

Website: <http://www.miniapples.org>

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From the Editor:

The major announcement this month was iBook Author. Lots of meetings this month so this will be short.

Tom Ostertag, Publications Director

Meeting Calendar

This information was compiled as this newsletter was being assembled and is subject to change. As always, confirm the Special Interest Group (SIG) date, time, and location with the SIG Leader or the mini'app'les website: www.miniapples.org.

Meeting Calendar – February 2012			
Thursday	February 2	7:00 pm	Mac Applications SIG
Tuesday	February 7	7:00 pm	Mac OS X SIG
Wednesday	February 8	7:00 pm	VectorWorks SIG*
Wednesday	February 8	7:00 pm	TC Photoshop User Group*
Monday	February 13	7:00 pm	Board of Directors Meeting
Tuesday	February 14	7:00 pm	iOS SIG
Thursday	February 16	7:00 am	Mac Consultants SIG
Saturday	February 18	1:00 pm	mini'app'les Annual Meeting
Wednesday	February 22	6:30 pm	Mac Q&A SIG
Thursday	February 26	6:30 pm	FileMaker Pro SIG

Meeting Locations and Leaders

Meeting	Location	Leader
Mac Applications SIG	Southdale Library, 7001 York Ave. S., Edina	Tim Drenk, 952-479-0891
Mac OS X SIG	Ridgedale Library, 12601 Ridgedale Drive, Minnetonka	Bob Demeules 763-559-1124
VectorWorks SIG*	CJR Office, 4441 Claremore Dr., Edina	Charles Radloff, 952-941-1667
TC Photoshop User Group*	Mpls College of Art & Design, 2501 Stevens Avenue So, Minneapolis	Jeff Tranberry
Board of Directors Meeting	Southdale Library, 7001 York Ave. S. Edina,	Tim Drenk, 952-479-0891
iOS SIG	6125 Shingle Creek Pkwy., Brooklyn Center	Joel Gerdeen, 763-572-0148
Mac Consultants SIG	Good Day Cafe, 5410 Wayzata Blvd., Golden Valley	Bob Demeules 763-559-1124
mini'app'les Annual Meeting	Penn Lake Library, 8800 Penn Ave, Bloomington	Tim Drenk, 952-479-0891
Mac Q&A SIG	Merriam Park Library, 1831 Marshall Ave., St. Paul	Harry Lienke, qasig@miniapples.org
FileMaker Pro SIG	Erik's Bike Shop Corporate, 9201 Penn Ave S. #1, Bloomington	Steve Wilmes, 651-458-1513

* This SIG is NOT sponsored by mini'app'les; the listing is provided as a service to members.

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mini'app'les Annual Meeting

by *Jeff Berg*

The mini'app'les Annual Meeting will be held on Saturday, February 18. The meeting is scheduled from 1:00 pm until 4:00 pm at the Penn Lake Library, 8800 Penn Avenue in Bloomington.

We will begin the meeting with a presentation or speaker (yet to be finalized), followed by annual reports and nominations for club officers. All members are encouraged to attend.

Membership Help Needed!

by *Les Anderson*

Our membership coordinator is retiring and we need a replacement. The Membership Coordinator maintains the FileMaker data base of our members. New members are entered and a membership card is produced. Membership renewal notices are also sent to members. These forms are generated within FileMaker. Most of this is done via e-mail. If a member pays with a check, it is deposited in our TCF account.

Meeting attendance is not required.

If you can help, or want more information contact [Les Anderson](#), Membership Director, or [Tim Drenk](#), Club President.

iOS SIG Meeting • 10 January 2012

by *Joel Gerdeen*

An iOS SIG meeting was held at 7 pm on Tuesday, January 10 at the Southdale Library.

This SIG focuses on iOS devices such as iPhones, iPad and iPod Touches. We discussed remote desktop apps that run on iOS to remotely view and control Mac and Windows desktops.



A comparison matrix of 10 apps and 31 features was presented. A Keynote presentation summarizes the remote desktop apps and features compared.

This comparison should be considered a partial starting point as there were 94 remote desktop related apps in the App Store and there was no time to research them all. Most of the comparison was based on App Store or web page information since it would be costly to buy them all. Three apps, SplashTop Remote, LogMeIn Ignition and Parallels

Remote were demonstrated in actual remote control operation. The following links will get you to iWork copies of the presentation and matrix including more links to other remote desktop app information and comparisons.

http://public.iwork.com/document/?d=Remote_Desktop_Comparison_-_Jan_2012.numbers&a=p38447935

http://public.iwork.com/document/?d=iOS_SIG_Jan_2012_Presentation.key&a=p38447935

The next meeting is planned for Tuesday, February 14 at 7:00 PM at the Brookdale Library Study Room 1 meeting room. **Note that this meeting location is a change from previous meetings.** The meeting will continue discussion of previous apps and any interesting apps released during the month. For those interested, the meeting will continue at a local restaurant (TBD) afterwards.

MacApps SIG Meeting Report • 5 January 2012

by *Tim Drenk*

We looked at using styles in Pages, Word, and InDesign and some general formatting guidelines. Styles are templates that can apply multiple character and paragraph formatting options in a single click. Using styles saves time when creating text and when editing or changing the text. After a style has been applied to text, if the style is changed, the text will change as well. Styles provide an easy way to keep formatting consistent in a longer document and between multiple documents.

There are two main types of styles: paragraph styles and character styles. Paragraph styles apply to the entire paragraph and only one paragraph style can be applied at a time. Character styles apply to individual characters so there can be multiple character styles within a single paragraph.

Styles in Pages '09

The default styles can be viewed by selecting “Show Styles Drawer” from the View menu or the View drop down menu on the toolbar. The Styles Drawer shows each type of style separately. Character and list styles can be hidden by using the buttons on the bottom right. Pages keeps list styles separate while Word and InDesign treat them as paragraph styles.

To apply a style, select the desired text and click on the desired style. All formatting options in that style will be applied to the text.

To create a new style, use the + button at the bottom left of the Style Drawer. A single click will create a new paragraph style based on the current text and style. Click and hold on the button to have the option to create the other style types. There is also “Create New Paragraph Style from Selection...” in the Format menu.

To change a style in Pages, make the formatting changes in the text. Then use the drop down menu on the right side of the style and select “Redefine Style from Selection”. There is no way to directly change the style.

Styles can be brought into the current document from different document by using the “Import Styles...” in the Format menu. Importing styles saves time by not having to recreate them and it maintains consistency between multiple documents.

Styles in Word 2011

Styles in Word 2011 can be found in several places. Like older versions, all existing styles can be found by selecting “Style...” in the Format menu and in the Toolbox under the Styles tab. Word 2011 adds the Ribbon which contains the “Quick Styles” area. There is an option at the bottom of the “Modify Style” dialog box to have the style included in the “Quick Styles”.

Word lists both paragraph styles and character styles in the same list. The paragraph mark or the character mark (an underlined a) on the right side indicates what kind of style it is.

To create a new style, click on the “New Style...” button in the Toolbox or the “New...” button in the Style dialog box. The “New Style” dialog box contains all the formatting options that can be set. Word gives the option to base a style on an existing style. This gives the ability to make a style with all the characteristics of the other style with whatever changes you make. Be aware that any changes to the base style will affect any style that uses it.

Word also gives the ability to specify which style will come after the current style using “Style for the following paragraph”. One example of using this would be a question and answer type document. Suppose I create two styles named Question and Answer. For the Question style, I mark Answer as the “Style for the following paragraph”. For the Answer style, I mark Question as the “Style for the following paragraph”. After I enter my question text and press return, all the formatting that I want for the answer paragraph will automatically be applied for the next paragraph. After entering the answer text and press return, the formatting for the next paragraph will automatically change back to question formatting. Using this technique, creating a numbered FAQ with indented answers becomes very easy.

To modify an existing style in the in the Toolbox, use the drop down menu on the right side of name. Note that the drop down menu doesn't appear until the cursor is over the style name. The formatting dialog box appears and any changes can be made. The “Modify...” button in the Style dialog brings up the same dialog box for the selected style.

Styles can be moved between documents through the Organizer dialog box which can be opened from button at the bottom of the Styles dialog box. Styles can also be added to templates.

Styles in InDesign CS5.5

InDesign offers the most options and flexibility when working with styles. Paragraph and character styles each have separate palettes and can be created and edited there. Along with being able to specify a base style and a following style, InDesign allows for nested character styles. Nested styles will

automatically change the character style based on the criteria set. For example, suppose I want the first sentence in a paragraph to be bold, the second sentence to be italic, and the third to be bold again. I can create a style which applies those changes automatically as I type each sentence.

Formatting guidelines

Many of the guidelines for typing that were taught when typewriters and basic word processors with dot matrix dominated are outdated and no longer apply. For example, using a typewriter with a monospaced font (all characters take the same amount of space), the guideline is to use two spaces at the end of a sentence after the period. Now with proportional fonts, the guideline is to use only one space after a sentence. The guidelines were created because of the limitations of the technology—such as a typewriter. With newer technology—such as word processor like Pages and Word—the guidelines are different. Here are a few:

- Use **bold** or *italics* to add emphasis, do not use underlining.
- Avoid using ALL CAPITALS because they are harder to read.
- When using proportional fonts and not monospaced fonts, use one space after a sentence and not two spaces.
- Use the word processor feature of adding space before or after a paragraph, do not use multiple returns to create space. Using multiple returns creates too much space between paragraphs and is laborious to change.
- Use either the space before/after a paragraph or indent the first line to indicate a new paragraph, but not both. Both are visual cues for a new paragraph so using both is redundant.
- Use the word processor feature of changing the line height to add or remove space between lines. This is called leading or linespace.
- Set the tab stops and type of tabs(left, center, right, decimal) and indents to where you want them. Do not use multiple tabs together or multiple spaces to move text over.

- Use en dashes “–” (Option and -) and em dashes “—” (Shift, Option, and -). En dashes (named because it is same width of a capital N in the current font) are used when specifying a range, such as “Pages 4–7”, or a relationship, such as “post–computer”. Em dashes (named because it is same width of a capital M in the current font) are used in sentences for a break in thought or a interpolation—usually something stronger than a parentheses.

Putting it all together

Styles are designed to save time when creating and editing a document. Obviously, in a short document, directly applying formatting is the best option. In a longer document or across documents, styles are a very useful and efficient tool. Instead of having to individually change a particular format option in 8 different paragraphs in a 6 page document, using styles, I can change the style and all 8 paragraphs will be changed at once.

Using the correct formatting, makes a document look professional and well done. Some of the guidelines are subtle, but they add to the overall feel of the document. Perhaps people can't directly identify why a document looks professional or not, but they are still aware of it.

New Q&A SIG Coordinator

by *Harry Lienke*

On January 25 I was drafted to be the Question and Answer Special Interest Group (Q&A SIG) coordinator replacing Chuck Hauge. Chuck now has job responsibilities that prevent him from making a regular commitment to the SIG, so he asked to pass his SIG responsibilities to someone else.

The Q&A SIG will continue to meet on the fourth Wednesday of each month in Conference Room B of the Merriam Park Library located at 1831 Marshall Avenue in Saint Paul (corner of Marshall and Fairview). The next meeting is scheduled for February 22.

The roots of this SIG are in the Novice SIG of yesteryear. I hope our meetings will have a good mixture of less experienced Mac-ophiles to provide questions and more experienced Mac-ophiles to provide answers. I will strive mightily to keep our discussions on topics of interest and usefulness to the less experienced users and at a level of expertise appropriate for those users.

If you have questions or topics you would like to have us discuss, please send me an email at qasig@miniapples.org so we can prepare appropriately and provide an informative presentation.

Please support the mini'app'les by bringing any and all questions to the Q&A SIG.

See you there!

Strategies for Switching from Word to Pages

by *Tonya Engst*

Last year, when the Take Control ebook series migrated from Microsoft Word 2008 to Pages '09, I faced the challenge of not only acquainting myself with an unfamiliar piece of software, but also of helping a group of authors make the switch, all while under time pressure to keep up with Apple's breathless product-release schedule. (If you are curious about why we chose to switch, or about our EPUB-savvy production process, see “How Take Control Makes EPUBs in Pages,” 30 September 2011.)

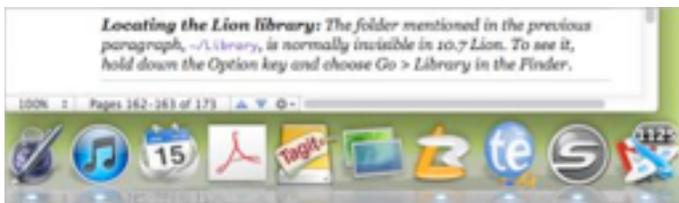
Now that the commotion from the transition has died down, I want to share the strategies we used in switching from Word to Pages, along with some of my favorite Pages tips.

Look at the Bottom -- A classic mistake of the long-time Word user switching to another program is to assume that if you look long enough in the menus and dialogs, you'll encounter all the important commands available (that's even more true if you include Word's Tools > Customize Keyboard dialog, which lists a wealth of obscure commands). In Word,

you can use the menus and dialogs as training wheels and pretty soon you'll start using keyboard shortcuts for commands that you choose often.

This approach failed dismally in Pages. In Pages, key functions are stuck hither and thither in the user interface and there is no apparent reference that lists them all.

Important options appear at the lower left of a Pages document, in a location that is precariously close to the Dock with a full-height Pages window and a horizontal Dock. I'll explain the three options I use, but note that there is also a checkbox in the Pages General preference pane to show the word count in this lower area; I work with that turned off.



The leftmost pop-up menu lets you change your zoom level and how many pages are showing at once. Although Pages does have a Zoom command in the View menu, it won't let you choose a specific zoom percentage and it lacks the pop-up menu's One-Up and Two-Up commands that control how many pages appear. I like to work at 100% with two pages showing, but many other Take Control folks prefer a higher zoom level in only a single page, so each time one of us opens the file, the zoom and display layout must be adjusted, which can be done only from this little pop-up menu.

The Pages area in the bottom window border turns out to be clickable. Click it, and a "Go to Page" box appears where you can type the page number that you want to move to. Again, you can't access this navigational control from any normal menu, dialog, or keyboard command.

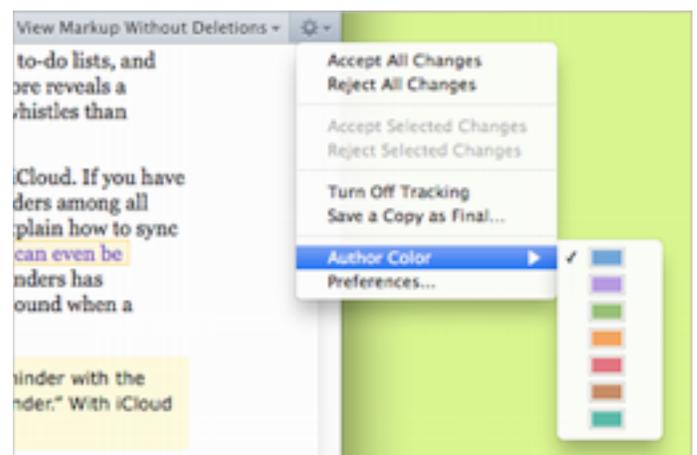
The Scroll To triangles and associated gear menu that appear next are incredibly valuable. You use the gear menu to set what the triangles do. For instance, they can advance you to the next comment in the document, or the next hyperlink. If you want to

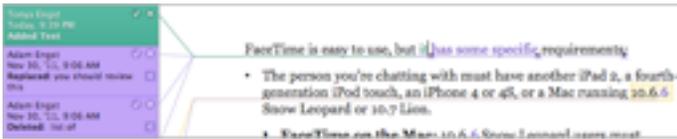
quickly flip through all the comments in a document, this is the only place to be.

Reveal Hidden Track Changes Toolbar -- Another popular chunk of interface real estate for a group of people working on a document is the Track Changes toolbar, which you can bring up by choosing Edit > Track Changes or by clicking the Track Changes button on the main toolbar. The Track Changes button isn't present on the main toolbar by default, but you can customize the toolbar with View > Customize Toolbar or by Control-clicking it and choosing Customize Toolbar, just like in other Apple applications.



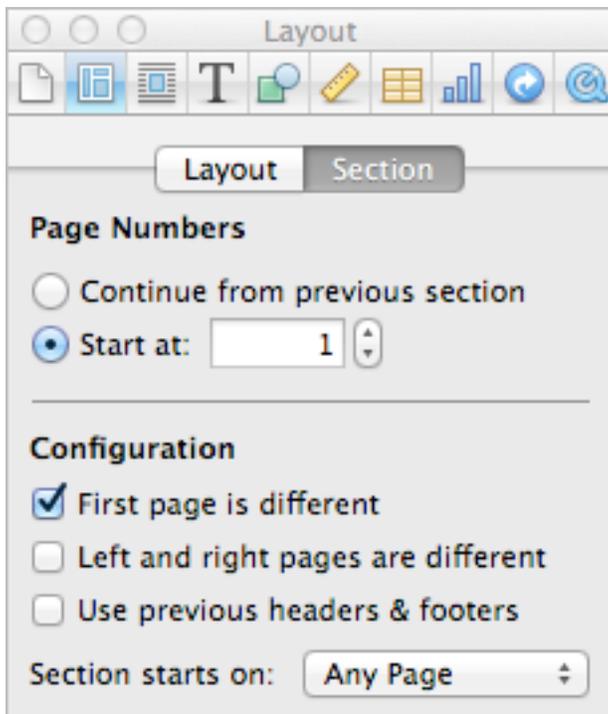
The Track Changes toolbar has two pop-up menus on its right side that most Take Control people failed to spot on their first few rounds of writing or editing. The View Markup menu controls the extent of tracked changes that you can see, which is essential for hiding your tracked deletions (you might think you could hide them using the Deleted Text menu in Pages' General preference pane, but you'd be wrong). The gear menu gives you commands to accept or reject changes wholesale, and it is useful for picking the color of your change-tracked text. (I have a great deal of fun monkeying with the colors; the second figure below shows Adam editing in purple and me editing in green; comments are always in yellow.)





To establish a comfortable workflow with the commands available only in the Track Changes toolbar, I had to extend myself outside the confines of Pages because I needed keyboard shortcuts for some of its functions, particularly for accepting changes and for toggling track changes on and off, both functions that I might invoke hundreds of times in a typical day. I finally turned to Keyboard Maestro to create macros that give me keyboard shortcuts for those actions.

Inspect the Inspector -- The Inspector is a panel that comes up if you choose View > Inspector (Command-Option-I) or click the Inspector button on the toolbar. Many Pages options are available only from the Inspector, and the Inspector has a bank of tiny buttons at its top, which you click to switch between the different panes of options. I find working with the Inspector easy now, but for the first month it felt slow and cumbersome.



Frustratingly, each of the Inspector panes is a different size. I like to keep the Inspector open, for faster access, but it seems that as soon as I get it in

the right spot on my screen, I switch panes and it becomes the wrong size for that spot. Some authors get around this by opening multiple copies of the Inspector with View > New Inspector. Personally, I wish the Inspector would open to one size and then lock onto an edge of the Pages window in a neat way, as palettes in InDesign do, since all too often I wind up with it in the way of something else. (Word has a similar problem with its Formatting Palette, but since most of its functions are available in other ways, you can keep it closed most of the time.)

Rummage around in the Styles Drawer -- Another exciting chunk of Pages real estate is the Styles drawer, which can be opened from the View menu, with a keyboard shortcut, from a button on the Format bar, or with a non-default toolbar button. Within the Styles drawer, it took me a while to realize that an accurate hover over the right of a style name would reveal a tiny triangle pop-up menu and it also took a while to be able to reliably click that minuscule menu on the first click. It all seems easy now, but at first it required persistence.



Eventually, I made that menu open enough times and absorbed its capabilities to the point where I tried the Hot Key command, which lets you assign a function key (like F3, say) to a style, so that you can apply it by pressing a key on your keyboard. However, most of the Take Control crew already had our function keys assigned to other functions. Third-party software again came to the rescue, this time in the form of AppleScripts for popular styles — each writer could install the scripts on his or her Mac and then use a macro utility (such as Keyboard Maestro or QuicKeys) to assign a keyboard shortcut to each script. In case you'd like to try this, here's an example:

```
tell application "Pages"
```

```
set mySel to (get selection of front document)
set paragraph style of mySel to "Chapter Name"
end tell
```

(Chapter Name is the “Heading 1” style that you must assign to your top level headings when exporting an EPUB from Pages.)

Although we read the manual and searched high and low in Pages, we’ve yet to find a way to configure a paragraph or list style by hand, by selecting the various attributes that we’d like it to include. This is sort of possible when creating (but not editing) a new character style by choosing Create New Character Style from Selection from the None character style’s pop-up menu and then expanding the Include All Character Attributes control. But there is no equivalent to the technique in Word where you choose Format > Style, then click New or Modify. Instead, you must make a paragraph or list look the way you want and then redefine the existing style. Wacky.

My Kingdom for an Outline! -- A great feature in Word, and one that I am sorry to have left behind, is the Navigation bar, which has been given different names in different versions of Word, all while remaining functionally the same. You open it as a left-hand bar in the Word window, and it shows the outline of your entire document, as long as you’ve used Word’s built-in heading styles (any experienced Word user would use those built-in styles — they are Word’s crown jewels with their elegant integration with the Table of Contents feature and full, useful Outline view).

In Word’s Navigation bar, you can see the “forest” surrounding the “trees” of what you are reading at all times, and you can even edit the headings right in the Navigation bar. So, if you are in the middle of a chapter and deeply into a set of Heading 3 level topics, and suddenly the manuscript starts alternating between Heading 2 and Heading 4 level topics, you know you are in trouble and can adjust immediately. You can also click any line in the Navigation bar to jump to the corresponding heading.

Alas, Pages has no such organizational navigation interface. Also, because Pages has neither a Back command after clicking a link nor any other sensible

way to jump back and forth between two sections of a document, we are finding it challenging to get around in longer documents.

To simulate the Navigation bar in Pages, some of us have taken to displaying the View > Page Thumbnails bar at the left, expanded as large as possible (drag its right border). It gets large enough that you can read the text in its thumbnails. I like to open it to the table of contents pages, so I can see the “outline” there, and sometimes I open another copy of the manuscript in a separate document window so that I can more fully view the outline or a second portion of a manuscript.

Unfortunately, all of these workarounds pale in comparison to Word’s Navigation bar and, frankly, the quality of the link-based user navigation in the Take Control series has decreased slightly because of this, because it is so much more difficult for authors and editors to determine where a possible link might lead.

Find the Documentation -- Another classic strategy for learning a program deeply is to read the manual or some other form of documentation. I have read the entire Pages manual, and I found it frustrating because while it does document how Pages is supposed to operate, it doesn’t clarify which features that you might expect in a word processor are not present. (To be fair, very few programs document their shortcomings.) Also, I’ve found some features to be a bit dodgy, most notably section breaks and style modifications, and I can’t figure out if it’s me or a bug in Pages; the manual doesn’t provide examples or describe common use cases.

You can find the manual by choosing Pages > Help, but if you plan to refer to it often, I suggest downloading the PDF and storing it somewhere handy.

A useful resource for ebook publishers is a short document published by Apple called “ePub Best Practices for Pages,” which you can download from a link in the Apple support note “Creating ePub files with Pages”. The document mentions the handful of styles that you need to use in a Pages document slated for EPUB export and notes the all-important

fact that graphics in such a document must be inline, not floating.

It took time to learn that the best way to place a figure-sized graphic as inline is to first create a paragraph formatted so that the “Line” is “At Least” a specified line height; the “At Least” setting allows the line height to increase to the height of the graphic (open the Inspector, click the T (for Text) button, click the Text button). Once you have the proper line height format set, press Command while you drag the image file in from the Finder.

Another useful resource is the Pages Apple Support Community, which I’ve visited several times to ask questions and to try to help out by answering a few. If you have Pages questions, this is a good place to ask.

Work with Great People -- Although it was fairly easy to write this article, it was not easy to learn everything that I’ve mentioned in it. It would have been all the harder had I not been part of a small working group of smart and good-spirited people who could commiserate with my woes and sometimes point out options that I’d overlooked.

I could write a great deal more about the fine points of Pages and working with change tracking, about how I had to make a macro in order to insert a comment without the timestamp being pre-highlighted (such that when you start typing the timestamp disappears, unless the first key you press is the Right arrow key), about Pages versus Word templates, and more, but I have covered the main high (and low) points for now. If you have a Pages tip to share, please let us know in the comments.

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How I Dared to Try iTunes Match and Actually Enjoyed It

by [Matt Neuburg](#)

After the initial public unveiling of iTunes Match (see Adam Engst’s [“iTunes 10.5.1 Unveils iTunes](#)

[Match](#),” 14 November 2011), I went through the six stages of denial: I was confused about what it was, I was certain it was something I’d never want to try, and so on. My main objection was that it looked to me as if a lot of stuff was going to happen automatically, and I found that scary. Whatever iTunes Match is, it has something to do with my music, and I’ve spent years collecting and tagging that music; I don’t want anything bad to happen to it. I like to be in control. So I decided to ignore iTunes Match.

Then, after a while, I got over it and started doing my homework. In particular, I read a really splendid [article over at Macworld](#). At first, I didn’t understand it. Then I read it again. And again. And after a while I started to get the idea.

What I chiefly understood was this: The main benefit of iTunes Match is, exactly as Adam had said in *his* article, that it “enables you to store [your music] in the cloud and then play it from any of your computers or iOS devices.” So I could keep, say, 50 GB of music in the cloud, and listen to it on a 16 GB iPhone, even though there isn’t room for it all on the iPhone. In fact, there hardly has to be room for *any* of it on the iPhone; it’s in the cloud. That is something I did want to be able to do. At the very least, I wanted to try it.

But I wanted to try it gradually. I certainly wasn’t going to approach iTunes Match with my entire music library and say, “Here, iTunes Match, stick this in the cloud.” For one thing, I have 200 GB of music and a rather lame, slow-on-the-uptake DSL connection. For another, there’s a 25,000-track limit, and my library goes way over that. Finally, I didn’t want to hand iTunes Match my *real* music, because I didn’t want it to come to any accidental harm.

So I started out with a simple goal: get the complete works of Mozart into the cloud, safely, as an experiment. Here are the steps that I followed.

Copy the Music -- Everything starts on my computer, with iTunes. What’s going to be important here are the music *files*. I didn’t want to hand my normal music files to iTunes Match; I wanted to hand it *copies*.

So, in the Finder, on the Desktop, I created a folder called Mozart. In iTunes, I opened the playlist containing all my Mozart, selected all the tracks, and dragged them from iTunes to the Mozart folder on the Desktop. The result is that all my Mozart tracks were copied to the Mozart folder. Those are the copies I wanted to hand over to iTunes Match.

Make a Separate Library -- It's a little-known but crucial fact that you can have more than one iTunes library — they just can't both be active at the same time. If you launch iTunes while holding down the Option key, it asks what folder contains your iTunes library, along with an offer to make you a whole new iTunes library folder. So I did that. I had iTunes make a new library in a new folder called iTunes Match, in my Music folder, right next to my normal iTunes library folder, which is called simply iTunes.

At this point I was running iTunes and it had no music at all — because the iTunes Match library was totally new. The new library folder contains all the various files and folders that make up a complete iTunes library, plus it has its own preferences. So, in the Advanced preferences, I turned off the option that says “Copy files to iTunes Media folder.” My goal was to show iTunes some music, and have it put that music in the cloud, but no more; I didn't want it to keep an additional copy of my music.

Make Some Temporary Music Storage -- In the Finder, I created a new folder in my Music folder called Music Temporary. Into Music Temporary, I dragged the Mozart folder that I'd previously created on the Desktop. From there, I dragged the Mozart folder into the sidebar in iTunes.

The result was that the new iTunes library, iTunes Match, now knew about my Mozart tracks and nothing else. And what it knew about was a copy, living in a specific location (the Mozart folder in Music Temporary). That was going to be crucial later on, as you'll see.

Turn On iTunes Match -- Still working in the iTunes Match library, I signed up for iTunes Match. That's very easy: you click the iTunes Match listing in the sidebar under Store and tell it your Apple ID and password. Instantly it sucks the money (\$25)

right out of your iTunes account, and voilà: iTunes Match is running.

(I also later discovered that I had received a nice email informing me about the money being sucked out of the account.)

Go To Bed, Twice -- The exact details of this step are optional, but you're going to want to do something time-consuming at this point, because iTunes is now going to analyze your music and start uploading it to the cloud. I reckoned that, given the size of my Mozart collection and the narrowness of my upload bandwidth, this could easily take all night, so I went to bed. In the morning I discovered that I was perfectly right: in fact, iTunes hadn't even half-finished uploading my Mozart.

Since I needed my Internet connection not to be bogged down with uploading music during the day, I quit iTunes. Then, that night, before going to bed, I launched iTunes again and chose Store > Update iTunes Match. iTunes picked up where it had left off previously, and continued uploading my Mozart for a second night.

Be Amazed on an iOS Device -- The next morning I woke up feeling as if it were Christmas. Okay, that's because it really was Christmas. But I also had found that iTunes was finished uploading my Mozart. I was ready to discover What Hath iTunes Match Wrought.

With trembling fingers I picked up my iPhone and launched the Settings app. Under Music are two switches: iTunes Match and Show All Music. I set them both to ON. iTunes threatened to delete all my existing music on the device, but I just laughed fiendishly, since that was all part of my cunning plan. I had already signed up for iCloud on this device, using the same Apple ID I had used to sign up for iTunes Match on my Mac. So my iPhone should now magically see all that Mozart. Would it?

(I think that right around this moment the iPhone asked me for the password that goes with my Apple ID — I'm sorry I can't remember exactly when that was. Anyway, I entered it when asked.)

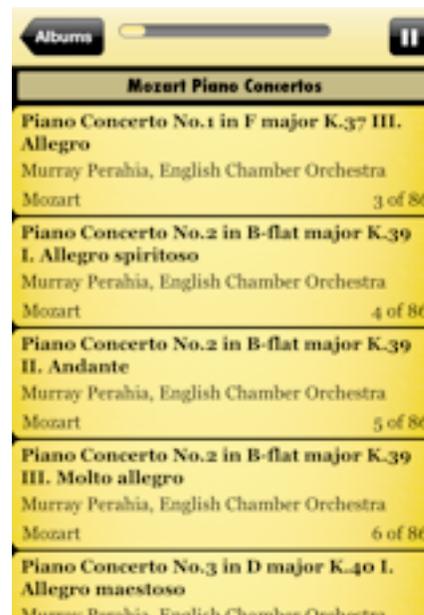
I quit Settings and launched the Music app, and switched to Albums. I could see from the activity

indicator in the status bar that the Music app was communicating across the Internet. I waited, and after a while... *there it all was!* My Mozart tracks are carefully tagged and organized into albums; well, there were all those albums, apparently sitting in my Music app — except that each album had a little cloud icon in its listing. I tapped an album and there were the tracks; and each of them had a little cloud icon as well. Then I tapped a song, and, after a heart-stopping pause, it started to play.



What's more, it kept on playing. I had started in an album, so the Music app did what it always does

when you play a song in an album: it went seamlessly on to the next track in the album.



The really amazing part is that this also works with apps that were written before iTunes Match came along, and that know nothing of its existence. Take, for example, my own [Albumen app](#). Its purpose is to overcome the truncation limitations of Apple's Music app interface, by showing me the full titles of all my albums, and the full titles and artists of all their tracks — as well as letting me play and pause a track. Well, incredibly, after I'd run the Music app once to update the device's library, Albumen then showed me all my Mozart albums and tracks, even

though none of them were actually present on the device; and if I tapped a track, it started to play.

The only thing Albumen gets wrong is this: Behind the scenes, the way all this cloud-based playing works on an iOS device is that when you start playing a track from an album, iTunes starts downloading that track (so it can play it) and the next track (so it can segue seamlessly into it when it reaches the end of the current track). Those two tracks, the current and subsequent track, are always missing from Albumen's display. I presume that eventually Apple will provide new ways for app developers to have their apps survey the Music library so as to take account of this new cloud-based behavior.

Throw Away the Music -- My Mozart was now in the cloud. That was where I wanted it. So I no longer needed that special copy of all my Mozart songs that I had made merely for the purpose of handing them to iTunes Match.

So now I did something very bold. I returned to iTunes on my computer, which was still sitting there displaying my special iTunes Match library consisting of all my Mozart. I selected all that Mozart and pressed Option-Delete to remove it from my iTunes Match library! iTunes presented a confirmation dialog containing a checkbox asking me whether I *also* wanted to remove those tracks from the cloud. But of course that was exactly what I did *not* want to do, so I didn't check that checkbox.

My iTunes Match library in iTunes was now empty once again. But those Mozart copies were still sitting in the Mozart folder in Music Temporary, taking up a lot of space. So now I threw caution to the winds and put that Mozart folder into the Trash, and emptied the Trash. (Remember, even they were duplicates of my real music files, which are backed up every which way from Tuesday.)

Meanwhile, back in my special iTunes Match library, I got another surprise, and a very pleasant one at that. The Mozart tracks that I had just deleted were all still listed here under Music — marked with a cloud icon, just like the tracks on the iPhone! And there they remained, reminding me that these tracks,

though no longer present on my computer (as far as this iTunes library knows), are stored in the cloud; indeed, if I wanted to, I could actually play them from the cloud, or even, by clicking that cloud icon, download them back to my computer.

Finally, I quit iTunes, started it up with the Option key held down, and told it to open my normal iTunes library once again.

I had done it! Everything on my computer was exactly as it was before. iTunes looked the same as before; and remember, *this* iTunes library knew nothing of iTunes Match. The amount of space on my hard disk was not reduced; I had made copies of all the Mozart, but then I had deleted those copies. But my Mozart was now in the cloud, and I could play it from any iOS device, or even from some other Mac.

Lather, Rinse, Repeat -- Over the next few days I followed the same steps all over again, except that now I didn't need to make a new iTunes Match-aware library (I already had one) and I didn't need to sign up for iTunes Match again (I'm good for a year). I quit iTunes and launched it again with Option held down, and opened my special iTunes Match library. I handed it a copy of some other composer's music. I chose Store > Update iTunes Match. I went to bed.

The result is that all my Beethoven, Mozart, Brahms, and Dvorak are now in the cloud. On future evenings, I'll probably be uploading the works of a few more of my favorite composers.

Music Management on the Device -- Okay, now here's a problem. Apple's interface for managing music on an iOS device, when that music is cloud-based music, is not very good. Each time you play a track, it is not only streamed but downloaded and stored on the device. (That's different from what happens on a Mac, where you can just stream from the cloud to listen.) This is exactly what we were trying *not* to do: gradually, as you listen to music from the cloud, the iPhone is filling up with actual tracks for which there isn't enough room.

What you'd like to do, from time to time, is to delete from the iPhone the tracks that are actually present on it. That's not easy because Apple hasn't provided a good way of locating them. Here's my admittedly somewhat awkward solution: Go back to Settings, and under Music, turn off iTunes Match. Now open the Music app again. Under Songs, only tracks that are physically present on the device are displayed. Swipe to delete each of them. The track remains, but it is then marked with a cloud icon, indicating that it isn't really on the device. Finally, in the Settings app, turn iTunes Match back on.

Dude, Where's the Matching? -- You may have noticed that I've said nothing about the "match" in iTunes Match. The idea is that instead of uploading *all* your music to the cloud, for some of your tracks, at least, Apple may be able to supply a copy of the very same tracks from its own vast music holdings, thus saving you some time and bandwidth.

That aspect of iTunes Match doesn't interest me very much, however. Some people may be happy that those matched copies are 256 Kbps AAC, which may be better than the quality of the copy on your computer; but my music is already ripped at that bit rate (I can hear the difference when it's compressed further).

Also, my music is not the kind that Apple generally keeps a copy of. Of about 5500 tracks that I've handed over to iTunes Match so far, only about 3500 were matched automatically; the other 2000 had to be uploaded over a series of several nights. I'm not saying that's insignificant; after all, it's better than half, which makes the difference between, say, three nights of uploading and six nights of uploading. But in general I wasn't expecting to be terribly impressed with this aspect of the procedure, and sure enough, I'm not. Your mileage, as they used to say, may vary.

What I am impressed by is, as I've already said, the virtual presence of all that music on my iOS devices that in reality are too small to hold it. The seamless display of the cloud-based material exactly as if it were sitting on the device is an utterly successful illusion. I can hardly wait to whip out my iPhone during a discussion of some musical phrase and say,

"You know the piece I'm talking about, it goes like *this!* What? You don't carry the complete works of Beethoven, Brahms, and Mozart wherever you go?" I'm already practicing a withering look of pity mixed with contempt. Of course, if my interlocutor is a Spotify Premium subscriber, or has iTunes Match as well, that look may have to go unused.

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Apple Goes Back to School with iBooks 2, iBooks Author, and iTunes U

by *Adam C. Engst*

In a [special event](#) in New York City, Apple's Senior Vice President of Worldwide Marketing Phil Schiller and VP for Productivity Software Roger Rosner unveiled a pair of free apps aimed at reinventing the textbook market: iBooks 2 and iBooks Author for the Mac. Not content to stop there, Senior VP of Internet Software and Services Eddy Cue and VP of iTunes Jeff Robbin then introduced the free iTunes U app for iOS.

iBooks 2 -- [iBooks 2](#) is an update to Apple's free ebook reading app for the iPad, enabling users to read specially created enhanced ebooks containing rich multimedia elements and interactivity, along with gorgeous layouts. Apple is focusing the new capabilities of iBooks on the textbook world, where videos, interactive images, 3-D graphics, and embedded review questions can significantly enhance the learning experience.

These features enable zooming into the image of a chromosome to get a better look, for instance, or rotating a 3-D model of a molecule. Or, an interactive graphic might enable you to tap the parts of an insect's body, highlighting them in other photos elsewhere on the screen. Switching orientations changes the display from a scrolling approach (portrait) to a page-based design (landscape) with multiple columns and in-text graphics.

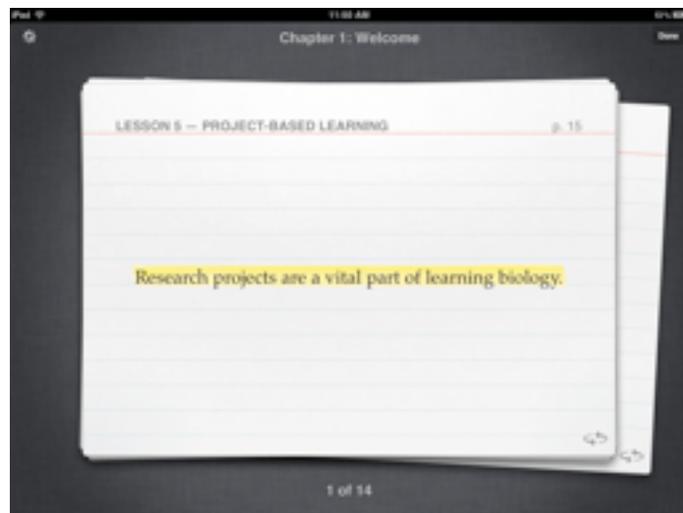


The books that Apple showed off included a built-in glossary; you can browse through it or tap bolded words to look up their definitions in the glossary (which can even include images) or in a dictionary. Searching remains, of course, and is improved — when you tap a word, you can search for it in the book, in both text and media (presumably mediated by a search index), or extend the search to Wikipedia or the Web. If the textbook's glossary includes the word, the glossary entry will also come up as a search result.



Another nut that Apple has apparently cracked is that of pagination — it's important in a class for everyone to be literally on the same page, and these books have fixed pagination in landscape mode. You can't change fonts or sizes in landscape mode, but those standard iBooks controls appear once again in portrait mode.

More interesting are iBooks 2's new note-reviewing capabilities, which appear to work only in these enhanced textbooks. Just as with iBooks previously, you can tap and hold or swipe to highlight text, and then tap the highlighted text to add a note. But with an enhanced textbook, notes can be used in a study card format where you see the highlighted text on the "front" of a virtual index card and your note on the "back," which you reach by tapping it. The stack of cards can even be shuffled to aid in studying for tests.

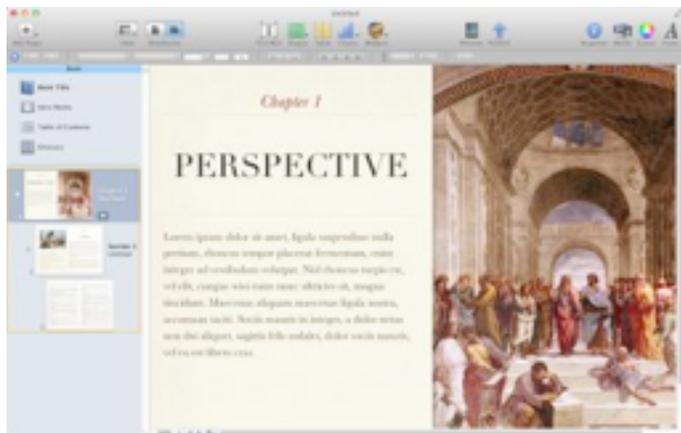


Although iBooks 2 remains a universal app that runs on all iOS devices, the iPhone and iPod touch versions cannot display these new enhanced books (they don't even appear, which is good, since they're huge). Plus, several times when I tried to view the enhanced "Life on Earth" book in iBooks 2 on my original iPad, all I got was the introductory audio on a gray screen — I had to shut my iPad down and restart it before iBooks 2 would show the book properly. ([Life on Earth](#) is currently available for free; it's a nearly 1 GB download.)

iBooks Author -- Previously, iBooks was relatively limited in what it could display, and adding audio and video to an EPUB was difficult at best. Creating these enhanced ebooks is where the second new app — [iBooks Author](#) — comes in. It's a Mac application, available for free from the Mac App Store as a 136 MB download, and compatible only with Mac OS X 10.7 Lion. (It turns out that iBooks Author can be run in 10.6 Snow Leopard, but doing

so requires some trickery. Digital Tweaker has the [details](#).)

Not surprisingly, iBooks Author is reminiscent of Apple's iWork applications, providing a number of templates to start. As in Keynote, you add pages to your book, putting text, graphics, and multimedia elements on each. You can import text from Pages or Word, and iBooks Author honors a set of styles for creating items such as headings, sections, and so on. You can even import Keynote presentations as interactive elements.



Like Pages, iBooks Author can build the table of contents automatically, based on styles that you use for headings in the manuscript, and you can create glossary entries from the Glossary toolbar or by Control-clicking a term and choosing from the contextual menu. Then you bounce over to the Glossary interface to enter a definition.

Unfortunately, iBooks Author doesn't appear to have the change tracking and commenting tools that are necessary in any professional publishing situation, which means that text will have to be pretty much final when it is flowed into iBooks Author, and any collaboration on layout and object placement will have to be done manually.

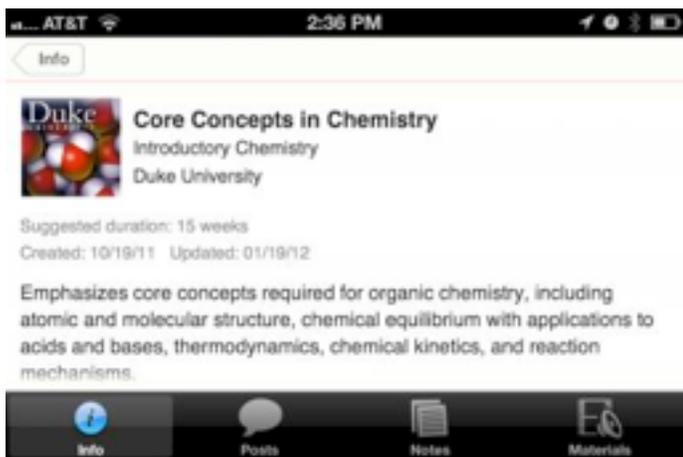
iBooks Author can export three types of files: text, PDF, and iBooks. The text export is likely only for extracting text from an existing file, the PDF export appears to be useful only for a certain level of proofing, and the iBooks format is apparently EPUB, with a slightly different MIME type (drop one on BBEdit if you want to look inside). You can export directly to a connected iPad for testing, which is far

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iTunes U -- Apple's third app — which requires iOS 5 and is available for not only the iPad but also the iPhone and iPod touch — does for online course content what iBooks 2 does for textbooks. Apple has long provided lectures from numerous colleges and universities in audio and video format via iTunes U, and with over 700 million downloads, it has been successful. The [iTunes U](#) app can play the simple audio and video for existing courses, but it gets far more interesting when used with a newly enhanced course (it also gets flakier — as with iBooks 2, I experienced a number of crashes; you can expect minor updates to both apps as Apple works out the bugs). If you want a sample, check out Duke's [Core Concepts in Chemistry](#).

The iTunes U app breaks an enhanced course into four sections: Info, Posts, Notes, and Materials, and you switch between them using tabs on the right side of the screen (iPad) or bottom of the screen (iPhone/iPod touch). The Info tab provides subsections for things like a course overview, an instructor bio, and the outline of the course.



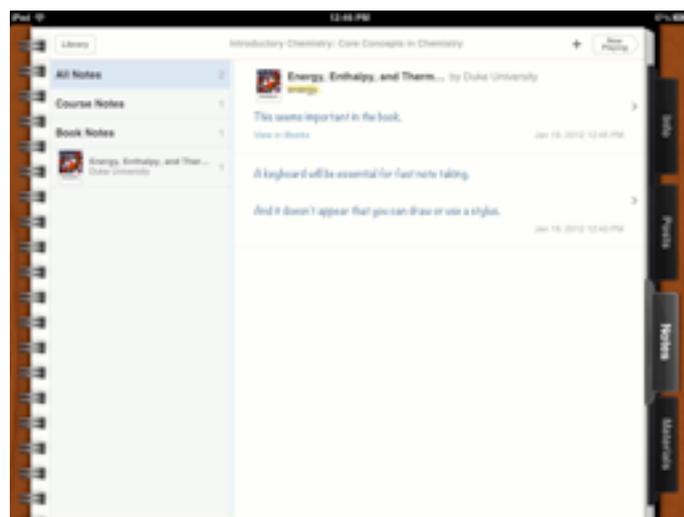
The heart of the course lies in the Posts tab, which brings together text, audio, and video lectures and assignments, along with the new enhanced ebooks created with iBooks Author (which can be read only on an iPad, remember). Although the Core Concepts in Chemistry course I looked at seemed fully fleshed out, for courses that are in progress, new posts alert you to their presence via notifications. You can even play an audio or video lecture and listen in the background while in a different part of the interface, such as the Notes tab. When you complete an assignment, you can check it off.



In the Notes tab, you can create general course-level notes, and any notes from iBooks that are part of the class will appear as well. (But remember, you can make notes only on EPUB-based ebooks; although iBooks can display PDFs, which will be common in courses, you can't make notes on those.) Those books may appear within the assignments, and they're all collected in the Materials tab as well. The

course includes (or will download) all the core materials, but some supplemental materials, including books and apps, may require additional purchases.

How one creates an iTunes U course was not shared, although Apple said that six schools have had access to the new tools and have created over 100 new online courses. We'd like to see Apple open up the tools necessary to create an iTunes U course, just like iBooks Author, such that it would be possible to create — and sell — training courses via iTunes, although that gets back into the single-store debate.



Ironically, the presence of all this information online may reduce attendance in classes even further, something we've heard professors in iTunes U lectures complain about with the ready availability of recorded lectures.

A more speculative question is what will happen — particularly in certain subjects where collaborative scenarios or access to specialized equipment aren't important — to higher education in general if it becomes possible to take most courses online in this fashion. Will the intangibles of a college education — maturation, networking, exposure to opportunities — and the eventual diploma be seen as worth the skyrocketing tuition costs?

An Apple a Day for Education -- I'll give Apple this — they don't think small. These apps set a new standard for electronic books and online courses, and the apps are all available for free. The problem is that Apple also wants to own the entire pie, and in

the process say exactly what is and is not possible. That's not particularly different from Amazon, which tries to lock works into the Kindle ecosystem by refusing to support EPUB. But at least the far-less-ambitious Kindle format can be converted to from other formats.

Debates are already raging on Twitter about how iBooks Author doesn't allow works created with it to be sold anywhere but the iBookstore, and we publisher types are already trying to imagine how we can justify the extra effort and expense of creating enhanced ebooks for a single retail outlet. Plus, Apple is talking about these textbooks being inexpensive — on the order of \$14.99 — which may play havoc with publisher business models that rely on high prices for books that are reused for multiple years. How it will shake out in the publishing world remains to be seen.

On the other side of the equation are the schools — where will the budget come from to outfit students with iPads and to buy these textbooks? It's not impossible — we know of some local school districts that have had great success with pilot programs for tablets (Android, in this case), both in terms of student achievement and cost savings. But many schools can purchase only state- or district-approved textbooks, and that's where Apple's connection with publishers may be key — it should be much easier for a government entity to approve an electronic textbook if it is simply the electronic version of an approved traditional textbook.

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[New iTunes U App for iPad, iPhone, and iPod touch](#) from [Apple Hot News](#)

[Apple releases iTunes 10.5.3 with iBooks 2 textbook syncing](#) from [AppleInsider](#)

[Free on iTunes: 3 Free iOS Apps for The Reader, The Dreamer, & The Planner](#) | [The Mac Observer](#)

Miscellaneous

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[How To Download Just About Anything \[OS X Tips\]](#) from [Cult of Mac](#)

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iMovie.....	6
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- Discounts from vendors and manufacturers. Refer to the on-line forums for current offers.

mini'app'les

the minnesota apple computer users' group, inc.

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Submissions — We welcome contributions from our members. Perhaps you're using new software that you just can't live without. Maybe you have a new piece of hardware that you find extremely useful and of high quality. On the other hand, you might be struggling with problematic software or hardware. Why not share your experience with other members by writing a product review? Doing so may steer others towards quality products or help them avoid the problems you may be having.

Submissions must be received by the 15th day of each month to be included in the next month's newsletter. Please send contributions directly to our post office box (mini'app'les, PO Box 796, Hopkins MN 55343), or email them to miniapples@mac.com.

The deadline for material for the next newsletter is the fifteenth of the month. An article will be printed when space permits and, if in the opinion of the Newsletter Editor or Publications Director, it constitutes material suitable for publication.

This newsletter was produced using Apple's Pages word processor.

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