf II* reviewed



**ISSUE 13**

June 1994

■ **On the disk:** *Syndicate* demo; *Disinfectant 3.41*  
 ■ **On the CD-ROM:** sorry, CD-ROM edition is no longer available  
 ■ **Inside:** How to double your RAM and disk space – without buying extra hardware; *Print Shop Deluxe*, *ColorStation* and *Fargo Primera* printer reviewed



**ISSUE 14**

July 1994

■ **Double disk issue!** On the disks: complete family of fonts from *Monotype*; *Populous 2*; *Disinfectant 3.5*  
 ■ **On the CD-ROM:** sorry, CD-ROM edition is no longer available  
 ■ **Inside:** everything you need to know about multimedia, including the kit you need to do it yourself



**ISSUE 15**

August 1994

■ **On the disk:** *GrayStation*; *Vistapro* demo; *Quill*;  
 ■ **On the CD-ROM:** *Redshift* demo; *Stuffit Lite*; *Flying Nightmares* demo; *Pirates Gold* demo  
 ■ **Inside:** art on the Mac, including reviews of *Dabbler*, *Fine Artist* – and the *Wacom*, *CalComp* and *Summagraphics* tablets



**ISSUE 16**

September 1994

■ **On the disk:** *ColorStation 2* and *HomePublisher* demos  
 ■ **On the CD-ROM:** everything on the HD disk plus *ColorIt 3*, a set of *Time Warner Interactive Group* demos and much more  
 ■ **Inside:** our guide to weird Mac utilities, plus reviews of *Multimedia Workshop* and *HomePublisher*

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# MACFORMAT

## promotions

Once again MACFORMAT has searched high and low to bring you the best Mac products at the best prices...



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### 600Mb of programs!



The BMUG PD ROM contains over 600Mb of the best shareware software from all over the world, collected by the Berkeley Macintosh Users Group and put on one CD-ROM (1994 edition).

**BMUG PD ROM CD**

**Price: £39.95**

**Order code: MFBMUGCD**

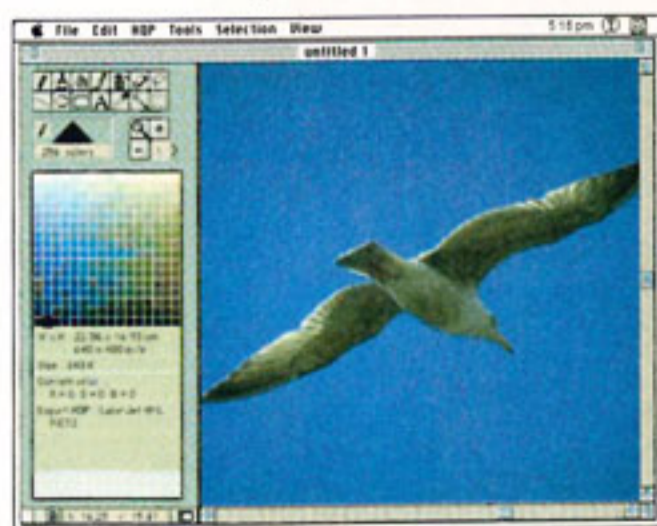
## THE MACFORMAT STAR BUYS

These are four of the best programs that MACFORMAT has ever seen. We are proud to be able to offer these special products direct to you from our magazine. Fill in the order form and get your copy of these essential programs to make your Mac more fun.

### ColorStation 2

(MACFORMAT 13: 90%)

Other software producers could certainly learn a thing or two about ease of use and value for money from Le Pixel. It's hard to fault *ColorStation*. With its straightforward controls, this is an excellent choice for novice



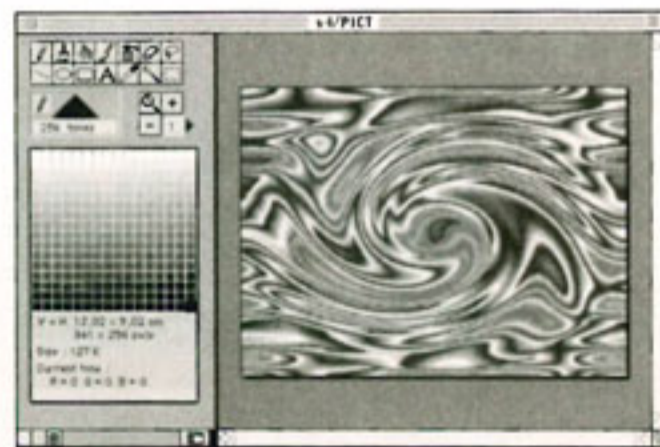
'DTPers', covering all the graphics and printing bases in a convenient one-stop program.

**Price: £49.95**

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### GrayStation 2

*GrayStation* is a kind of mini-*Photoshop* for greyscale images. *GrayStation* enables you to take



an original image and edit it, altering brightness and contrast. Using the program's own unique High Quality Print system, you can create superlative images that print out better than ordinary scans – even on cheap printers.

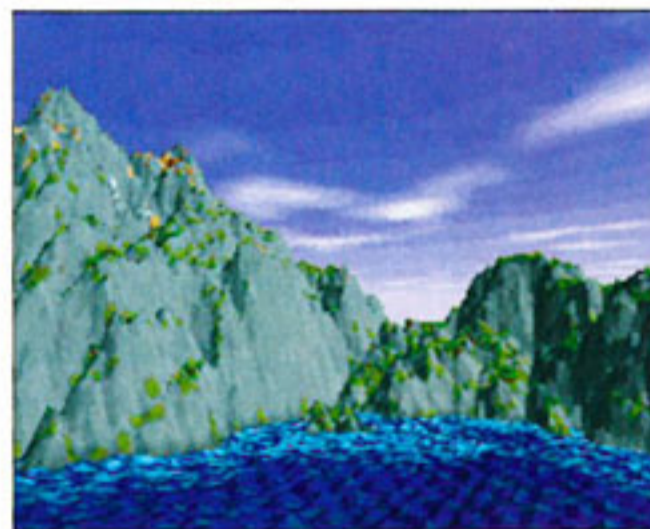
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### Vistapro

(MACFORMAT 15: 90%)

With *Vistapro* you can create your



own landscapes including trees, clouds, rivers, oceans, waves and buildings. Its sheer versatility is breath-taking and the results will stun you. *Vistapro* is a wonderful program that grabs you in much the same way as an addictive game.

**Price: £89.95**

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### Redshift

(MACFORMAT 13: 95%)

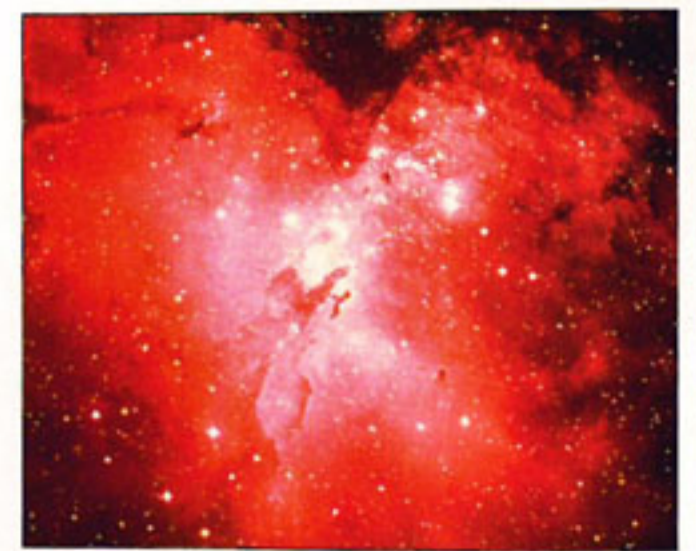
*Redshift* is the best astronomy



program there is, and it will provide hours of fascination for anyone with even the slightest interest in star gazing. It's a brilliantly conceived and excellently presented CD, with some genuinely innovative features. It's all that a budding astronomer needs.

**Price: £59.95**

**Order code: MFREDS**



ORDER NOW! CALL THE HOTLINE ON 0225 822511



### Need help with ClarisWorks?

If you need to know more than the manual tells you, then try this Black Mouse guide to *ClarisWorks*. Inside you'll find pages of practical advice and worked examples to help you get the most from your software. Special MACFORMAT offer – £2 off RRP.

**ClarisWorks book**  
**Price: £7.95**  
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### The essential shareware collection

No fewer than ten high density disks, packed with the very best shareware and freeware programs. No demos, just top-notch shareware software. Too many to list, but included are the latest versions of: *Disinfectant*, *SoundMaster*, *Apollo*, *BeHierarchic*, *FileTyper*, *Maelstrom*, *Graphic Converter*, and over 100 more. All programs work with System 7 and a colour monitor – some require them. Ten disks for just £19.95!

**Shareware collection vols 1-10**  
**Price: £19.95**  
**Order code: MFSHARE1**

### Get networked!

Networking two Macs means you can move files without using floppies, run applications on the other Mac, and share printers. You'll need one kit per Mac (includes about 2m of cable) and an extension cable if your Macs are further than 2m apart. System 7 is required (not included).



**AppleTalk connector kit**  
**Price: £29.95**  
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### Excel, Word and FileMaker help

In the same series of Black Mouse guides are books teaching you the best of Microsoft *Excel 4*, *Claris FileMaker Pro* and Microsoft *Word 5*. All are available at the same bargain price.

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### Myst

(MACFORMAT 9: 95%)

An adventure that has you exploring an island world with enthralling puzzles to solve and luscious visuals. This graphics extravaganza comes to you on CD-ROM.

**Myst**  
**Price: £39.95**  
**Order code: MFMYST**



### Join the Syndicate

You tried it for yourself on issue 13's cover disk, now upgrade to the full mission-packed game. *Syndicate* combines action with strategy to create a truly enthralling virtual world. We gave it 92% in the June issue, so why not try it for yourself?

**Syndicate**  
**Order code: MFSYND**  
**Price: £38.95**

### Exclusive HyperStudio offer

We were so impressed with *HyperStudio*, and its ability to enable any Mac user to create multimedia, that we got together with the UK distributors TAG Developments to offer MACFORMAT readers an exclusive deal on the software. We can offer you *HyperStudio* at the special price of £117 – that's almost £50 less than the recommended retail price. For just £117 you can be creating multimedia masterpieces in moments (sorry).

This offer is strictly time-limited, so apply

now to get your copy at this special price before it resumes its normal £165 price in a few weeks.

**HyperStudio**  
**Price: £117**  
**Order code: MFHYPER**



### Take up your sword

There's never been a game like this on the Mac; it definitely lies on the sword side of the 'Sword and Sorcery' equation. We rated it at 80% in issue 14. *Deliverance* features graphics and gameplay similar to the classic *Shadow of the Beast*. If you are bored with strategies and shoot-'em-ups, try hacking and slashing your way through *Deliverance*.

**Deliverance**  
**Price: £36.95**  
**Order code: MFDELIV**

### Keep it clean!

Regular readers will now have over a year's worth of MACFORMATS on the shelf, so to keep them tidy and in absolutely pristine condition, why not store them in a specially designed MACFORMAT binder? Adorned with the MACFORMAT logo, the binder will keep your MACFORMAT issues in perfect nick.

**Binder**  
**Price: £6.50**  
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## Over 50 fonts for under £1 each!

MACFORMAT and top font maker Monotype have got together to bring you an exclusive font pack.

We've chosen 55 of Monotype's superbly crafted text fonts. These are genuinely useful fonts that you can use to enhance your documents and make them truly unique. You'll find no silly headline fonts here; it's 100% top notch main text fonts all the way. All the fonts work with any printer, including StyleWriters, DeskJets and LaserWriters.

You can only buy this font pack from us, and we're offering it at an incredibly low price – just £49.95, including VAT and postage. That's well under £1 per font!

Design professionals: these TrueType fonts use exactly the same font metrics as the PostScript versions, so are ideal for visualisations and proofing work at a tiny fraction of the cost of obtaining the PostScript fonts!

**Monotype font pack**

**Price: £49.99**

**Order code: MFFONT2**

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*Baskerville MT Semi Bold Italic*  
 Bell MT  
*Bell MT Italic*  
**Bembo Bold**  
 Bembo Semi Bold  
 Calisto MT  
*Calisto MT Italic*  
**Calisto MT Bold**  
*Calisto MT Bold Italic*  
 Centaur MT  
*Centaur MT Italic*  
 Centaur MT Bold  
*Centaur MT Bold Italic*  
 Century Gothic  
*Century Gothic Italic*  
**Century Gothic Bold**  
*Century Gothic Bold Italic*  
 Colonna MT

Ehrhardt MT  
*Ehrhardt MT Italic*  
**Ehrhardt MT Semi Bold**  
*Ehrhardt MT Semi Bold Italic*  
 Ellington MT  
*Ellington MT Italic*  
**Ellington MT Bold**  
*Ellington MT Bold Italic*  
 Footlight MT Light  
*Footlight MT Light Italic*  
**Footlight MT Bold**  
*Footlight MT Bold Italic*  
 Garamond MT  
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 Photina MT  
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*Photina MT Bold Italic*  
 Plantin  
*Plantin Italic*  
 Plantin MT Light  
*Plantin MT Light Italic*

## The silliest software ever!

*UnderWare* is a screen-saver, and it can customise the desktop background, but it's much more than that. It's fun. In fact it's downright silly. *UnderWare* animates the screen as you work! Tarzan swings in and collides with the window, a thief makes off with your 68000, babies crawl everywhere, a dragon burns holes in the desktop and so on. It even runs *After Dark* modules in the same way. *UnderWare* has to be the ultimate Mac customiser! We gave it 93% in February's issue. Imported direct from the US, where it costs \$59.95, MACFORMAT brings you total silliness for just £34.95.

**UnderWare**

**Price: £34.95**

**Order Code:**

**MFUNDER**



## The ultimate value modem

We rate the US Robotics Mac & Fax as one of the best modems around, and now that USR has slashed its prices, we can bring it to you for an extraordinary £200. Only six months ago, it was £469!

The Mac & Fax is a super-fast modem that can transfer data at up to 56,000 bits per second – 20 times as fast as a typical 2400 modem. It does this by combining raw speed (14,400 baud) with the v32 compression system which shrinks the data before sending it. The modem works with any on-line service and comes complete with a Mac cable and all the software you need to access computers worldwide.

As well as being a modem, the Mac & Fax includes software that enables you to send faxes direct from your Mac, simply by printing from your document as normal, and the Mac & Fax can receive faxes too.

All in all then, it's pretty fab and you

definitely shouldn't be without it. Our price for this remarkable piece of kit? Only £200!

**US Robotics Mac & Fax modem**

**Price: £200**

**Order code: MFMODEM**



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MACFORMAT welcomes credit card orders by phone on our hotline – 0225 822511 – or you can use this coupon.

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TOTAL £.....

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Signed.....

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Address.....

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PowerMac 7100/66 8/250 CD	£2129
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The PowerMac can run both current Macintosh and IBM PC software (using SoftWindows). Call for advice on the right model for you

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## Sourcing the shareware

We often get calls from keen readers who want to know where they can get hold of some of the shareware we review in these pages. Well, here are some of the ways:

1. Buy the CD-ROM version of MAC-FORMAT, because all the shareware we review is on there in a separate folder. There's also a wealth of other shareware on the CD, which we've sorted into categories for you.
2. Write to a shareware dealer; there are several that advertise in the back of MAC-FORMAT. They should have the program you are after, especially if they subscribe to our CD!
3. Use the Internet, if you have access. One of the best sources around is Imperial College at src.doc.ic.ac.uk. Use ftp to connect (login: anonymous; password: your E-mail address) and "cd" to computing/systems/mac. Personally I use the umich directory, but sumex is fine as well.
4. In a few months we will be setting up our own bulletin board using a brand new version of a wonderful BBS program, which should be absolutely brilliant, and a joy to use. We will let you know as soon as it is up and running. Future Publishing is also about to become an Internet site, so you'll soon be able to access us like any other Internet server.
5. Local user groups often have libraries of shareware, so see if you have one near you. There are some listed in the Reader Ads section (see page 112).

Finally, wherever you get your shareware, beware of viruses. At the time of going to press, *Disinfectant 3.5* (on MAC-FORMAT 14's cover disk) was the best and cheapest way of staying safe.

## TURKEY OF THE MONTH

### Coffee Break STRESS RELIEF

Shareware \$5

Repetitive strain injury (RSI) is a serious problem that you get from typing for hours on end, day in, day out. It causes pains in the wrists and hands, and, so far, there is no cure. The author of this program decided to create a solution, called *Coffee Break*.

The idea is that every half-an-hour your Mac locks up and forces you to take a short break. What a waste of time! Apple has already thoughtfully incorporated that feature into its machines. It's called crashing.

Does the author really think we are so stupid that we can't use our common sense and stop for a rest as and when we need it? Well, yes, he does, because he has incorporated a fun little feature whereby you can't

quit the program until it has completed a full cycle of half-an-hour of work followed by a five minute break. Even pressing [command] [option] [esc] wouldn't stop the program from freezing my Mac.

If there is one thing worse than RSI it's pathetic software, but unlike RSI there is a cure for this. It's called Empty Wastebasket.

Coffee Break options

Work time: (minutes) 30

Sleep time: (minutes) 5

Save warning: (seconds) 30

Save warning notification with:

Sound

Alert

Flashing menu bar

Flashing icon

Sound

Built-in screen saver

Timer in sleep

Pause when saver on

Restrict user

OK Cancel

Voice recognition should see an end to repetitive strain injury. Maybe AV PowerMacs will be available on the NHS.



If you want something for nothing, then rob a bank, but if you want great software for very little, then read this. Once again, Derek Smith raids the 'Net for the latest bargains...

### Invaders

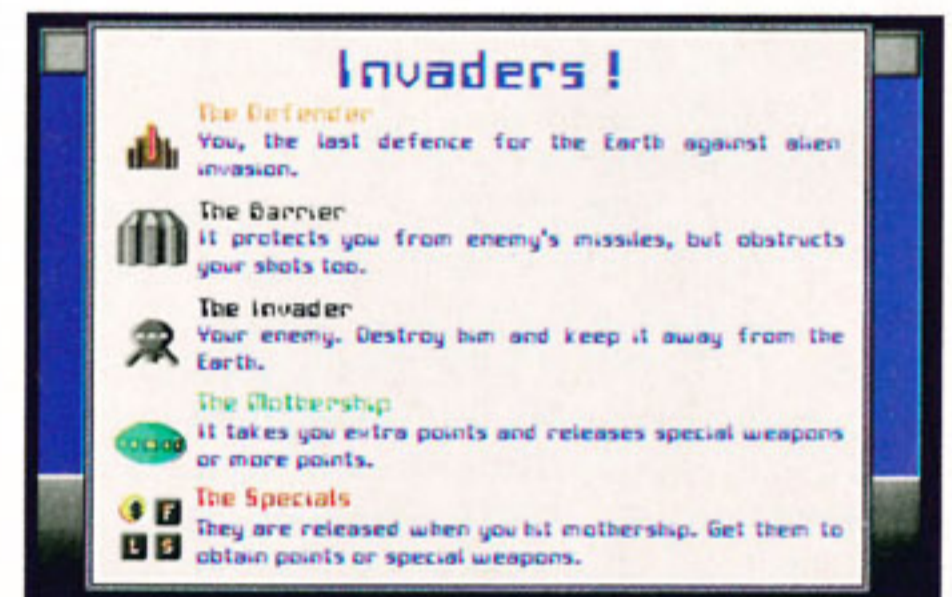
ARCADE GAME

Shareware \$10

I've seen several shareware *Space Invaders*-style games in my time, but this is my favourite. It captures the original mindless satisfaction of killing aliens (who all seem to use the same military tactics as the British soldiers did during the American War of Independence: walk slowly towards the enemy in the vain hope they won't see you and shoot).

One extra feature in this version is the bonuses that fall from the mothership when you destroy it. These give you better weapons, such as a fireball that scythes through the enemy troops without stopping. The author has also captured the essence of the original sound effects, with beeping a-plenty.

Unfortunately, you can only play the game with the mouse and not the keyboard – but then, bearing in mind how hard I used to hit the buttons on the arcade machine (and the way the smoke used to steam from beneath their plastic covering after a good sesh), this is probably just as well.



Re-visit the father of computer games. Ahh... they don't make them like this any more – except on the Super NES.

### IQ Test

EXAMINATION

Shareware \$8

This is a fab little program that is well worth half-an-hour of your life to complete. It asks you 60 multiple choice questions along the lines of 'What is the next number in this series?' If a question is too tricky, you can skip it and come back to it later (presumably in the hope that it will have become easier while you weren't looking).

There are two things wrong with this program, though. First, there's no option to tell you the correct answers, even after you've finished the test – although this does mean you can take the test again at a later date to check if you are still as thick as before.

The other problem is the way it calculates IQ. This is clearly incorrect. At the end of my

Personal IQ Test

Minutes Remaining: 38

If all Foops are Seeps and all Seeps are Lapias, then all Foops are definitely Lapias.

The above statement is:

True

False

Neither

Question 56 of 60

Jump To

Finish Test...

It was shortly after this point that Derek was removed to Sunny Meadows rest home for emergency rehabilitation.

# Let's all do the cat

Disk cataloguing programs have been around as long as untidy piles of floppies have graced the desks of the world's computer users. One of their uses is to keep track of all the backups you have stored on floppy disks – but who can find a single program within such a heap? A file cataloguing program can make this job much easier. Simply load up the cataloguing program, enter a Find request and the program searches through all the disks it has recorded in the past, searching for the relevant file. Once it has found the reference, you can insert the correct disk.

Yet despite them being such user-friendly programs, I've never actually used one. Like many other people, I felt it'd take too much time and effort to catalogue all my floppies, and that by the time I'd used the program to find the desired backup, I could've found it by trial and error anyway.

But things aren't what they used to be. Technological advances mean that I (and no doubt other people too) no longer have untidy heaps of floppies. Oh no. We now have untidy heaps of CDs. Much prettier. Still, because of the size and ponderous speed of CDs, disk cataloguers are set to become a major part of all our lives. So my interest naturally picked up when I found three disk cataloguing programs lurking in the shadowy corners of the 'Net.

To test them, I asked each one to catalogue MACFORMAT's third CD – an exciting task for anyone! All three programs took approximately a minute to complete this task and save the catalogue to my hard disk, but the size of the file varied widely between each one. *List Files* took up just 150K, whereas *FileList+* used nearly 300K and *CatFinder* gobbled up over 300K. This space-noshing capacity is the main drawback of these programs, especially if you are already woefully short of hard disk space.

All three programs can save their data to text files, enabling you to import the data into a spreadsheet or database. All the programs

have their own in-built Find functions, but if you like your own database (and, let's face it, we all have our favourites), then you may well want to use that to collate your files.

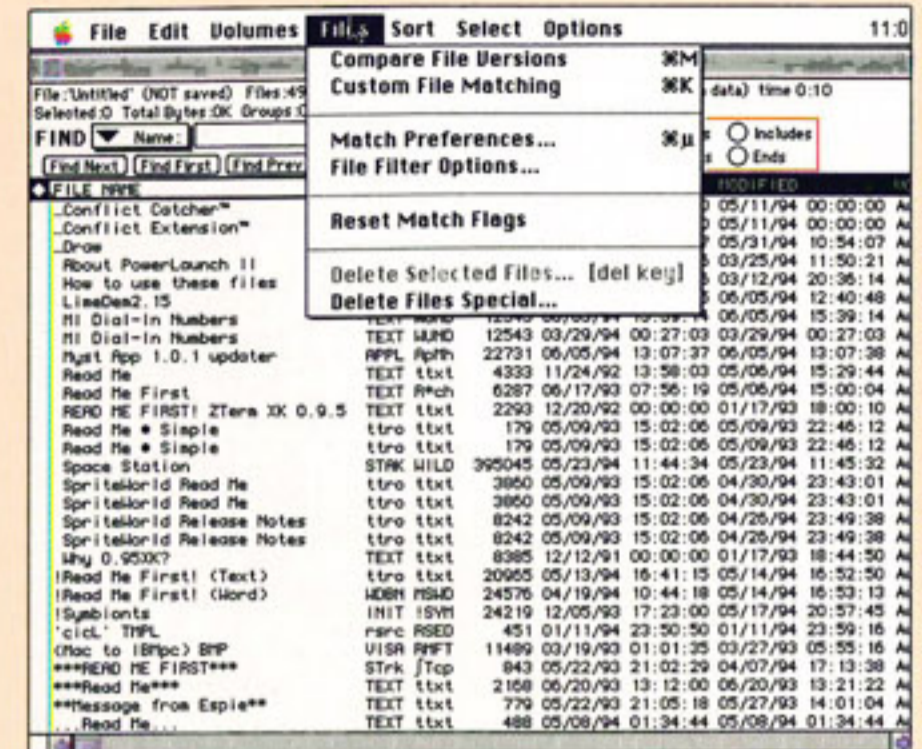
## FileList+ GRACEWARE

First up is *FileList+*. OK, it's not the most attractive-looking program you'll ever see, but then you're not planning to marry it, are you? What it does have, however, is features – and plenty of them. Of the three cataloguers, this is the most powerful. It has many useful options, such as the ability to match duplicate files. You can use this to compare two disks, find duplicated files, and then delete one of them – all from within the application.

A time-saving feature is its ability to automatically scan disks as they are mounted and then eject them when it's finished cataloguing them. In practice, this means you can catalogue a stack of floppies by just inserting them one at a time – the program catalogues a disk and then ejects it ready for the next one.

You may in the past have thought about cataloguing your prized collection of MACFORMAT floppies, but then hesitated when you realised most were compressed. Well, fear not, because *FileList+*, along with *CatFinder*, can scan the contents of compacted archives to find out just what's inside – it's just like they'd been uncompressed.

Where *FileList+* is ugly is in the way it displays all that lovely data it's collected. Basically, it bungs it on the screen and leaves you to decide how you want it sorted – which will usually be by name. However, you can also elect to have files displayed by date or size, just like on the desktop. Now, there's nothing wrong with that, and techies are bound to love it, but for my money I found *CatFinder* much prettier; in fact, it was so lovely that I asked it to marry me. But then I'm desperate.

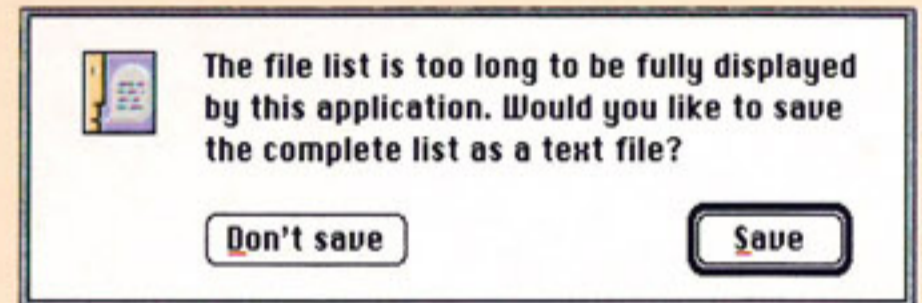


*FileList+* has an interface as friendly as a rottweiler with an attitude problem, but power-users will like the multitude of sophisticated features and the array of options.

## List Files 2.2 SHAREWARE \$5

I could spend a couple of hundred of words telling you about *List Files*, but that seems a shame because I'm only going to tell you to not to get it. When I first used the program, it ran out of memory. So I adjusted the memory allocation in the **Get Info** box, only for it to then tell me that the catalogue file it had created for the CD was too big to display on screen! The partial list it did show wasn't exactly impressive, and it offers nothing that *List Files+* doesn't already do better.

However, if you are running System 4.2,



Hours of intensive study, careful analysis and dedicated hard work with *List Files 2.2* brought me to the following carefully thought out conclusion: it's crap.

test it gave me an IQ of 67, that of a mentally retarded squirrel. Surely there must be an error in the program!

Other than that, this is a really fun little application and well worth a look – but beware of what you may discover!

## PICT resource utilities GRAPHICS UTILITY

Freeware

It's simple, it's useful, it's free. I like it. This utility comes in two parts, the first of which extracts PICTs from a program. It may come as a surprise to learn how some programs store pictures such as game intro screens and graphics. The applications often contain them in PICT format within a resource.

As you're probably aware, you can borrow these pictures by using *ResEdit* to find them, and then copy and paste them into a graphics program where you can save them. (Although you must, of course, respect all the usual copy-

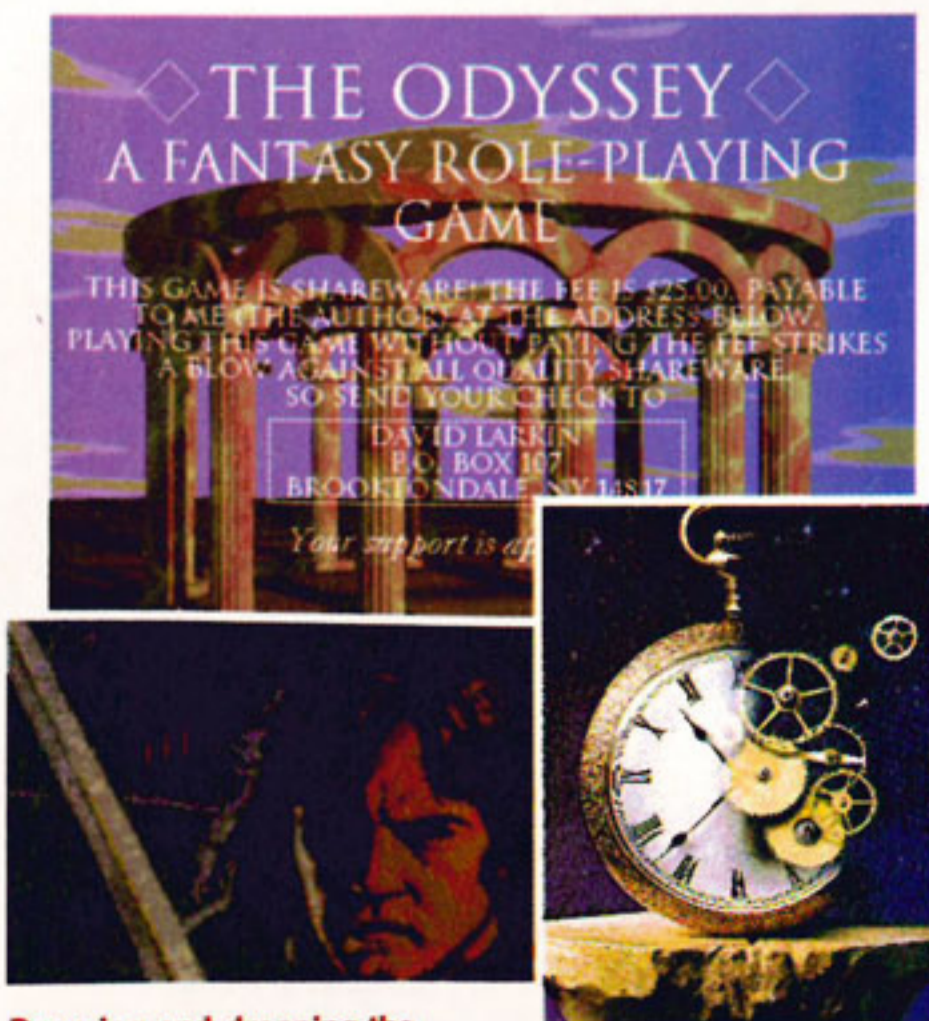
right laws.) But what you may not know is that *PICT resource utilities* can also extract PICTs from a program. But why would you want to use this instead of *ResEdit*?

Well, for starters, many people just don't like using *ResEdit*. *PICT resource utilities* also has the added bonus of enabling you to extract all the PICTs in one go and save them to any folder you name. This can save a lot of time if you want most of the PICTs contained in a program. The other part of this utility reverses the process and makes a PICT file into a resource – useful for programmers and fiddlers.

## Silicon Volleyball BREAKOUT GAME

Freeware

When I downloaded this program I was really looking forward to some beach-posing on my Mac. Unfortunately, it turns out to be a *Breakout* clone. Still, I'm quite partial to a slice of mindless ball-bouncing. But, having loaded



Dragging-and-dropping the *Odyssey* icon on to *PICT Resource Utility* extracts all the pictures hidden within the program into separate files.

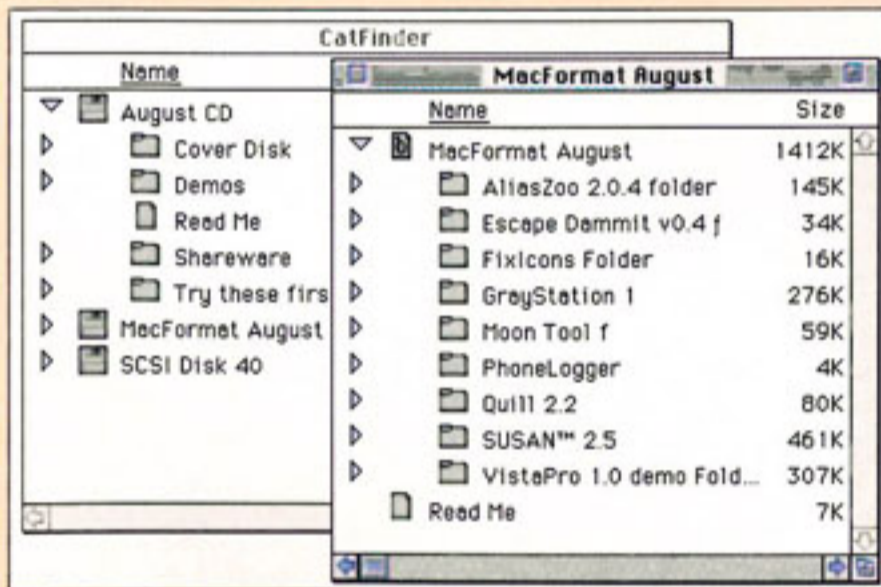
then *List Files* is the one for you, because it will run on any System from that point on. To check to see if you are running System 4.2, simply open your wardrobe. If you own a tank-top, then you probably are.

## CatFinder 1.34

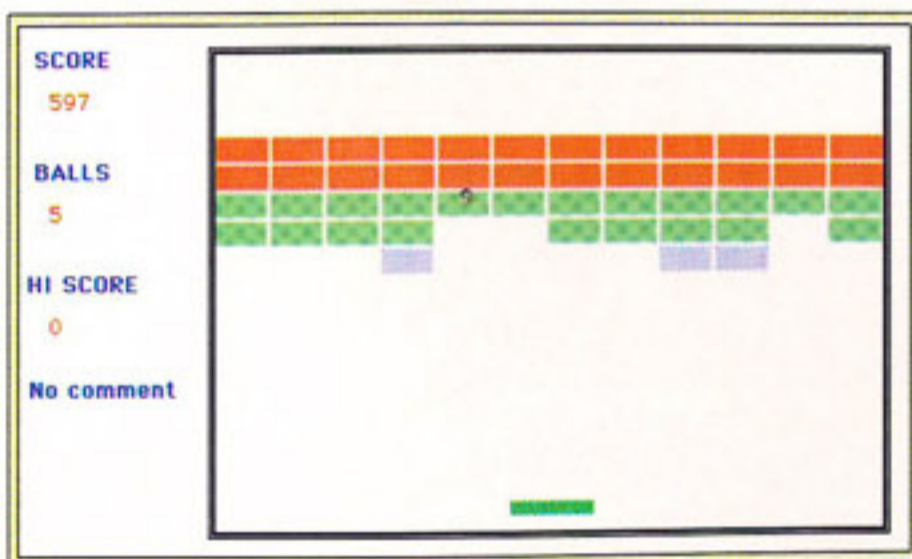
SHAREWARE \$30

*CatFinder* differs from all other cataloguing programs because of the way it displays the records it creates. Instead of a dull list of names, it uses windows in the same way as the Finder does. Double-clicking a folder opens a window showing its contents and, best of all, double-clicking a file opens the application just as if you had double-clicked it on the desktop. This is a really professional interface and by far the friendliest of the three reviewed here.

Admittedly, this means more memory and disk space for what may seem like a luxury, but then all sorts of essentials used to be considered a luxury, such as electrically heated toilet seats, but who could live without them now? [Which planet are you on this month, Derek? - Ed] It goes without saying that this is the most expensive of the three, but quality always costs and it will save you valuable time. *CatFinder* doesn't have the same wide range of features as *FileList+*, but that same simplicity makes it far easier to use and, like *Kit-e-Kat*, it's my personal preference.



*CatFinder* can display the contents of a compacted archive, you don't even need to extract it. Nice one!



You may think this is a *Breakout* rip-off, but in actual fact the programmer just happened to have exactly the same idea, at exactly the same time. No, really...

*Silicon Volleyball*, my enthusiasm plummeted like a depressed lemming on a day trip to Beachy Head.

There's nothing wrong with recreating old games - *Maelstrom* is a copy of *Asteroids* - but the resulting game should be better than the original in some way. The graphics are impressively bland and there are no sound effects

## THAT SYNCHING FEELING

Synchronisation programs are for two types of people: those who own both a portable and a desktop Mac, and those who back up their data regularly. What these programs do is ensure that the latest version of selected files occur on two different disks. For most people this will involve just backing up those files that have changed, rather than their entire hard disk, thus saving time. System 7.5 includes a basic synchronisation utility aimed at PowerBook users, but here are three shareware programs, all of which are available now, that might just do a better job for you. We tested them head-to-head for power and ease-of-use.

### SwitchBack 2.4

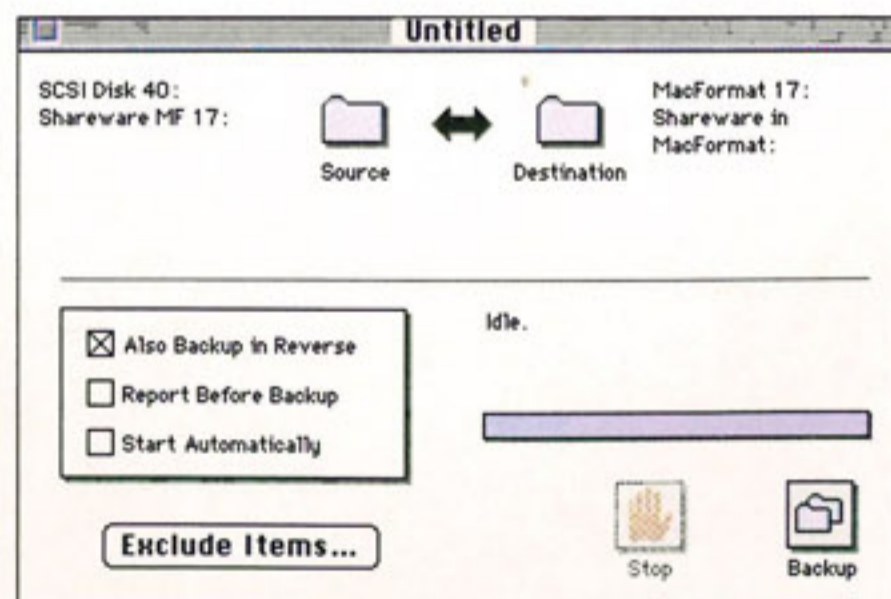
FILE SYNCHRONISATION

Shareware \$30

Imagine this setup. You use a Mac with a small hard disk connected to a larger external hard disk. At the end of each day you tell your Mac to back up all new and changed files from your internal to your external drive, into folders with the same names. However, you don't want to bother copying applications, because you can re-install them from the original disks.

This is how I like to work, and *SwitchBack* is the perfect program for the job. You have the option of keeping an exact mirror of the folders on your hard disk, so that if you delete a file, it will be deleted from your backup disk. What I do though, is just keep adding new and updated files to the backup disk, while keeping old files that have been deleted from my original disk, just in case I need them in the future.

*Switchback* has a particularly nice interface and felt the most comfortable of the three, and because I'm not bothered about tonnes of advanced features, it's my favourite.



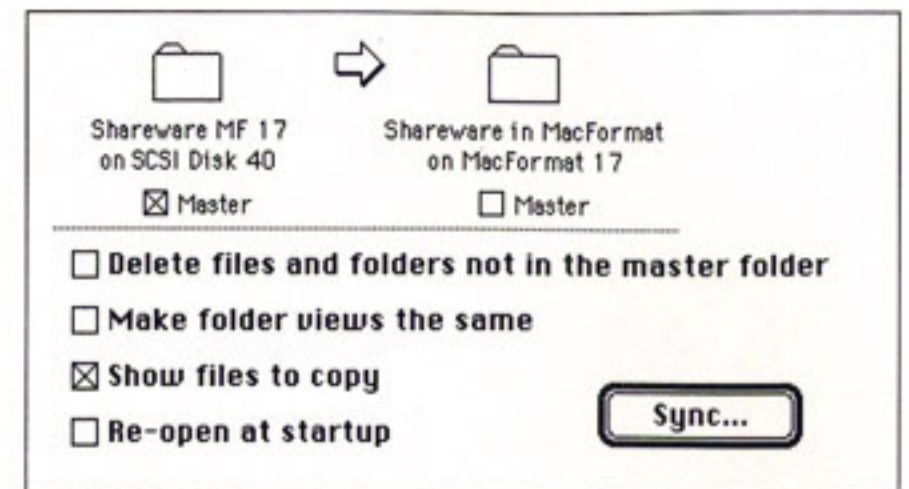
*SwitchBack* has a particularly easy-to-use interface. Unfortunately, my version became corrupted and I didn't have a backup. Whoops! How embarrassing!

### Synchronize!

FILE SYNCHRONISATION

Shareware \$30

*Synchronize* looks and works like *SwitchBack* - or it could be the other way round, of course. Anyway, they are very similar. The main difference between the two is that *Syn-*



With an extra \$10 shipping to pay, *Synchronize* is an expensive piece of shareware, but just think about how much reliable backups are worth to you.

*chronize* has many more advanced options, which aren't fully functional until you stump up the dosh.

It can, for instance, at a pre-set time log on to a file server, do its stuff, then log back off - all with the passwords entered in advance. It's also intelligent enough to recognise when both the original file and its backup have been changed separately. It's not smart enough to tell which is the correct or latest version, however, so it leaves them both alone.

If you want a professional file synching program, then this is definitely the one to go for. It's easy to set up, easy to use, and has the most features.

### UpToDate

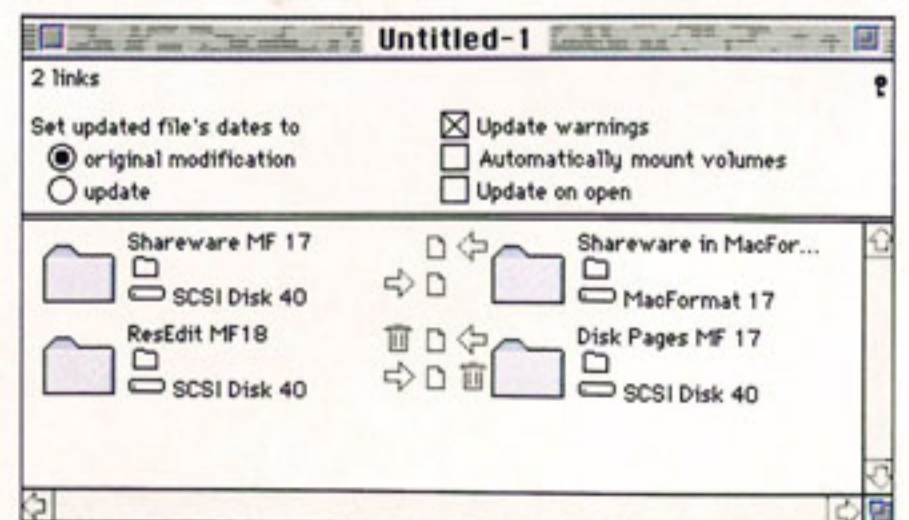
FILE SYNCHRONISATION

Freeware

This application uses a far less friendly way of linking folders than the other two utilities mentioned here. However, in practice this isn't too bad unless you keep changing your mind about how you want to set up your backups. It has all the features of *SwitchBack*, although not the advanced options of *Synchronize*.

One nice feature is its use of desktop labels. You can instruct the program to ignore any files with certain labels, so as you work you can mark files to skip, such as large but unimportant graphics.

It does have one rather obvious thing going for it: it's free. It is also the smallest program, taking up just 120K of disk space. If you need an advanced file synching program then go for one of the other two, but if you're more stingy than a government health minister, then go for this one.



*UpToDate* has a more techie approach than the others, which is less friendly but quite versatile. If you only have a small need for file syncing, then at least this is free.

## PICK OF THE MONTH

## Odysseus

## ADVENTURE GAME

Shareware \$25

*Odysseus* is the latest in a long line of Mac role-playing games, but it's definitely the best one I've seen so far. It begins with an incredibly long and boring intro sequence, which suggests that the creator of this game really wants to be an author. Let's hope he sticks to programming, though, because his story's utter drivel.

You shouldn't be put off by this, though, as the game itself is excellent. Your mission, should you choose to accept it, is to save your fair city from the ravaging hordes of dark chaos – and a few naughty monsters. The action, which takes place in real-time, is viewed from directly above. The game's backdrop is formed of maps, which in turn are made up of square grids. You move around by using the arrow keys or clicking in the direction you want to move.

During your journey you'll find people to kill and monsters to chat to – or is it the

other way round? In true adventure game style you find weapons lying around with which you can arm yourself, and money to collect in order to buy supplies from the local Spar.

OK, I know what you're thinking: 'Been there, done that, got the sword', but there are several nice touches that makes this game stand out from the crowd. For instance, the game works out what you can see from any location and only shows you those areas. So, if you are stand in front of a doorway, for example, you can see an object in the next room that's directly in your line of vision, but you can't see the hunking-great slobbering monster that is hiding around the corner. And when you're traipsing around a forest, you can only see a very short distance through the trees, which leads to plenty of wandering around looking for items hidden in the undergrowth.

The game also keeps track of time, so, as night falls, it gets darker. Night-time gives you the opportunity to rest and recover from any wounds, but don't take too long, because you'll need to keep finding food.

You can talk to anyone you meet to elicit clues, but the parser (the program's ability to understand text) is very limited, so don't bother writing more than a couple of words. The days of text games are long gone, however, and this game certainly doesn't rely on that approach.

*Odysseus* looks very polished, and is worth the relatively high shareware fee. It does need a 256-colour monitor, though, and it's fairly unhappy running on a machine with less than 3Mb of RAM, but if you have those, try it out.



This excellent role-playing adventure uses separate windows for actions such as moving around, talking, status info and using items.

worth mentioning. The game adds nothing to the original title except jolty animation, a ball that disappears occasionally, and very dodgy collision detection.

Being the consummate professional that I am (when I'm not skiving off, that is), I battled to the end of the first level and was then forced to wait a couple of minutes for the game to

draw the second level, only to discover that – yep, you guessed it – it's exactly the same as the first one!

Some young programmer probably spent hundreds of hours slaving away to create this, his first Mac game... Well, kid, it's diabolical. You shouldn't have bothered. (I do think it's so important to encourage future talent...)

## SO WHAT IS ALL THIS SHAREWARE STUFF THEN?

Shareware is a form of 'try before you buy' software selling and it's a great idea so long as people are honest. When you get some shareware, the documentation will tell you how much it costs – typically it's somewhere between \$5 and \$40 – and where to send your money. If you like the software and decide to keep it, then you are morally obliged to cough up. Not only do you get the

satisfaction of boasting to friends about how honest you are, but the author will often give you something in return, like a printed manual, or updates when released. The most common problem is sending money abroad, but as many shareware authors now accept credit cards, it's getting easier.

Freeware means that you don't have to pay for it at all. There are many derivations

such as postcardware, which means that you have to send a pretty postcard to the author. However, freeware is not the same as Public Domain (PD) because although you don't pay for freeware, the author keeps copyright and you have to follow his terms and conditions to use the program. This often means keeping all the files together and not using or selling them for profit.

## Auspice 3.4

## EVENT REMINDER

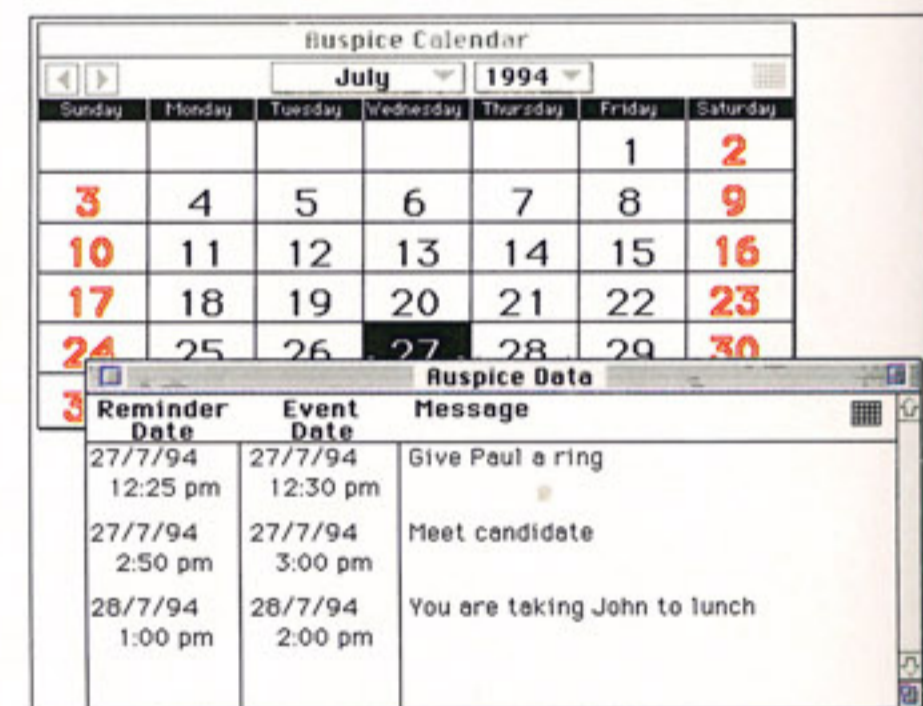
Postcardware

Let's face it, calendar reminders have all the appeal of a tax return, but considering that this program will cost you nothing beyond the price of a stamp and postcard, I thought I'd check it out. The most immediate problem with *Auspice* is that the entire program is a single desktop application – no Extensions or Control Panels. This means that in order for the program to give you a reminder, it has to be opened and running. In practice, the obvious thing to do is stick *Auspice* in the Startup Items folder within your System Folder. This means that the program will automatically load up and open whenever you switch on your machine. So, is it worth having this application constantly opened in the background, taking up a small chunk of precious memory?

Entering a reminder involves double-clicking the day it occurs on, then typing in the words that you want to appear on your screen at the desired moment. You need to tell the computer when to display the message and how often to keep reminding you about it, but this whole procedure is straightforward.

There are plenty of options and all the relevant bases seem to have been covered. Don't be put off by the fact that it shows you US holidays – it's easy to turn them off and enter your own, such as UK bank holidays.

Whether you need this program depends on how often you forget appointments. Also if you find that you constantly need to check dates, then using this program as an on-screen calendar could be useful. Personally, bearing in mind the sort of appointments I have to keep, I'd rather be given an opportunity to forget them.



I found a great use for this program: every day at 5:59pm my Mac tells me to go home. Who am I to argue?

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# Sensory Overload

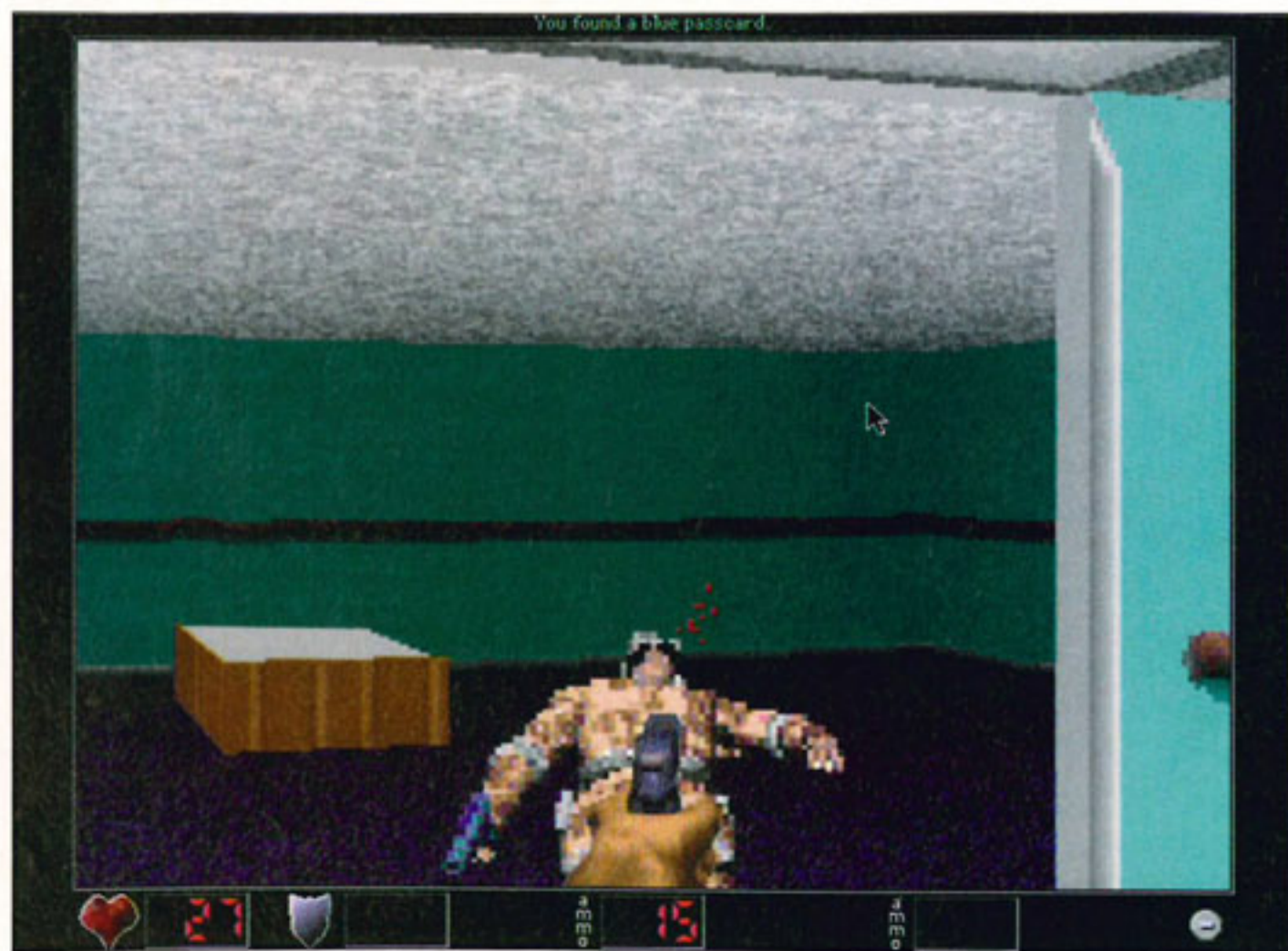
Ever had one of those nightmares in which people are out to kill you? Andy Hutchinson has and so, it seems, have the programmers of this game...

You know, I'm not paranoid: I don't believe many conspiracy theories and I haven't built a nuclear bunker beneath my house. It would seem, however, that others don't share my attitude. You only have to look at the plots of recent games to see that. *Sensory Overload* continues this distrustful trend with a very Faustian storyline.

It's 2010, and you've been an agent for the



Actually, the chap who's lying on the floor was killed by the terrorists, not by you. But the police won't know that.



The terrorists in *Sensory Overload* have a nasty habit of leaping out from behind doors. Unfortunately (for him), this one wasn't as quick as me. Eat dirt, scumbag.

CIA for 12 years. You're sent on a mission to investigate a company called Biotex Research Labs – a firm who are supposedly working on superwave broadcasters (whatever the hell those are). You pose as a test subject for a scientist, who reckons that his 'AlphaChannel' hardware can enhance your memory and relax your body. Yeah, right! Anyway, after a few sessions with Dr Mengele, you wake up – as if from a coma – to discover that everyone in the research facility has been shot dead by a group of terrorists. The idea of the game is to find out just what's happened, what they were doing to you, and how you're going to explain this to your superiors.

*Sensory Overload* is a *Doom*-style 3D shoot-'em-up. The game is played in a laboratory complex, which is made up of a series of rooms and corridors. You've got to explore this complex, picking up weaponry and clues along the way, while doing battle with the terrorists who are hell-bent on your destruction.

You're given complete freedom of movement within the research laboratory. However, you will find that some doors are locked and require a special passcard before you can enter. Exploration of the centre is made a lot easier thanks to an auto-mapping function. This shows you exactly where you've been and which bits you haven't explored yet. This auto-map is pretty essential as the rooms and corridors all look very similar.

Your first priority is to kit yourself out with



To speed up the game, chop down the display size and turn off most of the detail. It detracts from the gameplay a bit.

some sort of weaponry. Fortunately, this isn't terribly hard – a .45mm pistol can be located within two rooms of your initial position. To pick items up you simply walk over the top of them. Next you decide which hand you want to hold the item in (for the record, you've only got two of 'em). The weapon then appears in your viewing window, enabling you to aim it at any terrorists who make the mistake of jumping out at you.

There are plenty of bad guys within the complex who'd like to part you from your skin. Most of them are found lurking in rooms, so it's always a good idea to have your finger on the trigger button as you open a door. To start with, one shot will dispatch the baddies, but



Here's one of the terrorist officers. Fortunately he hasn't pulled his gun yet, so there's just time for you to blow his head off. Before you lose yours (and that's not metaphorical...).

later you'll need more bullets and more sophisticated weapons.

Unsurprisingly, the game finishes when you die. You begin the game with 100 energy points, and when this count hits zero, boom, you're dead. Fortunately, you can replenish your energy by picking up the 'medkits' that are scattered around the place. It's worth tracking these down too, because one bullet from a terrorist will cost you about 11 points.

The principal problem with this game is its speed. Because it's fully texture-mapped, and because you are free to move through 360 degrees, there's an awful lot for your Mac to deal with. Combine this level of graphic detail with the music, the animated bad guys, and the samples, and the screen updates soon slow down to a crawl. Fortunately, there are plenty of settings governing the amount of detail displayed. For example, you can turn the ceiling and floor texture off, reduce the screen size, and run the detail level at one of three settings: low, medium and high. And while this means the game won't look half as good, it'll certainly move faster.

We tested the game on both a IICI and a PowerMac 6100. On the IICI we had to turn the detail setting down to 'low' and reduce the screen size to get any sort of fluid movement. However, on the PowerMac the game ran extremely quickly at full-screen resolution, with a 'medium' amount of detail. All of which is worth bearing in mind if you're thinking of buying this game.

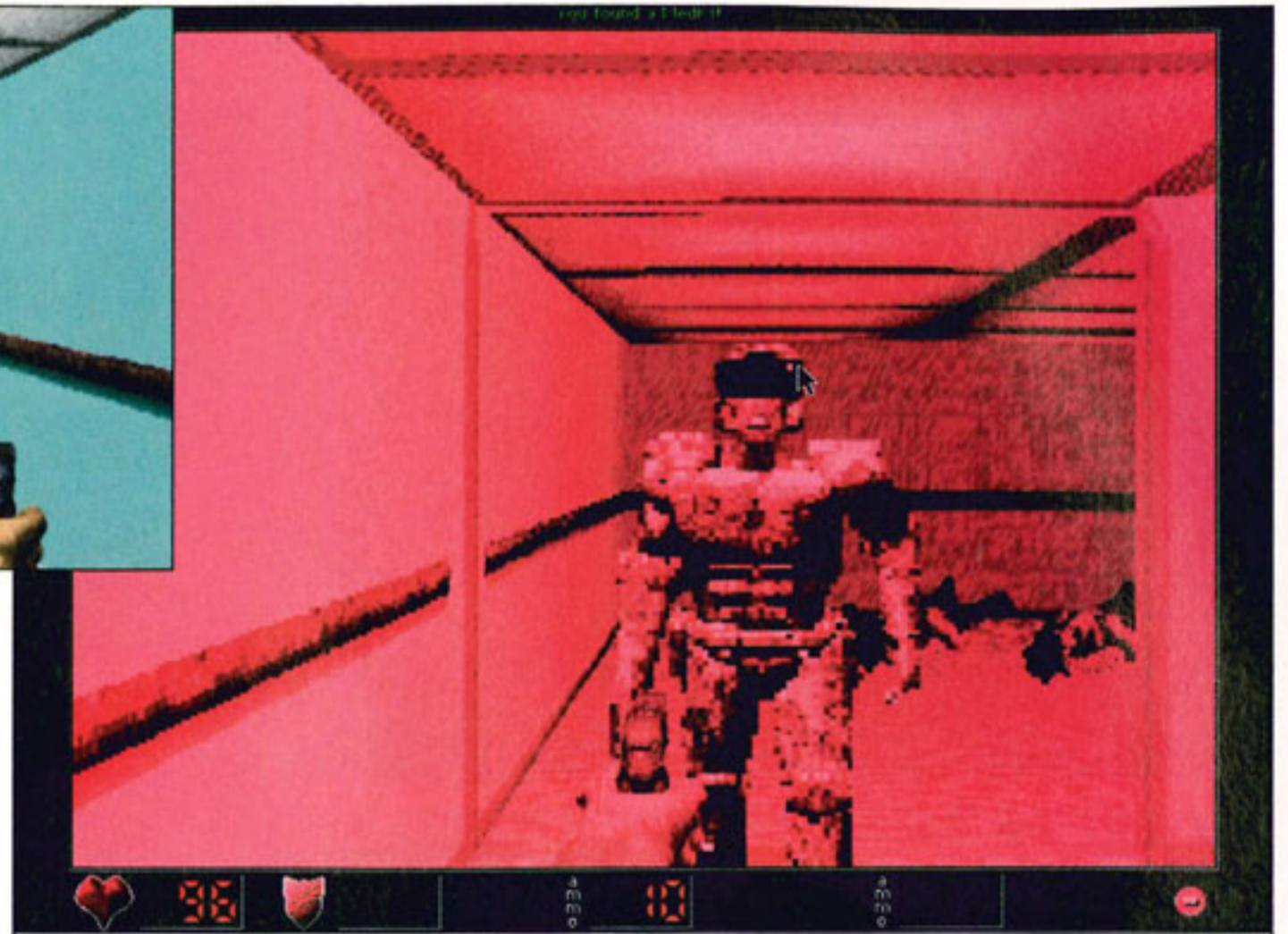
The game can be controlled either by the keyboard or by any of the popular joysticks or joypads. The keyboard controls are very com-



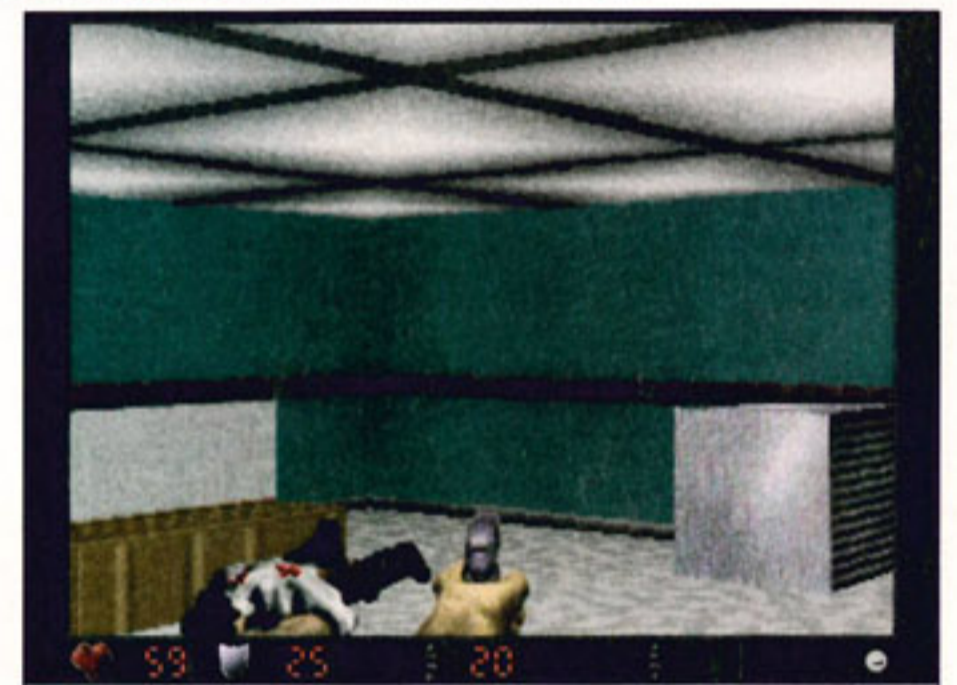
Good shot! Hmm, wonder what's waiting for me in the next room I burst into...

plicated and it takes quite a while to get to grips with them. You'll find yourself opening a door and then scanning the instruction pad, desperately looking for the key that fires the weapon in your left hand.

The actual gameplay is fluid. It doesn't quite come up to *Doom's* standard, but there's still plenty to get your teeth into. Once you get to grips with the keyboard controls, the game gets



Oh dear, that absolute git has just shot me. That takes my energy down to a seriously dangerous level. Time to hunt out a 'medkit' to save some points, methinks.



It's best to avoid being too trigger happy. Here I've just fired two valuable bullets into a corpse. Talk about stupid.

*I'd liken it to the way Ripley must have felt as she tried to get away from the toothy monster in Alien*

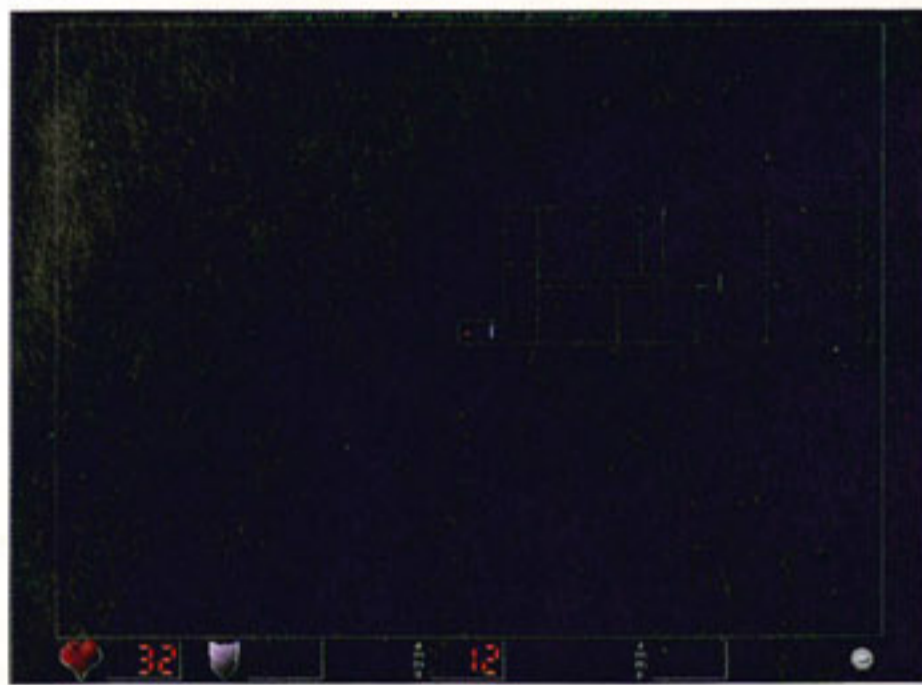
very atmospheric and jolly tense. I'd liken it to the way Ripley must have felt as she tried to get away from the toothy monster in *Alien*. This uneasy atmosphere is heightened by the superb background music.

I'd dearly like for everybody to be able to play this game (and next month everyone with a CD-ROM drive will get that opportunity, because MACFORMAT will be putting the demo on its covermounted CD) - it's well designed, playable, atmospheric and great value for money. Unfortunately, unless you've got a very rapid Mac, you just won't get the best out of the game. All right, so you can play it on an LC, but would you want to, when you have to shrink the screen size down to about three square inches and turn off all the detail? So basically

you've got two options: either invest in a PowerMac or resign yourself to endless games of *Tetris 2000*.

*Sensory Overload* won't win any awards for originality (but neither would this sentence), but if you have a souped-up CPU, it really is a must buy. One final word of warning for anyone who does buy this game: it's not just you, they are all out to get you. [Evil laugh... credits... fade to black].

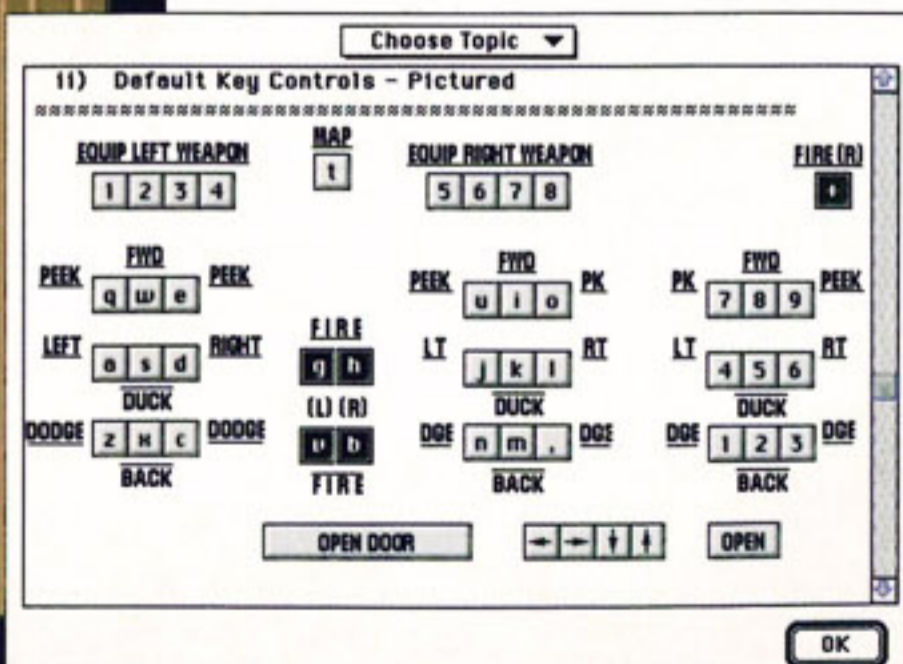
Andy Hutchinson



You can toggle at any time between the map function and the view point. Here I've covered most of the level already.



Success! It's time to move on to a different level. What danger awaits on the other side? Erm, instant death actually.



As you see, keyboard controls are tricky, but the game does cater for both left and right handers.

**SENSORY OVERLOAD**

Price: no UK price as yet, but it costs \$50 in the US. Out: now.

Requires: preferably a IICI, LCII or better, at least 2,560K of available RAM, 4Mb of hard disk space and System 6.0.7 or higher.

Controls: keyboard, mousestick, joypad.

For more details contact Reality Bytes Software on 0101 617 621 1555.

**Graphics**

Brilliant animation, great texture-mapping and plenty of spurting blood.

90%

**Sound**

Funky background music and a selection of groovy samples.

91%

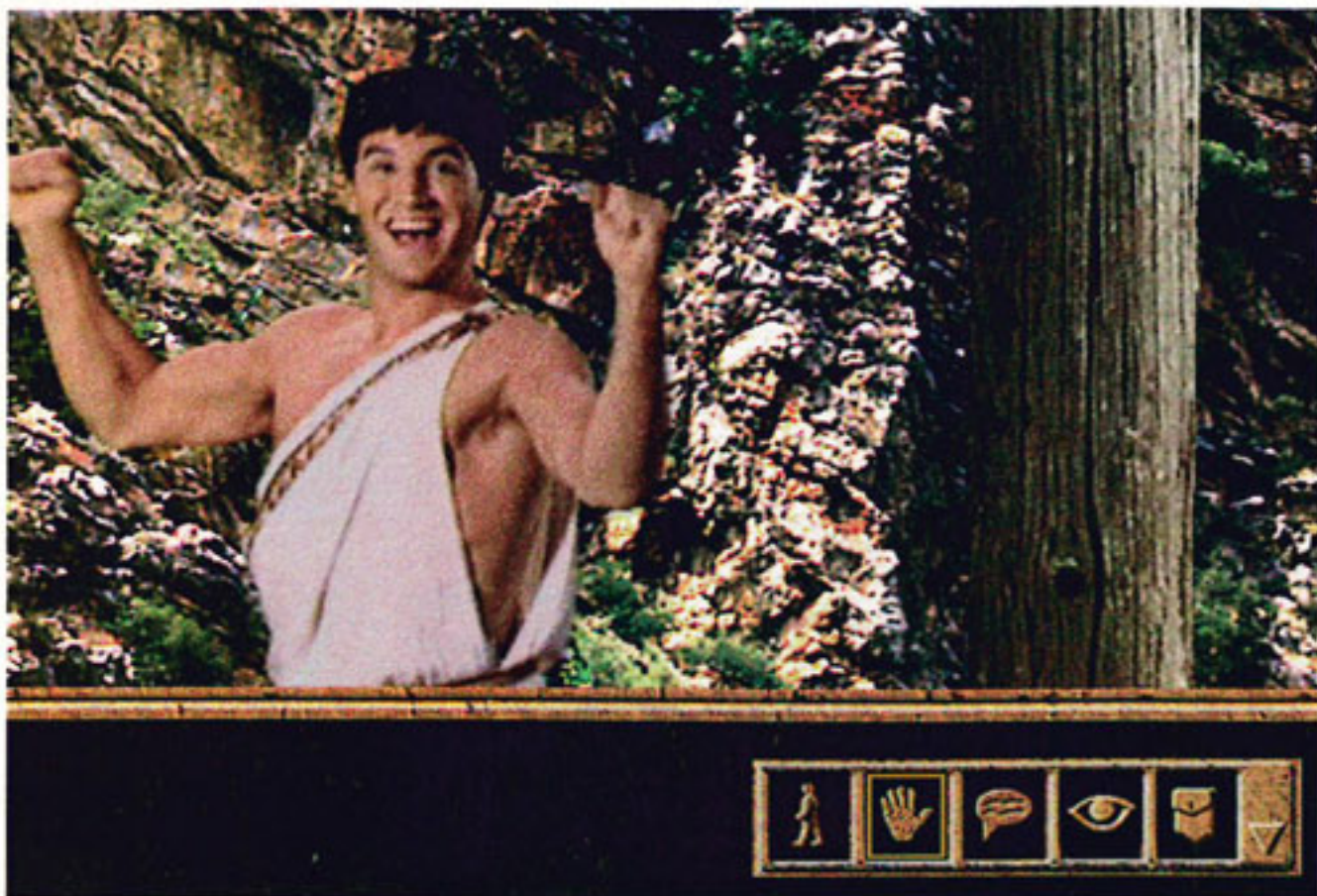
**Gameplay**

You need a very rapid Mac to get the most out of the game, but it is good.

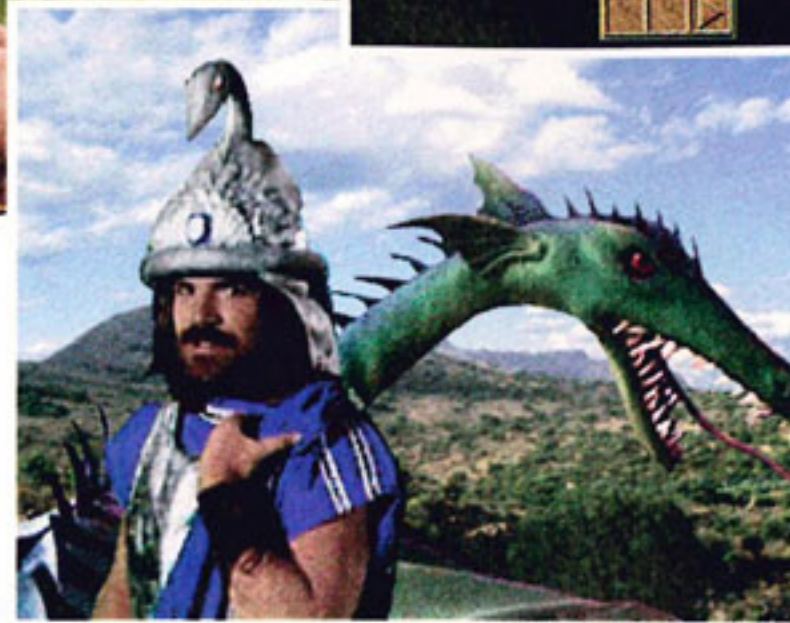
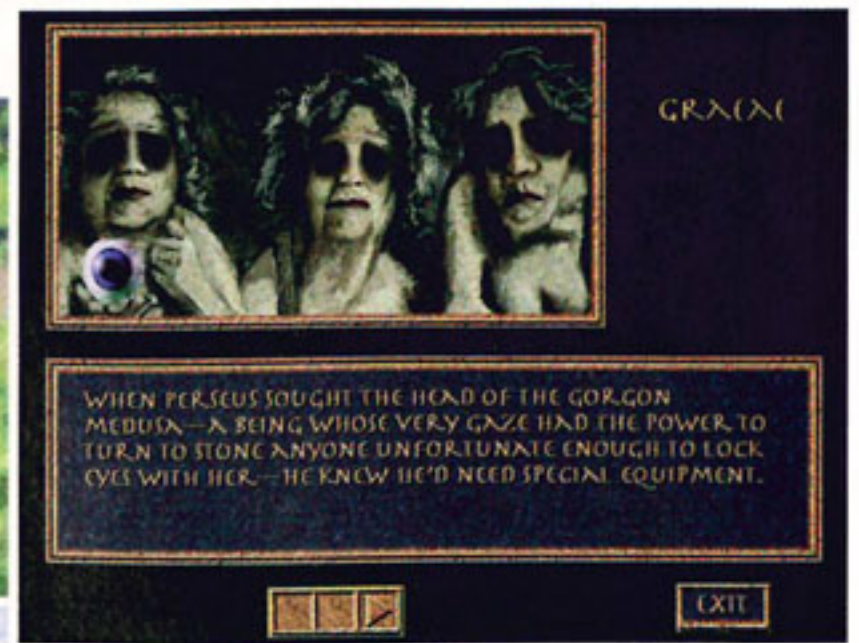
83%

**MACFORMAT RATING**

85%



As the Hero of the game you get to flex your muscles all you want. Hurrah!



*Wrath of the Gods* mixes the primal intensity of mythology with the flippancy of *Wayne's World*.

# Wrath of the Gods

**W**ith the ancient civilisation of Greece came stories so potent that they have stayed with us to this day: gods revealed their petty human frailties as mortal heroes braved overwhelming odds to transcend their own weaknesses. *Wrath of the Gods* is a CD-ROM that recreates the tales of Greek mythology, enabling you to play the part of the hero.

After watching a brief introduction sequence, you have to act out the roles of many heroes, including Jason and Perseus. Along the way, you have to overcome monsters like Medusa and the Cyclops, and solve puzzles to find helpful objects. *Gods* is presented in the traditional graphic adventure manner, with icons along the bottom of the screen that enable you to control basic actions: walking, speaking, looking and using an object.

You also have an inventory, in which you

**In this CD-ROM adventure, you become a hero of Greek mythology and battle the Californian surf dudes written of in ancient lore.**

can store anything you find until it comes in handy. The storyline is played out by actors, whose actions take place against backdrops composed entirely from photographs. This attempt at photo-realistic animation doesn't really work, though – which is hardly surprising, considering it isn't yet possible to store and manipulate all the information you'd need to do it right. Still, the graphics are detailed, and the routes you can take and

things you can pick up are all clearly set out.

You'll notice very quickly that the computerised actors have American accents, and while this may not be authentic, it is only to be expected. *Gods* takes things further, though, by dropping in slang and cute humour at every



If you really can't get any help from friend or foe, then you should page the Oracle – bit like getting someone to work the VCR for you, really...





Wrath of the Gods makes a pretty good job of teaching you all about, well... about the gods, really...



opportunity. The effect, as you might expect, is disastrous. When mystical warriors, which you've painstakingly grown from a dragon's tooth, greet you with a cry of 'Hey dude', you know something's gone badly wrong. This is the stuff of legend... transformed into a sitcom starring Keanu Reeves. Not since Tony Curtis's

rich Brooklyn accent uttered that immortal line 'Yonda lies da cassle of my fadda' have two cultures clashed so bloodily.

The jokey tone takes over what could've otherwise been an engrossing adventure; OK, the subject matter may be old, but it's certainly reliable. The familiar creatures and personalities have a strong hold on everyone's consciousness, so you'll want to see how they're presented here.

The puzzles are not particularly difficult; in fact, the majority of them are fair, so you won't need a hints book the size of Colossus' loincloth to solve them. Even I, a very average gamer, found

it. Should this not be enough, you can always consult the Oracle, a wisecracking woman who knows all. You can buy hints from her – successive hints on a subject become increasingly explicit, costing more points. There's also a map, which, like the other reference sources, you can view at any time.

Wrath of the Gods is a well-constructed and chunky entry-level adventure, but its contemporary flippancy lets it down. This isn't simply a humour deficit on my part – in any story, it's a delicate operation balancing realism and fantasy so you accept what's happening. Achieving convincingly realistic graphics from a CD-ROM is still a difficult process, as is the ability to create moments of genuine tongue-in-cheek humour without undermining the power of the subject matter itself – and, unfortunately, Gods fails on both these counts.

Richard Hill



WRATH OF THE GODS

Price: £44.99. Out: now.  
Requires: LCIII or better, System 7, 4Mb of RAM (8Mb recommended), 256 colours, 640 x 480 resolution, and any CD-ROM drive (double-speed recommended).  
For more details contact Maxis on 071 490 2333.

**Graphics**  
Lush, but the quality is a bit hit and miss. **71%**

**Sound**  
Well-recorded, but with little musical content. **69%**

**Gameplay**  
Easy to play; grating to watch. **77%**

**MACFORMAT RATING** **72%**

# Carriers at War 2



No, it's not a game about sibling rivalry among carrier bags at Sainsbury's checkout – more's the pity. Instead, 'Eight action-packed scenarios convey the harsh realities of carrier warfare from its earliest days to the titanic struggle of an assault on the Japanese mainland,' fibs *Carriers at War 2*'s packaging. 'Superb graphics and animation reinforce the tension and excitement.' Hmm.

The 'superb graphics' in *Carriers at War 2* are, in fact, small dots on a map, which fills about a quarter of the screen. The animation (if one discounts the battle sequences, which serve no useful purpose and are best ignored) consists of some of the dots occasionally disappearing and then reappearing in slightly different positions. Tension and excitement? Couldn't find any of that either – unless lengthy appearances of the 'wristwatch' cursor set your pulse racing, that is. And if the Australian authors of *Carriers at War 2* seriously believe their game conveys the harsh realities of carrier warfare, then I sincerely hope that they never trip on a loose paving stone, or catch a slight head-cold – the

Those polythene bags are at war again. How are we going to transport our shopping home now?

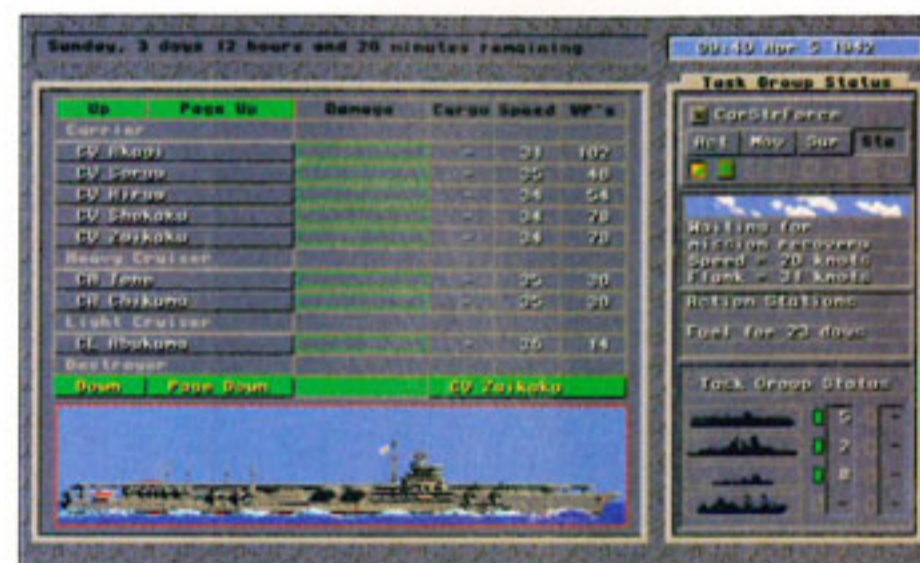
shock could prove to be fatal!

*Carriers at War 2* is actually an immensely dull strategy game, which requires correspondingly immense amounts of patience if you're going to get anything out of it. It's set in the Pacific Ocean during World War 2, where it's up to you to order aircraft carriers and their escorts around the ocean on behalf of either the Allies or the Japanese. You've got to use the aircraft at your disposal to search for enemy carriers, and then try to destroy them using bombers and torpedo planes.

The amount of information the game throws at you is phenomenal. From the basic map screen, on which you chart the progress of your task forces, you can switch to other screens that give detailed breakdowns of the status of every single one of the hundreds of aircraft at your disposal – right down to how skilled each of the pilots is. You can request reports of every enemy sighting made by your spotter planes, the positions, headings and speeds of all your ships, the ranges of all your aircraft, the distance to every possible target, estimated times of arrival... Everything. There's a dickens of a lot to take in, and none of it can really be ignored. In effect, you're doing the job of everyone from Admiral to Squadron Leader.

Despite this, and the best efforts of the curiously anti-British manual (which insists on describing everything with pages of waffly text; a few simple annotated screenshots would have worked wonders), it doesn't take long to work out how to find a target and attack it.

It's quite good fun assigning hundreds of planes to attack an enemy convoy and then watching as they make their way across the map. But there's a massive sense of disappointment once they get there. You're shown lots of drawings of aeroplanes dropping bombs and things, and a picture of a ship with some flames coming out of it,

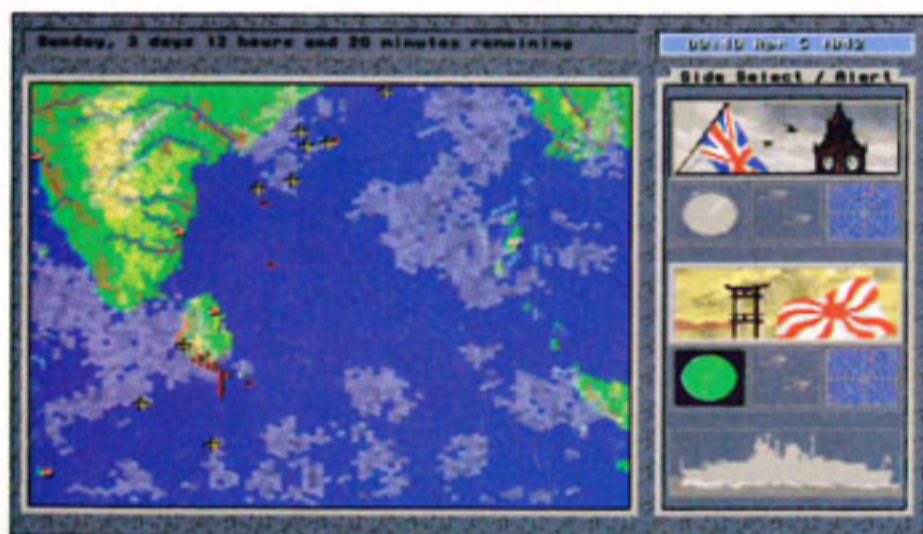


Sending your ships off on a mission is quite an excitement; just as well really, because you'll be disappointed on arrival.

but to find out what actually happened – whether the ship was sunk, or all your planes were shot down, or whatever – you've got to go away and rummage about through a load of statistics on other screens. And your progress in the game is measured simply by 'victory points', with you needing a score of, say, -250 to achieve a 'marginal victory'. The harsh realities of carrier warfare? Er, not really.

*Carriers at War 2* achieves what it sets out to do, but it provides very little reward for the hours of hard work you've got to put into it. As such, it could only possibly be recommended to the most single-minded of world wargame enthusiasts.

Jonathan Davies



Oh no, it's the invasion of the blobs.... You can be sitting there for hours waiting for the blobs to manoeuvre.



Detail there is – right down to how skilled each and every pilot is. You can keep tabs on 'em too by simply switching to other screens. But where's the burning passion?

## CARRIERS AT WAR 2

Price: £44.99. Out: now.  
Requires: System 6.0.7 or later, 16-colour monitor, hard disk with 6Mb of space and 2Mb of RAM.  
For more details contact Electronic Arts on 0753 549442.

**Graphics**  
Nice drawings, but the in-game ones are terribly dull. **45%**

**Sound**  
Oddly, I only heard two sound effects in all the time I played it. **38%**

**Gameplay**  
You never feel truly involved, or feel that you're actually achieving anything. **57%**

**MACFORMAT RATING** **54%**

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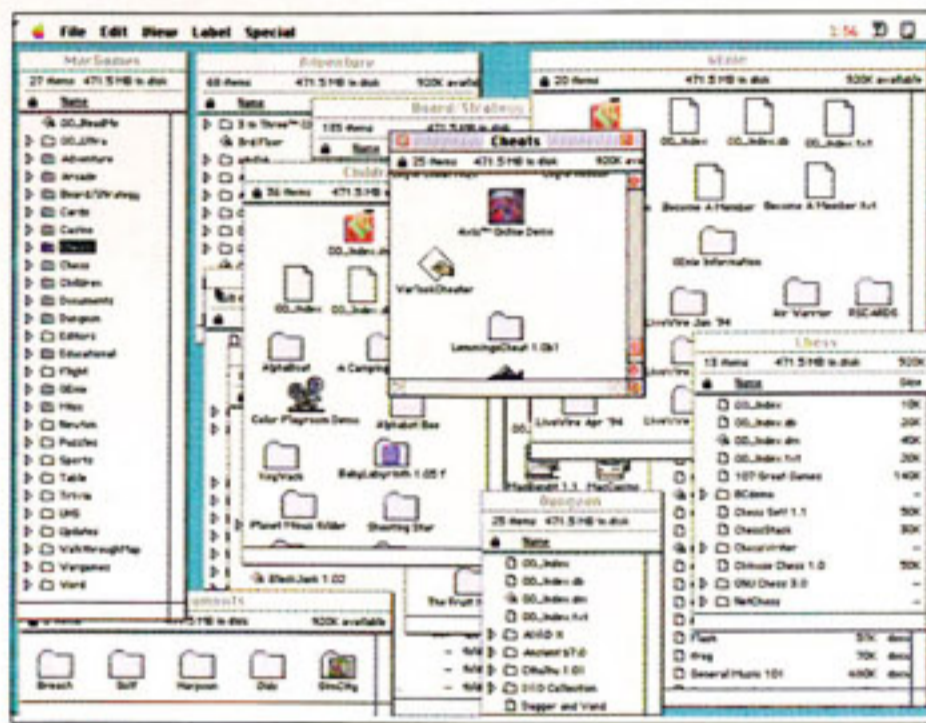
# Ultra Mac-Games

1,001 games for 27 quid? That's got to be some kind of wallet-busting bargain, right? Erm, maybe.

Compilation discs generally don't work as a concept for two reasons: if they're good, they seriously de-value the software – when you can get loads of reasonably good titles on a disc, you'll think twice about spending your cash on single products that cost so much more; and if they're bad... well, no amount of code will soften the blow of getting a disc full of crap.

Sadly, this collection of 1,001 games falls into the latter category. Admittedly it looks mightily impressive and, although I've not counted, there does seem to be an enormous amount of stuff on the silver platter.

But closer inspection reveals some unpleasant truths. There's no decent front-end, and those 1,001 games include a whole host of maps and cheats, Newton files, demos and multiple versions of the same game: I counted at least ten variations of *Blackjack* on it alone! The



As you can see, they aren't kidding about the '1,001 games' bit. And it's quite a challenge just exploring the folders...

games range in quality from classics like *Daleks*, *Seahaven Towers* and *Shufflepuck* down through the ranks of playability to some of the lowest of

Hidden amongst the basic, black and white detritus there lies the occasional gem. Like this adventure game in glorious colour.



Ah... *Seahaven Towers*. This brilliantly cathartic card game is one of the stars of the compilation.

*Desk Invaders*. What can you say? You shoot them, they shoot you.



the lowest forms of Macintosh life – including one or two programs that simply aren't there! Sure, you can read the 'ReadMe' files, but when it comes to actually 'Playing Me', someone, it seems, has forgotten to include the code.

In truth, the *Ultra Mac-Games* game isn't that

## Alien Arcade

Non-violent games? So 'politically correct' you'll reach for your gun...

If we're to believe the 'psychologists', the 'experts' and the reactionary tabloid and TV media, then video games are corrupting the world's youth. Never mind the daily diet of death, horror, murder, gore, violence and misogyny that is dished-out to them by both TV and the tabloids – a few games of *Street Fighter 2* or *Mario* and the Reebok and Rap generation are transformed into psychopathic sociopaths. Give me a break, please!

One of the unfortunate side-effects of this politically correct age in which we live is that entertainment (in whatever form) gets diluted into soulless pap. It was only a matter of time before computer games were ravaged by the Blue Rinse brigade – and here, ladies and gentlemen, is one of their first offerings: a politically correct game for politically correct parents everywhere.

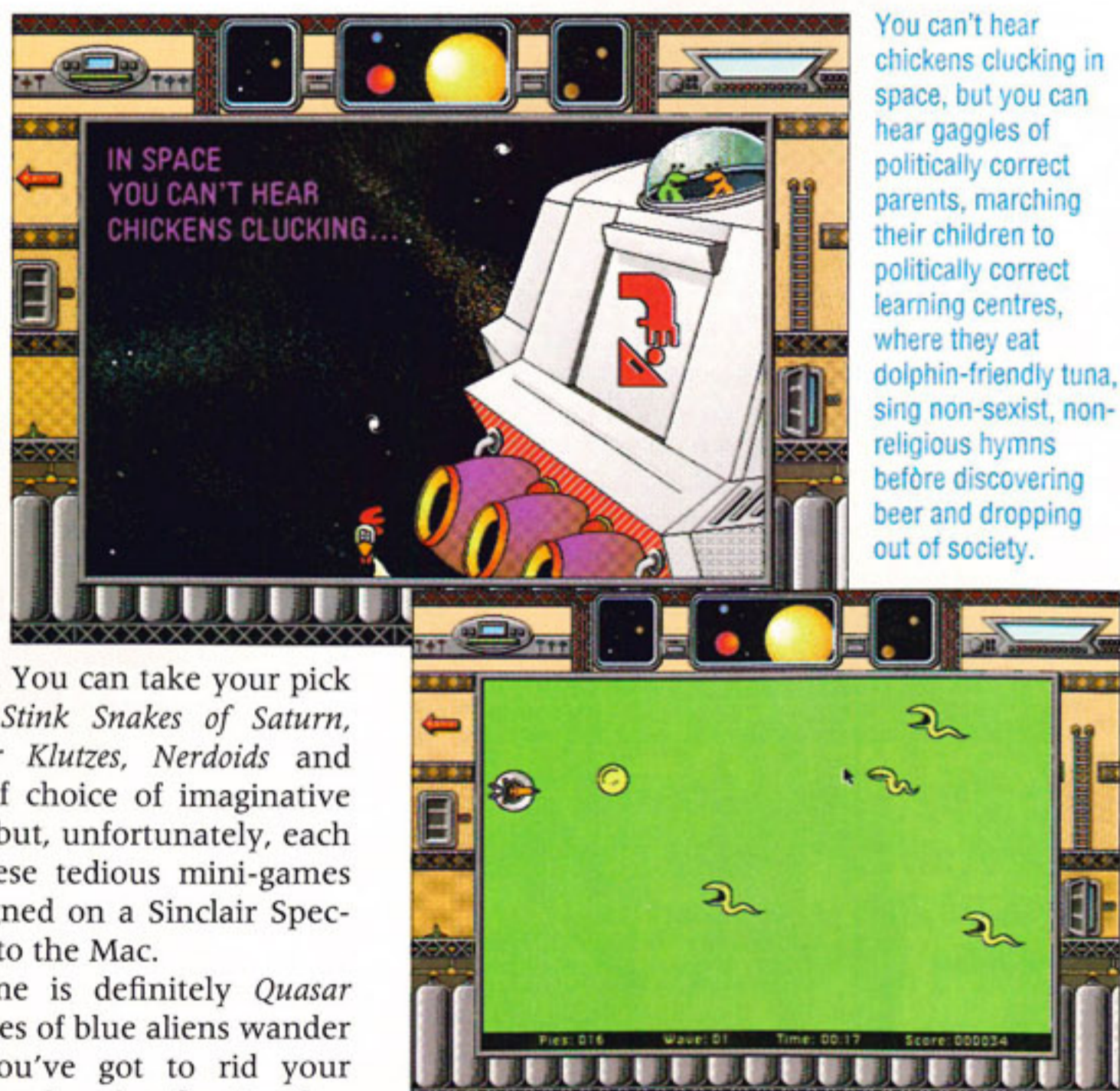
You'll note that I didn't say 'politically correct kids'. That's because no kid would choose to buy this game; they'd steer clear of it, not because it's 'right on', but because it's right

rubbish. If software houses want to end the violence in video games, then they're going to have to do a lot better than this.

There are actually six games in this pack. You can take your pick from *Andromedroids*, *Stink Snakes of Saturn*, *Fungus Patrol*, *Quasar Klutzes*, *Nerdoids* and *Quasar Rain*. Plenty of choice of imaginative names there all right, but, unfortunately, each and every one of these tedious mini-games looks like it was designed on a Sinclair Spectrum and ported over to the Mac.

My 'favourite' game is definitely *Quasar Klutzes*, in which a series of blue aliens wander across the screen. You've got to rid your spaceship of these invaders by floating bananas up to them on balloons – and I thought I'd seen everything! It's about as much fun as unblocking your U-bend on a Saturday night.

One of the games is a pathetic attempt to appeal to the 'rebellious' side of kids, by advoc-

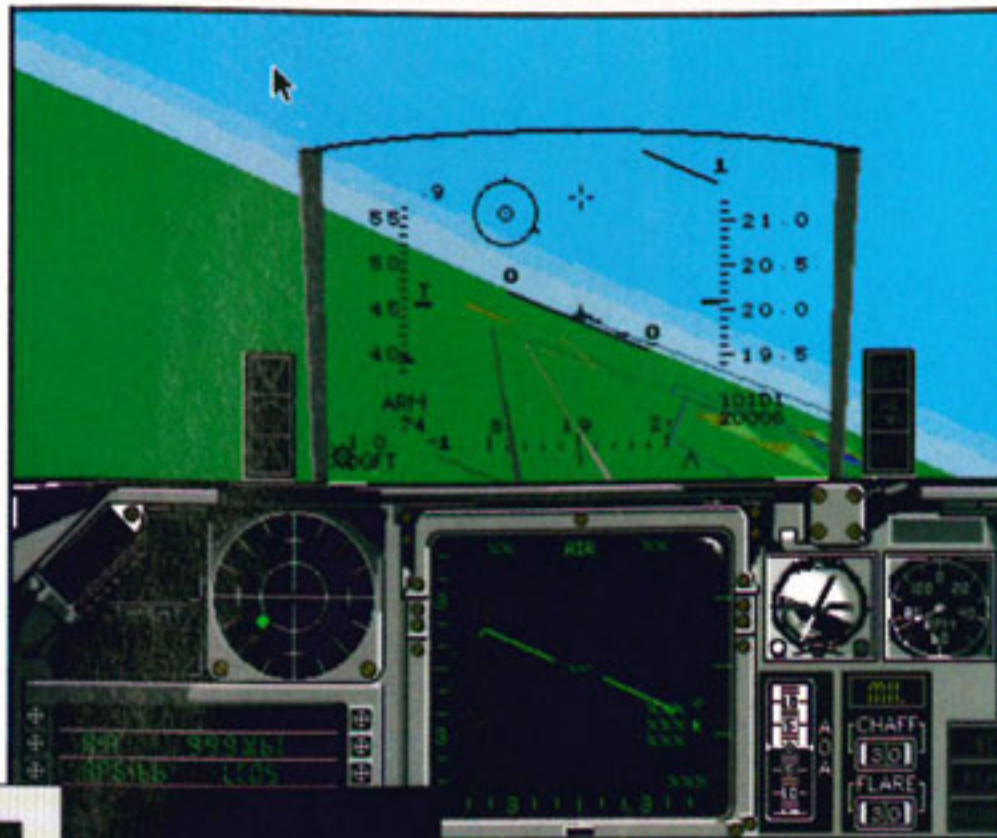


You can't hear chickens clucking in space, but you can hear gaggles of politically correct parents, marching their children to politically correct learning centres, where they eat dolphin-friendly tuna, sing non-sexist, non-religious hymns before discovering beer and dropping out of society.

What stunning graphics, what incredible sound, what smashing gameplay, what a load of bol... [Snip - Ed]

ating that they read comics instead of studying. The idea of *Nerdoids* is to relieve a collection of geeky aliens of their calculators and

**GAMES**



*Falcon on the Mac. Again, it's only a demo, but at least you can have a taste of the high life, if only briefly.*

*One of the many adventure games secreted away on Ultra Mac-Games. If nothing else, this disc is a varied bag!*



*Putt-Putt Goes To The Moon. Yes, well he might, but in demo-form only, I'm afraid.*



*This, believe it or not, is someone's idea of a kiddy shoot-em-up. The words 'rope', 'money' and 'old' spring to mind.*



*More state-of-the-art entertainment: click the panels to switch the colours. When they all match, you move up a level. SimCity 2000 it ain't.*



*This point 'n' click kids' edutainment game is slick, well programmed and in full colour. So it'll be a demo then.*

bad. I can well imagine the disc keeping your kids happy for the summer holidays, and it doesn't exactly break the bank. But of the hundreds of programs, there's only about a dozen that will see any repeated play.

On that basis you're paying around £2.25 for each game, but you're also getting a lot of dross. So your decision to buy really depends on how you feel about dredging through hun-

dreds of titles to reach the few good ones; if you enjoy sampling games, then all well and good. Personally, I prefer my life to be a bit more organised.

The other thing to bear in mind is that many of the classic games on this disc are also readily available as shareware (either on the 'Net or through shareware libraries) at similar if not lower prices.

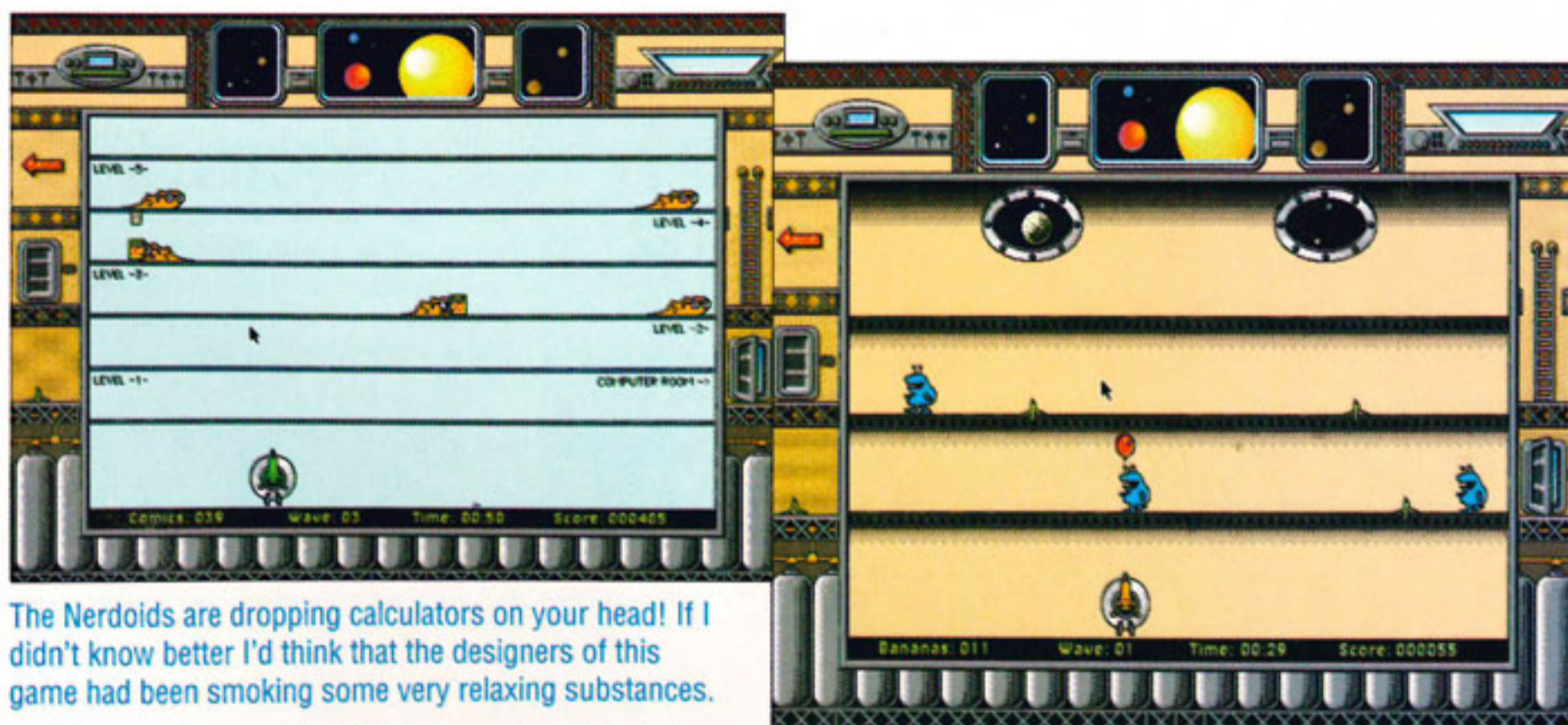
*Steve Jarratt*

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Price: £27.  
Requires: any Mac with a CD-ROM drive.  
For more details call Network Analysis Ltd on 0203 419996.

**Graphics, Sound and Gameplay**  
So many games, so little time... Simply too varied to rate.

**MACFORMAT RATING 58%**



*The Nerdoids are dropping calculators on your head! If I didn't know better I'd think that the designers of this game had been smoking some very relaxing substances.*

pocket protectors by firing comics up at them. Right on, kids, debauch those anorak-wearing propeller heads! Trample on those kids who've got the nerve to do pathetic things like study and read books!

This sorry collection of 'games' is plain awful. It sends out confusing messages about what's right and wrong - quietly advocating non-violence on the one hand, and then shouting the harassment of nerds on the other. None of this would matter if the games were any good; I'd quite happily award a high score to a politically correct game (even if it had the nerve to say so on the packaging) if it were remotely engaging.

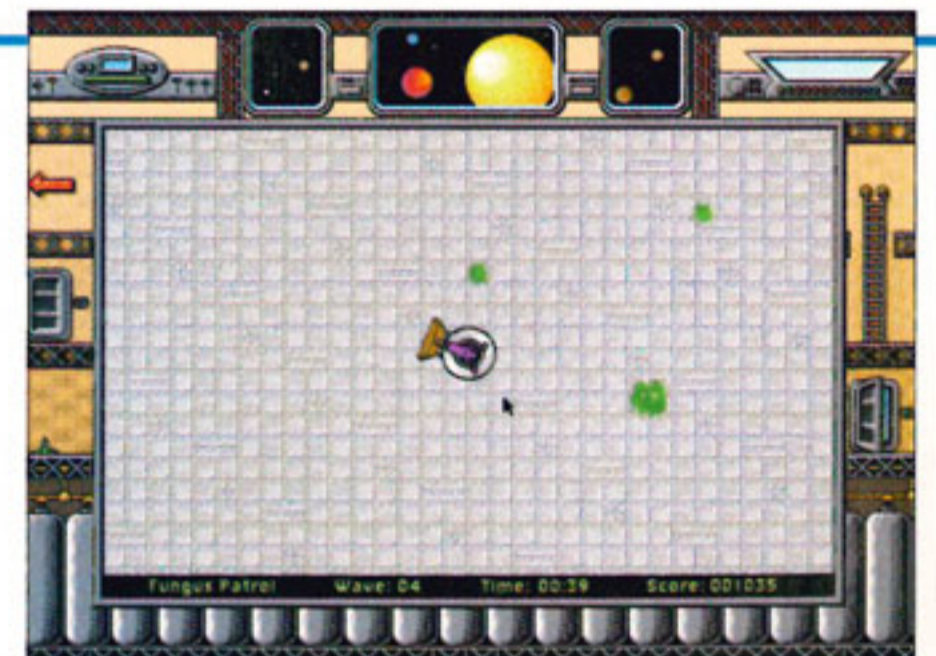
I'm sorry, but I've had my fill of tedious products like this. *Alien Arcade* fails because it's

*Do me a favour. Didn't we get past games like this with the demise of the Sinclair Spectrum?*

tedious, because it's technologically backward and because it suggests that children don't have the intelligence to differentiate an imaginary scenario from a real one.

Five minutes with this suite of games made me want to grab the nearest eight year old and stuff him (or her!) full of kung-fu movies, beat-'em-up arcade machines, rave music, boxing lessons and copious amounts of cholesterol-laden junk food. But then, of course, I've been ravaged by the effects of violent video games myself, so naturally I'd prefer to go on a killing spree rather than take this review any further.

*Andy Hutchinson*



*I know what you're thinking, but at least this game will stop you granny-bashing - you'll just trash your Mac instead.*

**ALIEN ARCADE**

Price: UK price is unconfirmed, but the US price is \$49.95. Out: now.  
Requires: Mac Plus or later and System 6.0.5 or later.  
Controls: mouse.  
For more details contact Luxenberg Software in the US on 0101 203 364 2077.

**Graphics**  
Primitive, bland and repetitive. **40%**

**Sound**  
There's one good bugle sample. **42%**

**Gameplay**  
Primitive, bland and repetitive. **43%**

**MACFORMAT RATING 44%**

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Send your form to: MACFORMAT reader ads, 30 Monmouth Street, Bath BA1 2BW.

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- Aldus *PageMaker 5.0* for Mac, boxed, sealed, never used - £250. Tel Richard on 081 681 1388
- *MobileCalc* Spreadsheet for Newton Message Pad. Brand new and unopened. Cost £70, yours for £40 ono. Tel 0202 558061 (Bournemouth)
- *Microsoft Works*, brand new, complete, boxed package - £55 (unwanted part of bundle). Tel John on 081 889 4219
- *ImageWriter II*, very good condition, manuals and cables and box. Tel: 0455 559293 (Leicestershire)
- *PageMaker 4.2*, boxed with manuals, etc - £200. Tel Tony on 0580 764422
- 2 x 2 80 ns SIMMs - £80. *MacDraw Pro 1.5* - £100. *Microsoft Flight Simulator* - £20. Both boxed. Tel 0695 32565 (Lancs)
- *Games - Spectre* - £15. *Splat'ers* - £5. *Lemmings* - £15. *SimAnt* - £20. All boxed with manuals. Tel Philip on 0978 842651
- *PageMaker 5.0*. Brand new, cellophane wrapped - £350. Tel 0698 284998 (evenings only)

- Library of training videos for most software applications Mac and IBM. Best offers considered. Tel 081 518 4242
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MISCELLANEOUS FOR SALE

- SIMMs 4 x 4Mb, 30 pin 7ons, 2 x 1Mb 30 pin 7ons, 4 x 256K 30 pin 8ons. All 8-bit LC standard video SIMM. Tel 0768 881698
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- 2 x 1Mb SIMMs (30pin) for LC £40. Tel: Austin 081 248 3247
- Maths Co-Proc for Macintosh LC/LCII original American Motorola part 68882, excellent for graphics and spreadsheet data - £40 ono. Tel Mac on 091 427 1694
- PowerBook 145 6/40 plus LaserWriter II and all leads £1,000, will split. Tel Charlie on 0225 483773
- *RAM Doubler* - £47, Disney screen-saver - £29, *ColourIt* - £19, CD ROM sampler - £9, Info Mac 3 - £26, World View CD £18 Please tel 0836 376367
- Macintosh PowerBook 100 4/40 with floppy drive including System 7 - £395 ono. Tel Richard on 0533 624183
- PowerBook 145B 4/80 as new, complete, box and accessories - £795 Tel 0602 819225 (Nottingham)
- PowerBook 180 8/120 with Macintosh Fax/Data modem, video cable, Kensington security lock, genuine Apple carry-case, all cables, etc. Boxed as new with manuals, mouse, monitor - £1,850 ono. Tel: 061 445 8766
- PowerBook 140 - 4/40 complete with PowerPack and Apple carry-case - £750 ono. Excellent condition. Tel: Andy on 0908 679845 or Fax to same number (anytime)

- Apple Onescanner (black and white) excellent for greyscale DTP! - £279. PowerBook 180 4/80 original box with SSW 7.1, etc. Less than one week's use - £980 Tel: Chris on 0494 462454 (Bucks)

WANTED

- Can anyone give me a copy of *MacCheck 1.05*? If so please tel 041 959 7348
- Flight Simulator programs and *Spectre Supreme Virtual Reality*. Tel Mo on 0823 274629
- *HyperCard* version 2.0 or 2.1 with original manuals. Tel Susanne on 031 332 5326
- Wacom Tablet any size wanted. Include software and connectors Tel Toby on 0374 243586
- *Think C*, *1 Symantec C* or similar also Macapp wanted. Cash waiting. Tel Robert 081 654 5883 (London)
- Disk Macintosh System Tools version 6.0 Tel Peter on 0923 263887
- Scanman hand scanner, complete and in good condition. Tel 0729 830547
- Music software: sequencer or score writer. Also cheap keyboard or sound module with MIDI interface. Tel Rob on 0363 776062

SWAPS

- I'll swap my *StyleWriter* for any Apple laser printer - it comes with a refill. Tel Mark on 0977 791740.
- *Chuck Yeager's Air Combat* for *Hellcats*, *Nascar* for *Ferrari* or similar. *PGA Golf* for *PGA Golf Extra Courses*. Tel John on 0536 412901
- *ClarisWorks*, *SimArt* and *Disney Screen*

- Saver, Macintosh *PC Exchange*, *Kid Pix* and *Key Cad* complete, swap any for *Syndicate*. Tel Rohan on 081 660 3674 (evenings only)
- *Monkey Island II* unused, will swap for *Hellcats* or *Flight Simulator 4*. Tel 051 928 2234
- *Monkey Island II* boxed, will swap for *Hellcats* or *F/A - 18 Hornet*. Tel William on 0762 335455

FANZINES

- Issue 3 of *Hyperlunacy* - the *HyperCard* fanzine out now. Covers *HyperCard*, the Mac and more. Send £2 (in coins) to Steven Checkley, 4 Charlecot Road, Droitwich, Worcester WR9 7RP.
- *HyperLunacy* - the *HyperCard* Fanzine for everybody at every level. In colour too! Bi-monthly. Free stackware. Costs £2. Contact: Steven Checkley, 4 Charlecot Road, Droitwich, Worcs. WR9 7RP
- Disc based guide to the 1994 Open Golf Championship. Send £2 to cover 128 Broomfield Avenue, Newton Means, Glasgow, G77 5JR

CONTACTS

- Interested in Multimedia? Can your Mac actually produce *QuickTime* movies? If the answer's yes write to Andy, 274 Mackets Lane, Halewood, Liverpool L25 6RT
- Friends and contacts wanted to help form international friendship club. Send 2 stamps to Ron Hudson, 72 Eastfield Crescent, York YO1 5JB
- Wanted people to swap shareware with. Send PD list, disks, etc to: Jeremy Dyck, 389 Knowles Avenue, Winnipeg, Manitoba, Canada R2G 1E4

USER GROUPS

Need hands-on help with a Mac problem? Want to swap shareware or freeware, or just meet other Mac enthusiasts? Try a user group near you...

- Aston Univ mac UG, Birmingham. Tel: Ray Tier on 021 359 3611.
- A Mac user would like to start a BBS for other Mac users. I would like to talk to anybody who is interested in helping. I would also like to contact any Mac users in the West country. Please write to: MacShare BBS, Lane End, Oak Tree Lane, Tavistock, Devon, PL19 9DA. (MF 23)
- Blackburn Mac UG. Tel: Roger Moreton on 0254 670043.
- Bournemouth Mac UG. Tel: Barry Cheesman on 0202 715859.
- Bristol (BAUD). Tel: Malcolm Ingsley on 0454 616846.
- Cambridge Apple UG. Tel: Ian Archibald on 0223 311157.
- Cancer Research/RMH UG, Cancer Society/RMH. Tel: Raymond Henry on 081 643 8901 (Bulletin Board x 4636).
- The Computer Textile Design Group. We are trying to build up a panel of advisors who can help inexperienced computer users with their problems. For more info contact Maggie Dunn, Wynnstay Cottage, Lamin Gap Lane, The Fosse, Cotgrave, Notts NG12 3HG, enclosing an SAE for a membership form. (MF 17)
- Edinburgh Apple UG. Tel: John Beattie on 031 554 5096.
- Gateway UG, Norfolk. Tel: Verne

- Anderson on 0638 513000.
- Glasgow Mac UG. Tel: Stephen Broadfoot on 041 339 6646.
- Hampton Court (Riverside) UG has a new phone number: 081 224 1187. Small, newish group welcomes new enthusiastic members. (MF 17)
- Highland Mac UG (HIMUG), Scottish Highlands. Tel: Bob Warner 0463 715322.
- Liverpool Apple UG. Bulletin Board: 051 949 0307.
- London Macintosh User Group. Facilities include: telephone support for full members, shareware at reduced prices, monthly magazine and monthly meetings in London presented by leading hardware and software manufacturers. For full details write to: 43 Villiers St, London WC2N 6NE. Tel: 071 930 3757. (MF 23)
- MacAssist, Cardiff and district. Tel: Nigel Arrighi on 0222 224682.
- Mactivity International - the biggest user group in Europe. We have divisions in Scandinavia, Estonia, Germany, and the Benelux countries. The only number we have at the moment is: Belgium Tel. 32 80 64 77 13. (MF 17)
- Macintosh Association of Users in EEC, 4 Chiou, Athens, 15231, Greece. Tel: 6725485. Meetings Wednesdays 8-10pm, Saturdays and Sundays 12-2pm. We are a non-profit organisation. Please help us by donating books (misprinted, used; by surface mail), disks, programs, CD-ROMs, etc for our library and program for the hand-capped. (MF 17)
- Mac user group. Send large SAE for free newsletter. All levels. Non-commer-

- cial. Ref MF, 9 Burrill Drive, Wiggington, York YO3 3ST. (MF 23)
- Midapple, West Midlands. Tel: William Watson on 0384 277921.
- MidApple - Apple 2 and Macintosh user group meets monthly in West Midlands. S.A.E to MidApple, 24 High Street, Wall Heath, Kingswinford, DY6 0HB, for details. (MF23)
- Midland Mag UG, Worcestershire. Tel: Ivan Knezovich on 0299 402631.
- National postal user group. Monthly newsletter on disk. Includes compos, special offers, reviews, cover disk, etc. Send a SAE for info to: Mac Shareware User Group (MSUG), 21 Milldown Ave, Goring-on-Thames, Reading RG8 0AS. (MF 17)
- North West Apple C.C - Cheshire area, North. Telephone: Mr George Evans on 0270 583714.
- Nottingham Mac UG. Tel: David Nicholson-Cole on 0602 455077.
- Poole Mac User Group. Tel: Bob Lister on 0202 684441.
- SE Essex Mac User Group. Tel: Michael Foy on 0702 468062.
- Southampton Mac UG. Tel: Geoff Parsons on 0703 2244957.
- Southern Mac UG, Salisbury and district. Tel: Roger Ford on 0722 780102.
- Southwest Mac User Group, Bristol. Tel: John Elver on 0272 693119.
- The Southwest Macintosh Users Association. Membership of the group is £17 per annum, but the first 100 applications will be given founder member status. If interested contact the Club Secretary, SMUA, Firs, Rackstle, Wadeford, Chard, Somerset TA20 3AP. (MF 17)

- Staffordshire Polytechnic Mac User Group, Staffordshire. Tel: Mark Stiles on 0785 52331.
- Stavanger Macintosh User Group (estab 1986) and has over 50 members. It normally has 8 meetings a year on various topics. Contact Jan Frick, Rogaland University, PO Box 2557, Vllandhaug, N-4004 Stavanger, Norway. (MF 17)
- Sussex User Group, Hastings, East Sussex. Tel: Garry Nevin on 0424 714110.
- The United Shareware User Group meet Portuguese Mac users and our Shareware - Pra. Ferreira de Castro 1-3 Dto, Coruaxide 2795, Portugal (MF 19)
- West Midlands User Group. Tel: Danny Torbica on 0902 336172.
- Yorks and Humberside Mac UG. Tel: Derek House on 0423 358853.

Your user group will be listed here free of charge for six issues, then deleted in order to help weed out defunct groups. The number at the end of each entry is the last issue in which that entry will be included. If you want your group's entry renewed (or corrected), just send in the coupon on page 112 (opposite) a couple of issues in advance. If you run a group which is not listed here, then please send us your details!

Please note: this list is provided as a free service for amateur, non-profit-making Mac user groups. MACFORMAT does not endorse or recommend any particular group and cannot be held responsible for any losses or problems you might suffer as a result of contacting user groups advertised here.

# Disc to Disk

Make some creative noise with this new compact disc sampler.

The Mac's sound capability is perhaps the most undervalued part of the whole machine. Optical Media's *Disc-To-Disk*, however, is intended to unleash the potential of your sound chip. It gives you access to a vast number of sounds that can be used in any number of ways, such as via a keyboard that uses samples or in a multimedia production.

*Disc-To-Disk* takes sounds from compact discs and converts them into files that you can save on your hard disk. The source can be an ordinary music CD or a mixed CD-ROM/music disc, like the one on which the program comes. You should remember, though, that taking sounds from nearly all commercial music CDs is illegal, because of copyright laws. There are plenty of non-copyright sources of sound, however, and CDs of sound effects and background noises – like the BBC range – are especially useful for multimedia work.

The sound file that you save on to your hard disk is called a sample and, depending on its quality, it can eat up huge chunks of disk space (up to 10Mb for a minute of sound). Because of this, *Disc-To-Disk* has menu options for setting the complexity of the sample – a CD-quality 16-bit 44KHz sample in stereo is the ultimate setting, but lower quality recordings will often

be perfectly adequate for your needs. The best idea is to take the plunge and experiment.

Once you have started the program, any standard audio CD that you load into your drive will be detected automatically, and the track information will appear on screen. However, if this particular system doesn't suit you, you can use the 'Drag-And-Drop' system. This means you can start the program simply by



*A brisk, straightforward program that you'll be able to use with confidence in a short time*

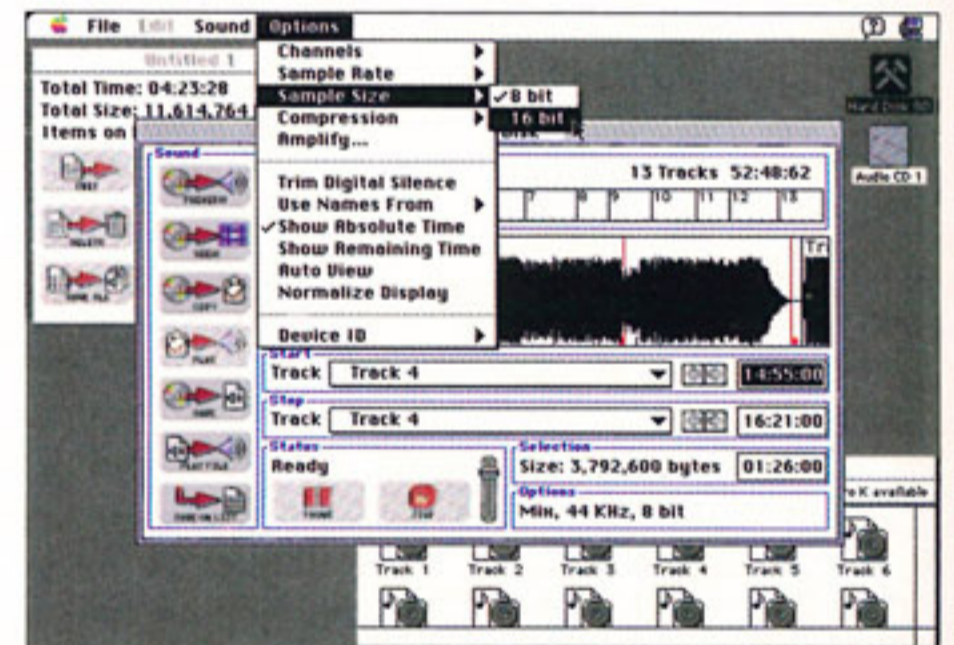
dragging over the icon of the file that you have selected to load.

When you use mixed CDs, which have a CD-ROM first track followed by audio tracks, things aren't quite so simple. Because of the way in which Apple's CD-ROM driver works, *Disc-To-Disk* won't recognise any tracks after the first one until you have created a special database file called a CD Remote file, which has to be placed in the Preferences folder of your System Folder. This complicated process may not be

Optical Media's fault, but it makes using a mixed CD far more difficult – although this is mitigated with the provision of a CD Remote file for the program's CD.

A far less complicated process is to pick out the part of the CD you want – down to a fraction of a second – and transfer it over to your hard disk. You can choose from several formats when saving your file, including the Mac standard SND sound resource format, the common AIFF format and *QuickTime* audio for multi-media systems.

*Disc-To-Disk* is a brisk, straightforward program that you'll be able to use with confidence in a short time. It does the job very well, but if only it had included options for sampling from other sources, such as keyboards, this program would have been essential. *Richard Hill*



*Disc-To-Disk* takes sounds from CDs and converts them into files that you can save on your hard disk. Easy.

## AT THE SPEED OF SOUND

Listen through your headphones with the **Preview** button.

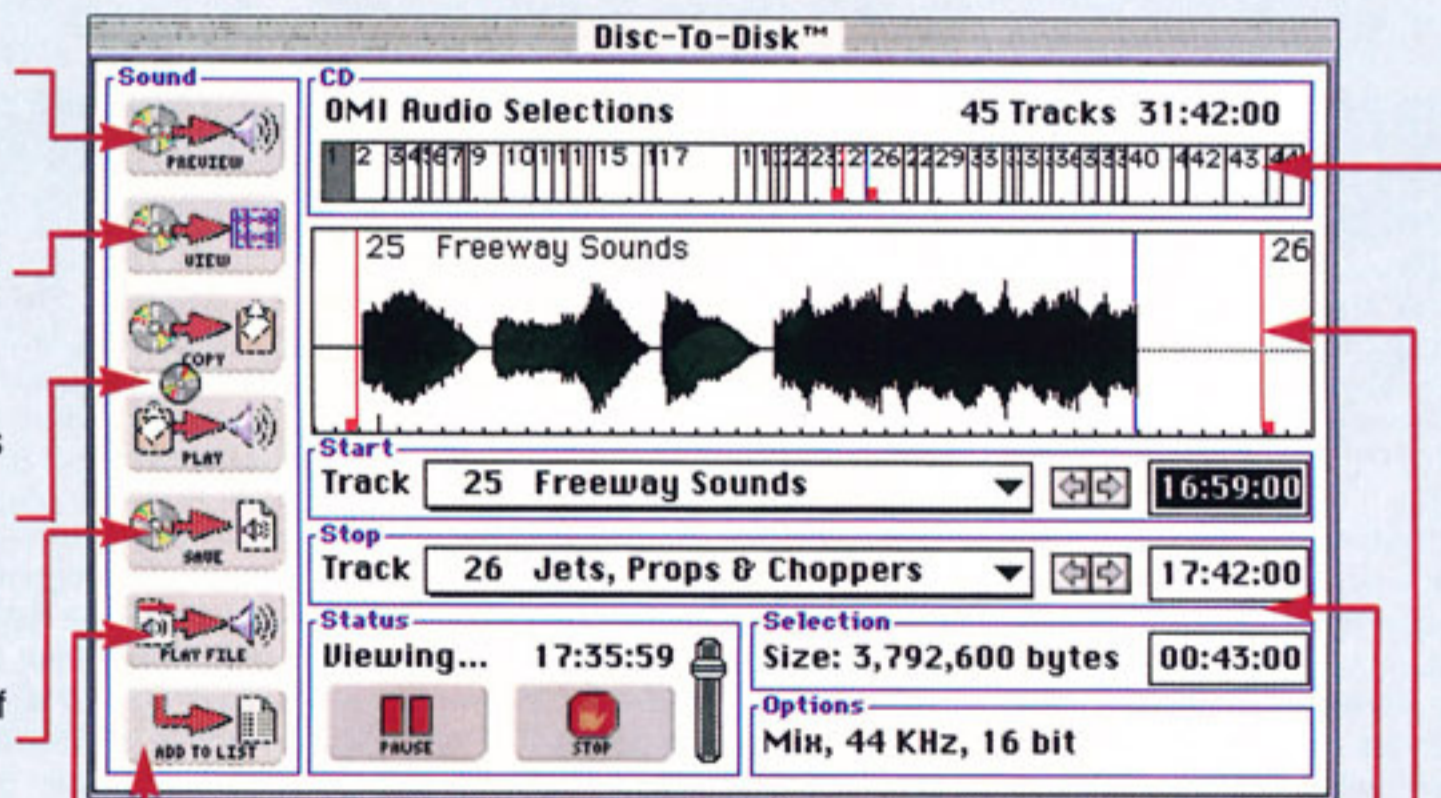
Clicking on the **View** button enables you to see a visual of the track in the central window.

The two clipboard buttons enable you to preview a section of the track through the Mac's speakers.

When you have the part of the track you want, click on **Save**.

Hear the result straight from your hard disk, with the **Play File** button.

You can build up a set of samples with the **Add To List** function.



Here you'll find the information that tells you how long the sample is, what sort you're taking and how much hard disk space you'll be using.

The central window is the place where you can select a part of the track. Using the red markers, you can choose a precise section of the CD track.

Double-click on a track here, and it'll appear in the window below.

### DISC-TO-DISK

Price: \$199. Out: now.  
 Requires: any Mac (*Disc-to-Disk* uses the Apple Sound Chip), System 6.0.7 or later, 5Mb of RAM, a hard disk and a double-speed CD drive or higher.  
 For more details contact Optical Media in the United States on 0101 408 376 3511.

<b>Features</b> You won't feel overwhelmed by options you'll never get around to using.	80%
<b>Ease of use</b> Very easy to get to grips with – pilfering sounds is now a seamless process.	90%
<b>Documentation</b> The concise manual wavers between step-by-step and super techie.	70%
<b>Value for money</b> Expensive for a casual user, but excellent value for the professional.	74%

**MACFORMAT RATING**

82%

**This Control Panel claims it runs your CD-ROMs at hard disk speed. Does it pass the rigorous MACFORMAT test?**

# RapidCD

If you've been regularly upgrading your CD-ROM drive, you'll have noticed that they're getting faster all the time; but for most of us, waiting for data to load can still be a drag. *RapidCD* is a substitute for Apple's CD-ROM driver that aims to reduce that waiting-time. It uses a technique known as caching, which basically means it sets aside an area into which information from the CD-ROM can be placed. Your program can then take the



information from here at a much faster rate than it could have done had it been drawing it directly from the compact disc. *Rapid-*

*RapidCD speeds up your CD-ROM drive, but if your drive is one of the newer, faster models, the gain is negligible.*

*CD* enables you to create a RAM cache and a hard disk cache. The manual suggests the best sizes for both of these, based on which type of Mac you're using.

Installing this Control Panel is just a matter of removing the Apple CD-ROM driver, then dragging the *RapidCD* icon from its floppy disk into the System Folder. The Control Panel you need to set the program will then be loaded the next time you restart your Mac.

The controls you need to set your caches are plainly laid out, and there are even controls that enable you to play ordinary audio CDs, which is an imaginative addition. You can choose whether you want the cache to speed up everything or just concentrate on one aspect of the Mac's system, such as *QuickTime*.

Is *RapidCD* faster than the Apple version? According to my tests, yes, but not by a great deal. Single-speed drive owners will find that a CD-ROM game's introduction movie, for example, loads up to 6% faster, while double-speed

owners gain just 1%. It's your decision; is the gain worth the money? *Richard Hill*

## RAPIDCD

Price: £58.70 (TBC). Out: now.

Requires: a Mac Plus or later, System 6.0.8 or later and a CD-ROM drive.

For more details call Insignia Solutions on 0494 459426.

### Features

The audio CD panel is a nice touch.

80%

### Ease of use

Drop it in your System Folder. Nothing to it.

94%

### Documentation

Very clear, and well illustrated and laid out.

87%

### Value for money

It's faster, but not much faster.

60%

### MACFORMAT RATING

69%

## Buying advice

Whether you're buying by mail or in person, here are some sensible precautions to bear in mind. Note that everything here applies to buying from a business; most of it does *not* apply to buying from a private seller in MACFORMAT's reader ads pages.

Always be absolutely clear about what is included in the price – postage and packing? Any necessary cables etc? VAT? (By law, an advert must say *explicitly* if VAT is not included; if it doesn't, VAT *is* included. But this could be in the small print – so read it all!) If you're buying in person, check that everything is there and it all works properly before you leave the shop. If you're buying by mail, ring the supplier first to confirm the price and availability, and ask what your options will be if there should be any problem. Find out when you can realistically expect delivery. Always keep all receipts and make records of all correspondence, whether it's by mail or by phone.

### How to protect yourself

If you are buying goods of more than £100 in total value, always try to use a credit card. That way, in the unlikely event of anything going wrong, you will be legally entitled to claim against the credit card company as

well as the seller, even if the seller has gone bust. You may also get extra insurance – check with your credit card company.

If you're not paying by credit card, pay by cheque. Never send cash through the mail – it is impossible to trace if it gets lost, you can't stop payment if you need to, and even if you have proof of posting you can't prove how much you sent.

Keep records. If you are paying by credit card keep a note of the exact time of the order and ask for an order number. If you are paying by cheque make sure you fill in the details of date, amount and payee's exact name in the stub – and keep it!

### When a mail order arrives

Check everything carefully. If anything is missing, contact the supplier immediately. If something doesn't work, make obvious checks (the fuse, etc), but don't try to repair it. If there is anything you're not happy with, don't use the product – if you do, you could be deemed to have accepted it.

### If there's a problem

Whether you bought it by mail or in a shop, the law says a product must be:

1. 'of merchantable quality' (that is, broadly

speaking, it must work),

2. 'as described' (in the advert or in person – and this one criterion also applies when you're buying from a private seller, not a business), and

3. fit for the purpose for which it was sold or for the purpose you specified when you ordered it.

If it fails to meet any or all of these criteria, then you are entitled to return the goods for a refund, receive compensation for all or part of the value, or get a replacement or free repair, depending on the seriousness of the defect. These are the 'statutory rights' that adverts always say are 'not affected' by any extra guarantees. The supplier cannot change or deny these rights.

If you're not happy about something, always contact the supplier first and politely explain your problem. Most problems are sorted out at this stage with no fuss. If not, put your complaint in writing and send it to the manager or owner – ask for the correct name and job title. Give the supplier a reasonable time to reply – say ten days or so.

If the problem is still not resolved, you may need to take some sort of legal action to enforce your rights. This need not cost you a lot. Seek advice from a solicitor (ask about the free advice scheme) or from one of the following (check in your local phone book):

- Citizen's Advice Bureau,
- Trading Standards Office (listed under your local council),
- Office of Fair Trading, or
- County Court (ask about the 'small claims procedure').

# Win Win Win Win Win Win Zargon Zoo

Win one of ten copies of this CD-ROM storybook, worth £46 each, courtesy of Plum Productions.

**Z**argon Zoo is an interactive comic book on CD-ROM, based on Heinemann International's Graded Reader Scheme for English Language teaching. It all starts when a spaceship lands in Grantford and whisks young Phil off to Zargon Zoo... Kids can choose to have the story read aloud to them or explore it for themselves, and there's even a 'colouring book' included on the disc. We review it on page 90 this issue, and we reckon that 'the cartoon illustrations are superb, the music is great, and the controls are fun to use. The story is interesting and thought-provoking for younger readers; it's polished and educationally well thought out.' We thought it was a bit pricey, but here's your chance



to win one of ten copies for nothing! All you have to do is answer this simple question: What are the aliens called in Zargon Zoo?

- (a) Zargons
- (b) Klingons
- (c) Treens

Send your answer on a postcard or stuck-down envelope to: 'The Zargons are coming!', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.

Employees of Plum Productions, Heinemann, Future Publishing and associated companies, and their families, are not eligible to enter. No multiple entries are allowed. Please state if you don't want your name added to a mailing list. The editor's decision is final, and the closing date is Friday 14 October.

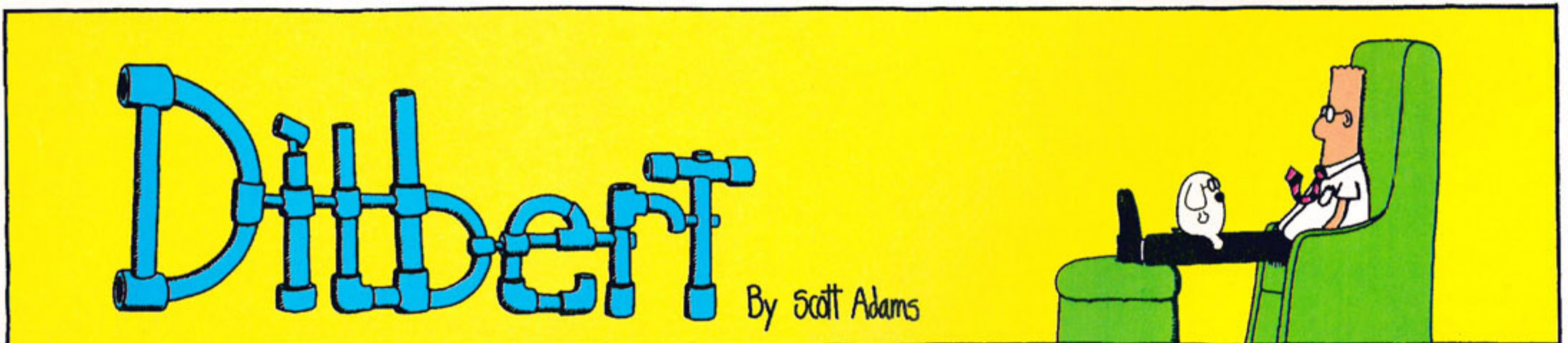
## RAVE ON

You want to know what we think? No, of course you don't. Or rather, you're getting plenty of that every month on every other page of MACFORMAT. Starting next month, this page will be set aside for you to return the favour. (Apart from the bit that our new friend Dilbert takes up, that is.)

Every issue, we'll turn this space over to readers' opinions on some current Mac topic and give you the room to hold forth at greater length than the ordinary letters page can accommodate. We won't tell you what to write about - this is your space, and you set the agenda. Whatever is getting you hot under the collar, this is your chance to let off steam.

To have your say, just write to 'Rave Page', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW. Text in ASCII format on disk would be nice, but it's not essential. We reserve the right to sub-edit your grammar, but we won't alter the sense of any opinions we publish here.

Want still more room? Then write on disk to our 'Readers' Corner' on the MACFORMAT CD-ROM every month - just send your letter to us as a TeachText document (so everyone can read it) and we'll put it on the CD for the world to enjoy. For more details, turn to page 30.



**First come, first served.**

Crown now announce the final stage of the £5 million Apple sale. Similar to phases one and two these items are already in big demand, so act now before it's to late.

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**Performa 600CD**



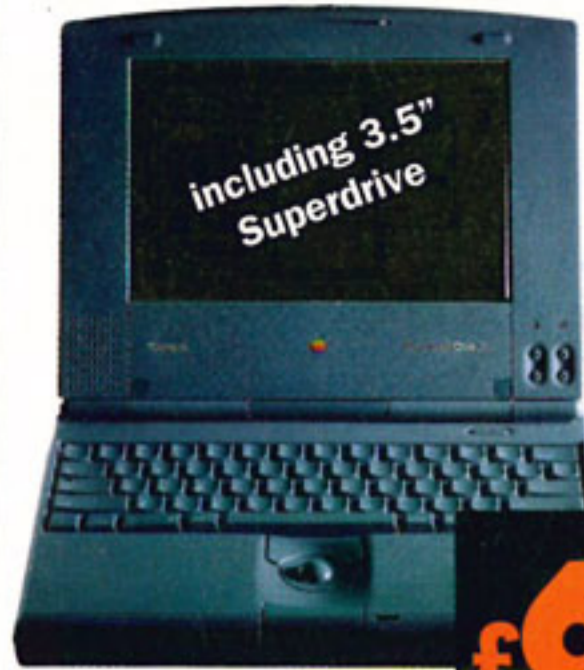
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# Next month

## The complete MACFORMAT trouble-shooting guide

All Macs crash, or freeze, or refuse to start up, at some time or other. But what can you do about it, and how do you know when to start worrying? We reveal everything you need to know about unruly Macs next issue!

## MacTools V Norton Utilities

The two top utilities packages have both recently been upgraded, offering comprehensive disk and file management tools, but which one should you invest in? We test them head-to-head next month.

## Into the Net

Don't miss the special 32-page supplement with next month's MACFORMAT - it will tell you all you wanted to know about the Internet, explain where things are and how to find them, and introduce an exciting new mag...

## PLUS

The latest Mac news from around the world ■ The hottest Mac games, including the new golf game that could challenge *PGA Tour* for the title ■ How to create

shadows and transparency effects ■ Type manipulation software that can produce amazing text effects, from curves to cut-outs ■ Auto-accompaniment music software ■ The latest shareware reviewed (and yours to try for yourself on the covermounted CD-ROM as well!) ■ Plus MACFORMAT's regular comprehensive coverage of just about everything you can do with a Mac! Don't miss it!

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## ARE YOU A WINNER?

Back in MACFORMAT 14 we had ten copies of Fractal Design's *Dabblers* to be won. And the winners are... K A Bull of Syston in Leicestershire, D Lam of London N7, P Bratherton of Holmes Chapel in Cheshire, Grant Evans of Edinburgh, Belal Ahmed of Gosforth near Newcastle, Chris Nobbs of Aylesbury in Bucks, Paul Garcia of Turnford in Herts, Chris Fessel of Midsomer Norton in Somerset, S B Hingley of Smallfield in Surrey and John

Astle of Cerne Abbas in Dorset. Way, way back in issue 11, we invited you to solve a chess problem from 2001: *A Space Odyssey*. The winner is David Scott of Edinburgh, who said: 'Next move for Black: D3 - F3. 'If D1 x F3 then E5 x F3 mate. 'If any other move then F4 - H3 = mate. Even if the white queen stalls A6 - H6 then G7 x H6 and the problem remains.' My problem is following all that... But David wins the very chess-like *SimCity 2000* for it!

## Making a small contribution: the Tiny Zone!

Hello and welcome again to the Tiny Zone, the section of MACFORMAT that specialises in small talk. You know, we've said it before, but it's true: Tiny Zone seems to have some big fans - and some very ingenious and talented ones at that - so while there are all these winners' names around, Tiny Zone thought it would get in on the act too. A couple of issues ago (you remember, the month that Mark was off sick and Alex was off having a baby, or something like that), we asked you to guess what font and point size the Tiny Zone actually is, and to send in your answer in the largest font you could find. Well, we got a '0' at 650 point from Stephen P Elliott-Hunter of Norwich, who couldn't send us the whole answer at that size because, he said, he doesn't own a paper mill and a Hewlett Packard cartridge factory. We got ingenious designs incorporating typography from J Ratcliffe of Bury near Manchester, Richard Hutton of Springthorpe near Gainsborough in Lincolnshire, and Michael McDade of Glasgow, among others. Jukka Korpela of Jyväskylä in Finland sent us the corner of the largest 'I' in the world, which was all he could fit on to a sheet of A4 paper... a bit suspect, if you ask me. But unfortunately none of these was correct. A lot of people got the font family right - some suggested News Gothic (close, but not quite), a few thought Geneva (right country, at least), but it's actually Helvetica Condensed. Some entrants seem to think Tiny Zone is less tiny than it really is (5 point? Moi? It must be the platform shoes), but in the cold light of actually real true fact, Tiny Zone is only 4.4 points in its stocking feet, but (OK, I'll admit it) with 4.7 point leading. The closest entry was from Dale Wyatt of London SW11, who said 4.4 point Helvetica Condensed with 4.5 point leading, but what's 0.2 of a point between friends? (About one-360th of an inch, if I can still remember how to multiply fractions...) Tony Pitcairn of London E9 came oh-so-close, guessing 4.5 point with 4.7 point leading, so on the principle that if 0.2 of a point is as near as correct, 0.1 of a point is really splitting hairs, Tiny Zone is going to be big-hearted and award a prize to both Dale and Tony. 100 Mono-type fonts are on their way to both. More recently, we also asked you to match the editorial staff with their Macs, and we'd better pick a winner now because our systems manager is steadily upgrading so many people that even we won't know who's using what in another month's time. So take a bow, C M Griffiths of Hundhamaken in Norway. You came closest to guessing that Alex uses a IISI, Karen a IICI, Yolanda the other IISI, Mark the PowerMac, Emma the Quadra 700, Andy an LC475, and poor old Derek a humble LCII (though he's next in line for an upgrade, promise!). A copy of *UnderWare* will be winging its way to you soon. And a big hand to all our winners!

# Win a Hitachi 17-inch monitor

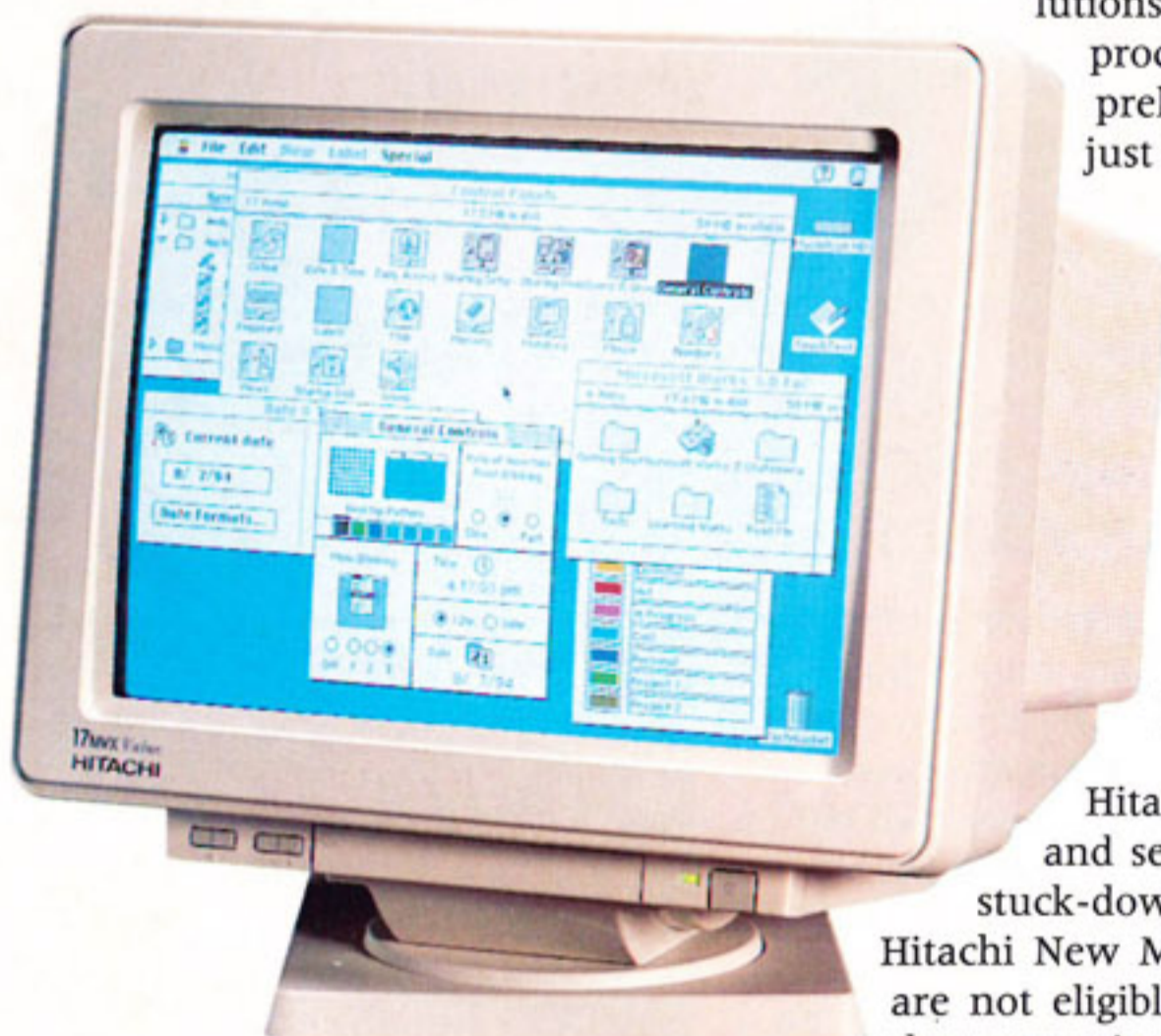
Get the big picture with a big high-resolution monitor. Here's your chance to win a Hitachi 17MVX Value 17-inch monitor worth over £800!

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tions, with all parameters safely stored in the micro-processor-based control system, but there's also a comprehensive array of controls so you can get everything just the way you want it. You can fiddle with the colours (red, green and blue individually), contrast and brightness, and that's not all. Hiding conveniently behind a neat little fold-down panel on the front of the monitor are controls for horizontal size and horizontal phase, vertical size and vertical position – you'll have hours of fun stretching and squeezing the picture and moving it around the screen! We did! (There's also a Reset button. Luckily.) There's even a built-in power-saving feature that automatically powers down the screen after a user-defined period of inactivity.

To win a 17MVX Value monitor, courtesy of Hitachi, just answer the three simple questions below and send us your answers on a postcard or the back of a stuck-down envelope. Employees of Future Publishing, Hitachi New Media and associated companies, and their families, are not eligible to enter. No multiple entries are allowed, unless they are written on a label attached to a pair of novelty spectacles. Please state if you don't want your name added to a mailing list. The editor's decision is final, and the closing date is Friday 14 October.



## THE QUESTIONS

1. How big is the screen on the Hitachi 17MVX Value monitor?

- (a) 17 inches
- (b) 75Hz
- (c) Red, Green and Blue

2. The 17MVX is capable of displaying a range of resolutions up to what?

- (a) 640 x 480 pixels
- (b) 1,280 x 1,024 pixels
- (c) Red, Green and Blue

3. Which of the following can

you *not* adjust using controls on the monitor?

- (a) Horizontal image size and horizontal phase
- (b) The rate at which the 'L'-shaped blocks fall in *Tetris*
- (c) Red, Green and Blue

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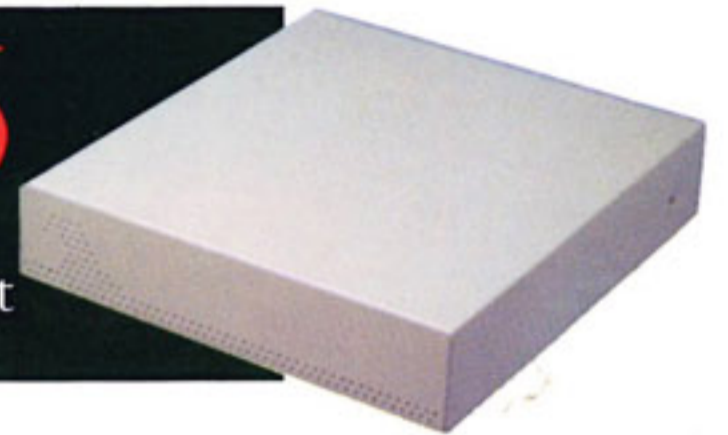
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