

WACCI

THE WORLDS BEST CPC MAGAZINE
AND PREMIER CPC USER GROUP

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Have yourself a happy and
WACCI Christmas...

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THE BENEFITS OF WACCI MEMBERSHIP

- * The best magazine for serious CPC users.
- * An INDEX of the above from issue 1 - 104.
- * Telephone HELPLINE (indispensable).
- * Bargain buys/wanted lists from the MARKET STALL.
- * Discount off goods from advertisers.
- * List of PD discs, tapes, library books, services.
- * Above all the advice, assistance and friendship from other WACCI members.

BENEFIT list by Ernie (Wish List) Ruddick

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PRODUCTION METHOD

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WACCI: The club for Amstrad CPC computer owners.

FRONT COVER: <<It was probably me -Philip>>

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37 Essex Road, Stamford, Lincs, PE9 1LG

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Tape Library, Repairs, General CPC and Natter
All day till 10pm

NB:

This help-line is provided on a voluntary basis by club members to assist other members. Please call between 7pm and 9pm (unless stated otherwise.)

W A C C I

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Owned by : *The Club Members*
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Why do I do it I ask myself? What am I playing at? It's 2:00am and here I am writing up Fair Comment and pretending to myself that I haven't got a chest infection. You just can't win can you? No sooner have you go over one thing, that another arrives on the doorstep to slap you around the head with a wet kipper.

SO WHAT DO YOU THINK?

A lot of very hard work has gone into this issue of WACCI but I think it's going to be worth the amount of effort we've put in. As always, this is mostly due to all the hard work of the WACCI editorial team, namely Frank Neatherway, Richard Fairhurst, Ron Izett and Jonty Jones (who also had to suffer the ITGA Interview treatment at the same time).

If you like the idea of special issues of WACCI, where we concentrate on a narrow band (in the widest possible manner), then let me know and we'll do another in the future.

THE EDITORS DECISION IS FINAL

Also known as 'The Buck Stops Here'. A few people have been getting it in the neck recently for matters that were really totally out of their control. What goes in the magazine (and what doesn't for that matter) is up to the editor (like the headers that vanished so very recently) and, as such, the responsibility belongs to the editor as well (unfortunately). I would much rather it could be John Bowleys fault, he is the Chairman after all, but it isn't, it's mine. It's a tough life at the top (he adds with a humoured tone of thought). So, as it is my fault, let me know, and I'll try to change it pretty quickly.

PAGE 16 (THIS MONTH)

We're running an 8-Bit Printer Port Mod this month but I think I'd better mention something about it. Some of you may think that this was the one that Anstrad Action ran some years ago, that took a line from the Cassette on/off switch (making the computer click in an alarming manner). Well it isn't. This one comes directly from the Cassette Write Line, which means it's silent, works brilliantly and is very, very simple to do (it also happens to be the self-same method I use with 'Mother' and I've produced all my issues of WACCI, so far, using it).

MEGABLASTERS IS BACK

MegaBlasters is a rather interesting game which has just been rereleased. It had been shelved due to the fact that it kept crashing. This problem now seems to have been sorted and Radical Software has released it once more. I'll get a review done ASAP but for now, I'll tell you it's good, it comes on TWO discs and cost £10.99 on 3 inch and £9.99 on 3.5 inch.

Oh yes, the address for Radical Software is the same as Merline Serve and anyone to do with the Cook Family, the ones down in Worthing. Cheques or Postal Orders payable to A.Cook please and not Radical Software.

STELLAR OUTPOST (AGAIN)

I did it, didn't I? I mentioned Stellar Outpost last month and forgot to put the advert in. Here goes....

The tape version of Stellar is now available at the incredible price of just £1 (plus 38p for P&P).

The game was reviewed in WACCI 97 and has a new map generated for each game, so you get a new challenge every time you play. There are many objects to use, tasks to perform and formidable aliens around - all Menu Driven for each of use. Anyone is able to play this game - but few are able to achieve victory. To get your copy of this excellent strategy game just send a cheque/P.O. payable to A.SWINBOURNE for £1.38 along with your name and address in BLOCK CAPITALS to...

CrystalX Software
11 Vicarage View
Redditch
Worcestershire
B97 4RF

(You can send cash at your own risk but make sure it is securely wrapped).

Disc Version is £2.99
Limited Availability

How's that for a plug Angela, did I get it right this time?

THE LITTLE LAST BIT

Hope that you all have a very good Christmas and an excellent 1997.

COP-LOST-MOP

THE BOWELYS BRAINSTORMER

Well then here we are, almost at the end of another year. I've thought long and hard about this months competitions and I've come to the conclusion that I haven't a clue what to do so out comes yet another batch of compos set by our wonderful members. Your entries needs to be in by the 31st December. Have fun.

QUIZ ONE - JORDANS' JUGGLER

Each number in the grid represents a different letter. You have been given 4 = Y & 7 = G so fill in these letters where the corresponding numbers appear. Having entered the two letters where their numbers appear, complete the grid using your knowledge of words to work out where the missing letters should go. X = Blank square.

X	:	X	:	1	:	2	:	3	:	3	:	4	:	5	:	6	:	7	:	X
8	:	X	:	9	:	X	:	2	:	X	:	10	:	X	:	10	:	X	:	8
2	:	11	:	10	:	12	:	13	:	X	:	7	:	2	:	13	:	14	:	15
9	:	X	:	10	:	X	:	14	:	X	:	2	:	X	:	16	:	X	:	4
2	:	3	:	8	:	5	:	6	:	14	:	X	:	16	:	17	:	5	:	16
18	:	X	:	X	:	X	:	13	:	X	:	11	:	X	:	X	:	X	:	17
14	:	6	:	1	:	15	:	X	:	11	:	9	:	10	:	6	:	16	:	10
1	:	X	:	9	:	X	:	7	:	X	:	10	:	X	:	2	:	X	:	15
5	:	19	:	10	:	9	:	4	:	X	:	20	:	12	:	20	:	9	:	5
16	:	X	:	6	:	X	:	9	:	X	:	14	:	X	:	14	:	X	:	15
X	:	1	:	14	:	19	:	10	:	12	:	9	:	14	:	1	:	X	:	X

As you get a letter, enter that letter in the smaller grid below and this is how I want you to send me your entry.

1	:	2	:	3	:	4	:	5	:	6	:	7	:	8	:	9	:	10	:	11	:	12	:	13
:	:	:	:	Y	:	:	:	G	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
14	:	15	:	16	:	17	:	18	:	19	:	20	:	21	:	22	:	23	:	24	:	25	:	26
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:

Compo set by Dennis Jordan. <<Ta Dennis>>

QUIZ TWO - SPOT THE CAROLS

These were popular last year so here's another batch for you to try. They are not all Carols but all have the seasonal theme.

- 1) When the RRR goes BBB along.
- 2) OC all YF.
- 3) T the night BC.
- 4) R around the CT.
- 5) A in a M.
- 6) CR on an OF. (MC to Y).
- 7) DDM on H.
- 8) SC is C to T.
- 9) W you W upon a S.
- 10) JBR.
- 11) HC (W IS O).
- 12) SB.
- 13) WC (HI)
- 14) When a C is B.
- 15) ASL.

Compo set by ME. <<Ta Me>>

QUIZ THREE - GUBBYS' POSER

You are asked to write a program on your CPC to produce the following sequence of numbers on the screen:-

123456789876543210

You may use any of the keys as often as you like BUT you may only use your chosen number as often as you like.

Compo set by Harry Gubby.

QUIZ FOUR REILLYS' TEASER

Young Jonny lives on the 10th floor in a block of flats. Each morning he gets in a lift and travels down to the ground floor and goes to school.

Every afternoon after

school he gets back into the same lift and goes up to the 8th floor, then climbs the stairs the rest of the way. How come?

Compo set by John Reilly. <<Ta John>>

Thanks to all you clever lads. Please let me know what disc you would like as your prize and what size.

All winners from last months competition will be announced in Januarys issue although I expect to have sent all prizes out by then so you'll know who you are!

WHO WON THE ROMBO?

The lucky winner is David Hall. Well done David. But what did he write for the tie-breaker question, I hear you all saying. So here it is.

Rescued a damsel in distress, wiped out all crime in California, found the lost gold of the Incas, saved the entire universe from total destruction and still had time to watch Eastenders before bedtime.....

Thanks Peter and Paul but not Mary for doing the judging. <<Cheers>>

As I write this page the Children in Need Appeal is on the TV. Can you name the ex Big Breakfast presenter who hosted alongside good old Terry.

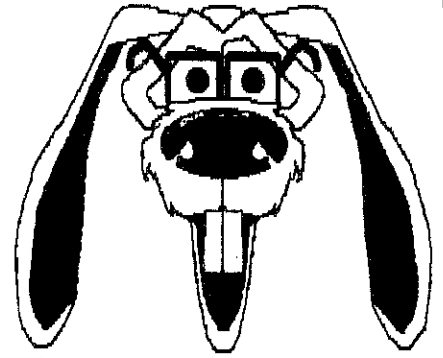
FINAL WORD

If you are planning to make some New Year resolutions for 1997 then please add this one to your list. I promise to enter more WACCI competitions!

Well thats the lot then. They should keep you ticking over nicely until next year (I hope). John, Myself and our Boys send you all our very best and warmest wishes for a wonderful Christmas and a healthy, happy and prosperous New Year. Bye from the Bowleys. Byeeeeeeeee.

FAIR COMMENT

Richard 'Bunny' Fairhurst
Frank Neatherway
3 Glebe Close
Rayleigh
Essex
SS6 9HL



MONGOLIAN CLUSTER BUCK

A friend of mine has had a PCW for some time and has now bought himself a brand new go-faster PC. Since my CPC has both 3" and 3.5" discs, he has asked me if I can transfer some files for him. So the letter from Stuart Gascoigne in the October issue of WACCI came at just the right time to put me on the right path.

However, since life often has a perverse streak, the software I currently have to transfer from CPC to PC and back has a slight problem. The software was a freebie that came with RODOS (I know, not the best choice of big disc software). It copies from PC to CPC ok, after small modifications to make it easier to use, but the copying from CPC to PC has a small problem. The sectors are read and written in pairs, i.e. two sectors to a cluster. Sometimes the second pair of a cluster is overwritten. The data was read ok and was placed in the output buffer ok, since it is printed out from the buffer. I have tried moving the buffer area down in store but it still does not work. Is there anything in the WACCI homegrown or Public Domain libraries that you recommend?

I enclose a £1 for a copy on 3.5inch disc. I have a side switch, so it can be formatted as 40 or 80 tracks, single-sided. I can read 80 tracks single-sided since I have a CP/M disc that can use B40/80 obtained some years ago.

On another topic entirely, I too obtained Supercalc 2, but my version came with two files to be used to set up a working disc. They are MAKE8256 and MAKE6128 to be used as appropriate. I find that the best way to use Supercalc with two discs is to use disc B for the spreadsheets and disc A for the Supercalc overlays.

If anyone is interested, the following is from Amstrad Action of

December 1991 and can be used with SETKEYS so that the F0 to F9 keys will work like the function keys of Supercalc 5.

0 N S C "^E"	cursor up/insert space
1 N S C "^D"	cursor right
2 N S C "^X"	cursor down/delete space
3 N "^'#80'"	home (F9 in SC5)
3 C "^'#81'"	active cell to home
4 N ";"	window (F6)
5 N "^Z"	delete entry (F3 in SC5)
7 N ":"	pointing
8 N S C "^S"	cursor left
9 N S C "^'#83'"	copy
10 N "!"	recalculate (F7)
11 N "&"	resume macro/XQT (F8)
12 N "="	go to (F5)
13 N "?"	help
14 N "^'#82'"	edit current cell (F2)
15 N "'#09'"	TAB (moves entry cursor to start/end of entry)
16 N S C "^X"	CLR
20 N "^'27'"	ESC (F4 ABS in SC5)
66 N S "'#27'"	ESC
66 C "^Z"	delete entry
72 N S C "^E"	joystick/mouse movement
73 N S C "^X"	" " "
74 N S C "^S"	" " "
75 N S C "^D"	" " "
77 N S C "^Z"	fire = delete entry
79 N S C "^S"	backspace
E #80 "=a1^M"	
E #81 "=^M"	
E #82 "/E^M"	
E #83 "/C"	

Paul Brian
Newbury

<<There's only one PC disc utility that you should ever need: Andreas Strojczek's excellent DOS-Copy. A compact and user-friendly program, it provides full file transfer capabilities between CPC and MSDOS-format discs - even to the extent of including subdirectory support. It was featured on the covertape of Amstrad Action issue 111, and a copy from the

WACCI PD library should be winging its way towards Greenham any day now.

(By the way, since I don't have a copy of the WACCI PD range here and can't cash cheques made payable to WACCI, any software requests Fair Comment receives are simply forwarded: if possible, send 'em to the relevant librarian. Thank you.)

Thanks for the Supercalc tip. Does anyone have any tips to transform Microsoft Excel 6 for Windows into anything other than a shoddy pile of junk? Thought not -Richard>>

THE ISLE OF SCART

It's me again with some more SCART connections.

While browsing through the WACCI PD disc 19, I came across the file "SCART1.DR", which shows connection details. This file has to be loaded into MicroDesign for you to view it: file supplied on disc and a printout.

Martin Beddall
Woburn, Dorset

<<Thank you -Richard>>

THE HEAVY HEAVY MONSTER SOUND

Once again it's time for my half-yearly subs to WACCI; doesn't time fly when you're having fun?

At the beginning of the year I was having trouble with my DDI-1 disc drive, which kept giving me "Drive A: read fail", so I decide to look out for a 6128. These appear to be quite expensive here in Norfolk. Anyway, in Norwich we have a shop called "OSB" (short for One Step Beyond) and they sell an assortment of computer bits, mostly Atari etc. They had on their shelves a 6128 for £25 which was the price I was considering paying, so I duly asked to have a look at it. With a few sniggers the boy retrieved it from the bottom shelf, and horror of horrors this 6128 had an enormous box attached to it.

Nobody in the shop knew what it was - I certainly didn't - until a gentleman from behind us said that it was a modulator. Being of little knowledge, I didn't know what a modulator was, so I decided to leave well alone. Now this gentleman was very helpful, we got chatting (as you do to strange men - well, I do) <<You should meet Richard Wildey - Richard>> <<I have -Philip>> and I explained to him my dilemma and that I was looking for a 6128. I had already purchased an unboxed 3.5" drive from Christine Raisin but was having difficulty in making it run with my 464.

Now, Mr. C. became my knight in shining armour; he took my 3.5" drive and tried to install it into a 6128 that he had, but it would not work. He eventually managed to install a 3.5" drive in another 6128 for me, so at least I was up and running with a disc drive. Unfortunately, all my family history records are on 3" discs. In the meantime I had contacted Christine again, and she thought my DDI-1 disc drive problem came from the belt - and that it was a pity that I wasn't nearer Nottingham, as her husband Chris would probably look at it for me. <<Nice chap -Philip>>

Well, Nottingham is not that far from Norwich and as it happened I was on holiday the next week; so, with very little persuasion, hubby drove me to Nottingham. <<You can get a direct train, you know - Richard>> What a welcome we were given from Christine, including a lovely roast dinner; I came away from there with not only my drive mended but with a new set-up of 6128 and monitor, so my faith in human nature is well and truly restored.

My problem now is this: how can I transfer all my files from my 3" discs to my 3.5" discs? I have Siren Software's Masterdisk and I also have RAMDOS, Maxidos, NSWP and MS800. However much I keep trying, I cannot get them to transfer. Is it because I used Mini Office II for my original files?

Some time ago, I purchased Family History from the WACCI PD library (disc 16). I had great fun putting my tree together, but halfway through had a message of "error in 9030". I carried on to the end, not knowing what this meant, and decided to print my tree - but here again it failed to

print. Does anybody know why? My printer is an Epson FX1000.

I'm sorry that I have had to put this on Mini Office II again, Philip - I have a Protext ROM that I purchased from Merline-Serve, and I am waiting for a ROMbox from ComSoft which will take a little while as they sold out at the WACCI convention. I expect to take delivery within the next ten days, and I am really going to try next year to get to the convention.

Can you tell me, Philip, is the new Family History 2 disc in the PD library yet? If so, can you send it to me? I've enclosed a cheque for £15 to cover cost of my WACCI subs and disc. If it isn't, can you send me homegrown disc 17?

Well, I hope my letter is enough to fill in some of the Fair Comment page. I wish I was more capable to produce a review of some sort for you: my knowledge of computer know-how is terribly limited. I am much better if I can see the way the programs are run rather than read. I hope Protext is simple - still, we shall see.

I think it's a good idea for you all to have a break in the summer months and I would be quite happy with a back-issue of WACCI.

Anyway, bye for now - hubby is getting cheesed off with me being up here. I said I was just going to write a short letter!

Jean K Stangroom
Norwich

<<Chatting up strange men in shops... what is Fair Comment coming to? Anyway, thank you - a cockle-warning tale of WACCI life.>>

The main Maxidos utility will happily copy files from 3" drive A: to 3.5" ROMDOS drive B: for you. Format the B: disc, then use a Maxidos command such as COPY ".*" B: to copy everything from the current drive to the disc in drive B. There should be full instructions in the Maxidos manual. Alternatively, when you get your Comsoft ROM-box, fit yourself out with ParaDOS - a more-than-satisfactory replacement for ROMDOS et al with its own built-in copier.*

The "error in 9030" sounds more like a bug in the program to me, or possibly a 464 incompatibility (if you're not using your 6128), than

anything you've done wrong. Family History isn't exactly my cup of tea, unless it can keep track of Pictish king-lists, but I'm sure someone out there will be able to help (ackn. Adam Waring). The wonderful Frank Neatherway has already despatched Family History 2 to you, I believe, so do let us know how you get on.

You don't have to be a genius to write for WACCI - I mean, just look at us <<Speak for yourself Richard, I am a genius -Philip>>. But an appraisal from a beginner's point of view is often just as interesting as the viewpoint of an expert. After all, there are arguably far more of the former out there.

I think a break in the summer is a great idea too (although a proper month off sounds like a better idea than simply reprinting an old WACCI - the Derryhouses deserve a rest more than anyone). Otherwise, come next August, I'll be sitting on the bows of a narrowboat with an Amstrad NC100 on my knees, your Fair Comment letters in one hand and a pint of cider in the other. Which all sounds rather precarious- Richard>>.

WATT'S UP DOC

In answer to Fair Comment 105, I have a Spectrum emulator for the CPC. I am not sure what it can do as I have no Spectrum games to experiment on, but if Stuart Gascoigne gets in contact he can have a copy (it is PD). I think it is only for converting screens but Stuart can let us know.

Secondly, I don't want to knock anyone's efforts in doing articles for WACCI or CPC-related things, but Ben Watt claims his article on extension leads for the CPC is his: I did this three years ago as my first article for the then new CPC SouthWest club (check with Dave Stitson). Since then whenever I have used other peoples' work I have always acknowledged this in the article. Ben Watt sounds like he is using mine. I don't mind as all write-ups are needed, but reading his letter I feel he has copied my write-up in CPCSW: if so, an acknowledgement to CPCSW would be welcome.

Now I have to thank Ian Neill and Arthur Cook for whose help and advice put me in the right direction to help run add-ons on a 464 Plus. I picked up a 464 Plus with no monitor so I made

up my own leads to run it on my 'old' colour monitor. When I tried to run my DDI-1 and ROM-box the machine just kept crashing. To overcome this little problem first you have to disable the ROMDIS track, which is no 43 (see your manual). Follow track 43 in either the ROM-box or DDI-1 interface and you will come to a diode, which looks like a resistor but is made of clear plastic. Just unsolder one end and you are ready to go. Also in the interface you may have to remove the DOS ROM. All this was fully explained to me at Walsall by Ian.

To explain the problem in easy <<read "over-simplified" - Richard>> terms, it's all to do with the game cartridge on the Plus giving the wrong signals to the 'old add-ons' and the add-ons giving/receiving them. By disabling the ROM-disable line, problem solved.

To all the WACCI members who are unaware of the fact that John Bowley is trying to amass a huge library of CPC software, we need your help. John has recruited me, and I believe others, to help him gain this collection before it is too late. I have been sending John PD stuff that the WACCI library is missing, so any member who knows of a program or utility that is missing can they send it on to John.

My part is that I have got stuff from France and that is now in the library. I would like members who can help me in tracking down and sending me fanzines (disc versions). I would like to get copies of CPC Challenge, Crack and Rom <<no, you wouldn't - Richard>>, Amstrad User <<you really wouldn't - Richard>> and all other 'zines as well as cover discs from fanzines - not only to save the programs, but also to search for and add games and utilities to the WACCI library.

I know the question of the commercial games and utilities has not been answered yet but if we don't amass them now they could be lost for ever. If any member wants a copy of a disczine then if I have it they are welcome to it. My own personal feelings are I hope that the likes of CPC Domain and other good 'zines will be allowed to be distributed again by WACCI. Any member who can help, please send your 'zines to me and I

will make sure any bits will be added to our library.

Peter Curgenven
The Hollyar
Bay Road
Trevone
Cornwall PL28 8QZ

<<The fabled Spectrum emulator? Let me at it! Of course, one was reviewed way back in AA, but I'm sceptical that it ever existed. After all, since the Speccy's screen handling is so much faster than the CPC's (less than half the amount of screen memory), you'd be looking at a serious performance loss. With all this enthusiasm for expanding the WACCI library, why don't you send John whatever you've got so we can have a peek?

As for expansion connectors and plagiarism - well, the rule in past Fair Comments seems to be that the FC editor leaves it up to the accused to answer. But since the only sort of convention I believe in occurs every year in Walsall, here goes. How do you know that Ben has pinched your article when you haven't even read his? Heavens, it doesn't exactly take a mastermind to work out how to make a joystick extension lead (take male and female 9-pin D-connectors, run ribbon cable between the two pin-to-pin, and hey presto). Give the chap a chance and, you never know, he might even let WACCI distribute CPC Quick.

After all, charging for disc fanzines is a peculiar thing to do (get yer free copy of BTL here, folks) But so is putting every single one in the WACCI library. You do realise there are literally hundreds, most of which are (a) in French or German, and (b) contain precious little of interest to the average WACCI member? <<They can also contain comment that are racist, foul mannered and, I use the word quite intentionally, evil -Philip>> I mean, French "discmags" are great demos, but as the editor of the current leader (Dracula Fanz) would agree, they're not going to appeal to someone who enjoys CPC Domain. For starters, they're good.

No, but really, would you want Bad Mag in the library - complete with instructions on how to make a potentially fatal disc bomb? <<WACCI will never stock these mags whilst I

have anything to say about it-Philip>> Or S.E.X. issue 1, with its pornographic stories copied verbatim out of non-newsstand "contact magazines"? Or fanzine cover discs, which are invariably filled with either PD classics you have already (cf Artificial Intelligence) or unutterable rubbish any decent library would reject (cf that awful Dimension 6 program free with Otto).

It's a wonderful idea to create a central software repository. I'm just not sure that it's something which the main WACCI PD library should do - the library supplement is already bursting at the seams. You might be interested to know that there are already several publically-accessible collections of commercial games in existence, most notably ftp.nvg.unit.no on the Internet (take a look at the BTL 3 'net feature). But the Internet attitude to copyright has always been naive at best, downright wrong most of the time, and you cannot distribute non-PD software without the copyright holder's permission. Even if you hold no brief for the likes of Ocean, remember that the copyright may well have reverted to the program authors, who might want to make them shareware, or prevent distribution for reasons of personal pride. Which is fair enough - I mean, if you wrote Count Duckula 2, you'd hardly want to be reminded of the fact.

Having said which, if you want to start contacting Ocean, Grenlin et al, requesting official permission to distribute the games, go for it. And good luck - I found it difficult enough when I was offering them big wedges of money for AA covertape appearances... -Richard>>

A STITCH IN TIME

Re: a cross-stitch program for CPC. There is one listed in an old WACCI (issue 95, Dec 95) written by Richard Narain but would appear to need Protext to use it. As I do not have Protext, I wondered if any member knows of any other program - I use Tasword for my word processing.

Also, now that we can obtain PD and Homegrown discs on 3.5" discs, do you know if it can be used on a PC with a suitable emulator? If yes, would this open a new source for more members who would be able to use our library?

Any answer about cross-stitch in simple language, please, as I am not one of the technical bods. The cross-stitch program would be for my other half.

Bert Jones
Hockley

<<Oh yeah, I bet. Dear WACCI, I would like to find out if a train-spotting database is available for the CPC. It's for a friend! Really! No, it is! Ahem. If anyone can help Bert - sorry, Bert's wife - please write in. It strikes me that it would be a lot easier if, instead of closing Amstrad Action, Future had merged it with their Cross-Stitch magazine (aka Knitting Format).

Richard Wilson's CPC emulator can happily read discs of CPC PD directly: Marco Vieth and Bernd Schmidt's programs require the disc to be converted to a PC .DSK file with the help of the 22DISK utility, but yes, they too can (eventually) read PD discs. But I doubt that this would interest many people outside WACCI - the CPC emulators tend only to be used by those who have, or had, a CPC themselves. I don't think we're going to be able to persuade the PC-owning masses to switch from Corel Draw to GPaint -Richard>>

UNBELIEVA-BULL

Thank you for the response in Nov 96 "Fair Comment" to my letter.

I have at last reached an agreement with Pinboard Computers on my drive requirements - I doubt the need for an ABBA switch.

Comsoft do not stock Turbo Imager ROMs - perhaps you could advise your mate Rob Scott's address (SAE herewith) so I can contact him direct. Black mark, junior, for not checking your "facts".

I am sorry my scrawl is so bad - it was made worse by my stroke, but it was never good! I usually use a word processor (Amstrad) but its CPU has "died".

Dicks should be careful about cheap, juvenile jokes on people's names. My English master considered personalised puns were an even lower form of wit than sarcasm.

KJ Bull
Essex

<<Which just goes to prove that you shouldn't believe moronic sayings like "Sarcasm is the lowest form of wit". Always? So a classic piece of Fry and Laurie sarcasm is de facto less funny than a "joke" by Russ Abbot? Yeah, right. (Sarcasm.)

As for checking facts, I was assured this time last month that ComSoft could supply Turbo Imager. So you can have your black mark back, senior. I have passed your name and address onto Mr Scott.

Besides, I don't see how you derive "Dick" from "Charley" -Richard>>

INSPECTION (CHECK ONE)

Congratulations on becoming Fair Comment Editor. Your arrival has and will stun a few people - I know that just from the reactions I have got from telling people, which are mostly "You're joking", but I'm sure they'll get over it.

I think that the convention went extremely well. It was great meeting everyone there once more, including Jiffy, OMG and Uncle Clive. I had a better time than last year, if a very busy one again. My thanks go to Angie for organising the whole event once more, splendid woman that she is, and I look forward to meeting everyone again next year.

My dad and I came up with a couple of suggestions after the convention that may be worth some thought. Firstly the idea of holding two conventions. One in the south of the country and one either where it is or further north. These would be set apart time-wise from each other, because some people (such as myself) would attempt to attend both meetings. This may be a good idea for those people who feel that Birmingham is just a little too far north to travel, although it does involve a scout in the selected areas and the payment for two lots of rooms.

The other idea was to actually hold a convention and a meeting. This would allow people such as myself, Peter Campbell and others with commitments that day to actually meet people and chat to them as friends as opposed to customers. Alternatively, a combination of the two proposals could be met.

I wrote an article entitled "Are You Sitting Comfortably?" in February of

this year. It was about how you should have your computer set up for minimum strain on neck, back and so on. I have recently found out about the need for wrist rests and thought I would write in in case it interests anyone.

Because of the height of the keyboard, especially a CPC one, when most people type their wrists tend to fall down to the table, or if not on it, just above it. This causes strain along the arms and to the upper back. By having a "wrist rest" in front of the keyboard you are limiting this strain, because your wrists will be resting at the same or similar height to the keyboard. You can get wrist rests for about £2.99 from most computer outlets, although the foam mouse mat type ones they sell might not be particularly useful for a CPC - the problem being that a CPC keyboard is slightly higher than an average PC keyboard. I haven't come up with a solution for that yet, so I just use my PC one.

College, family and work strains and commitments have taken their toll, I am afraid. My apologies to anybody who I haven't spoken or written to recently that I should have, but 24 hours in a day really isn't long enough. I'm still here, and trying to get back on track.

I like the new-look Comp-Splot, it suits Carol and John down to the ground. What I don't like, though, are the new headers - we have been spoiled by Paul using his PC. Philip going back to MicroDesign has been a bit of a shock to the system. No doubt they will improve over time.

Good luck with Fair Comment Richard, I know you will do extremely well.

Angela Cook
West Sussex

<<Feeling stressed, Angela? Poor lass. A good course of Alexander Technique will see you right - a cross between posture therapy and positive thinking, it's an essential complement to any ergonomic computer studio and makes you look ten feet taller instantly. Check your local community college for course details.

I have to hand it to Philip, the headers are getting better - although I still preferred the PC ones. Now here's a thought. It's dead easy to convert PC graphics to the CPC using

the .BMP file format, so with a few flushes of Corel Draw and a quick session of DOS-Copying, we could have perfectly-proportioned headline fonts while keeping the CPC purists happy. Hmmm. Now where's my copy of Quark XPress...?

As for the convention... well, tampering with such a successful recipe is inviting trouble, and there are so many factors to take into account that we probably have to tread carefully. But bearing in mind this year's decline in attendance and the inevitability of a further fall as CPCs are finally retired to the Great Attic In The Sky, some form of debate is surely worthwhile.

I think the idea of a meeting beforehand is an excellent one: it might also have the effect that some of us determined not to miss out on the social aspects would be happier to have stalls at the convention if a good chin-wag was ensured the night before. (I'm thinking of my fellow STS-ites in particular here: doubtless others would be of similar mind.) It could prove a useful opportunity to discuss such plans as the CPC software archive and user group co-operation. Since (by its very nature) many fewer people would attend such a meeting, I'm not sure that it needs to be an official WACCI event - we wouldn't want to draw people away from the following day's convention, after all - but yes, the idea is great. Comments? (George & Dragon in Coleshill, anyone? I'll take on all-comers in the steak-eating competition.)

The enthusiasm's definitely there for organising separate spring and autumn events. The biggest problem would be ensuring that the attendance didn't simply split between the two. What would anyone think about inviting CPC SouthWest and the (predominantly southern) United Amstrad User Group to stage a southern event open to WACCI members, in a central and easily-accessible location (such as Reading), if WACCI agreed to welcome CPCSW and UAUG members to a northern event at a different point in the year?

Or am I barking up completely the wrong rabbit warren? Comments, please! I feel slightly guilty about discussing this without the input of Angie, Paul, John et al - all of whose

hard work has helped make the convention what it is - so the mailbag is twitching in anticipation. Oo-er.

I like having the convention in Birmingham, partially because I'm a Midlander at heart and partially because the hustle and bustle of the market makes for an excellent atmosphere, but mostly because it's a lovely place. It is! It is! Go and walk along the Old Main Line of the Birmingham Canal Navigations if you don't believe me- Richard>>

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Just a few arty questions as this is a hard copy. Sorry! <<You're apologising for not asking lots of questions? Heavens... - Richard>>

1. How many MIDI interfaces are there for the CPC, what are they called and where may I get them?

2. Is it possible to access the RSXs for the AMX mouse from assembler? If so, how?

3. Can you recommend a PD program for compressing screen files and inflating them again? If so, where is it available?

4. Is it possible to import screens into Stop Press?

5. What is the air speed velocity of an unladen swallow?

Thanks for your time, I appreciate it. Incidentally, I can understand your sudden dislike for donuts. After all, they've been given a bad name lately!

Tom Neill
Wokingham

<<Hi Tom. I'm not up for this anti-Donut Mag crusade at all. I quite liked Donut Mag 2, in fact - much better than certain disc fanzines I could mention. Anyway...>>

1. Off the top of my head (my collection of CPC magazines went Sutton-wards when I moved house), there was the RAM Music Machine, one from EMR, and one from DHCP. Your best bet is to place a Market Stall ad if you're after one.

2. Yep - in the same way that you access any RSXs from machine code. First of all, you need to find where the RSX routine is stored. Poke the command name into memory, with bit 7 of the last character set (Maxam 1.5's STR command does this automatically),

and point HL to it. Now call &BCD4, and HL will contain the address of the routine (with C the relevant ROM number, if any).

You now need to set up the parameter block. Briefly, A contains the number of parameters you're passing, and IX their address. However, IX should actually point to the last one - so if you were passing three parameters, they'd be stored at (IX+4) and (IX+5), (IX+2) and (IX+3), and (IX+0) and (IX+1) respectively. To make matters more complicated, with a string, you pass the address of a three-byte descriptor block, which itself contains the length of the string followed by its address.

3. The bunny you're looking for is Dragonbreed Wetware's SQ23, a wonderfully efficient cruncher which produces fully relocatable code. It was featured on an AA covertape long ago, but you should also be able to get it from the WACCI library.

4. I've lost my copy of Stop Press, but I'd have thought so. If not, you could always try importing them into PowerPage and saving them out as a (Stop Press-compatible) .CUP file.

5. BLAM! Well, its acceleration is currently 9.8m/s/s. Ooops. - Richard>>

KARTING KALUMNY

I haven't written to WACCI for quite a long time, and each month I read about members having difficulties with their 3" drive belts and so on.

My setup is as follows. With the help of Nigel Calcutt about a year ago, I have two 3.5" drives from one cable, and a separate power supply for the drives. Both drives have side switches, plus an ABBA switch. I also use S-DOS which gives 396k per side. One of the 3.5" drives is configured for drive A, and to date, I have had no trouble with this setup. Also, I have ParaDOS in ROM slot 7 in my ComSoft ROMbox, which enables me to use the large capacity format on both drives. So now I don't use 3" discs and about a year ago I sent the ones I had to Paul Derryhouse.

In issue 105 there was a postcard with the address Millennium Project, "Harroden", 30 High Street, Sutton-in-the-Isle, Ely, Cambridgeshire, but no mention on any of the pages as to what one should do with the card. Perhaps you could clarify this.

Congratulations on becoming the editor of WACCI, Philip: your page layouts and headline features are good and eye catching.

J Rooney
Ardrossan

<<There's a very good optician in Ardrossan, you know.

Good to hear someone's still using S-DOS - I always liked that one. No Parados, of course, but a mighty impressive feat of programming. (There's something a bit suspicious about all this - Doctor Fegg) Where did he come from? Hie back to BTL, varmint.

The Millenium Project postcard was explained in the "Project Millenium" article in WACCI 104. Which seems logical enough -Richard>>

A WISHLIST LETTER

I really liked the article about using MicroDesign Plus with ROMDOS in one of the past issues as it greatly increased the amount of the disc space that can be accessed for storing MicroDesign (.DR) files on.

I would like to see an article on some of the older CPC utilities such as Locksmith, Pyradev and Cherry Paint just to name but a few. I didn't get my 6128 until 1994, which means that I have missed out on some of the earlier utility discs. I would like to see an in-depth series on the Brunword Elite with the Brunword ROM are a bit daunting to say the least and it would be nice to have a series that went step by step through all the different "InCodes" that are in the manuals.

I would also like to know what single and double stepping consists of: they <<aka Richard Wilson - Richard>> say in the Parados manual that if you don't know what it means then you don't need it, but I would still be interested to know.

I really enjoyed myself at this year's WACCI convention, as I shared a stand with Jonty Jones from Darkside Software by the UAUG stand.

Richard Latham (Pixator)
Birmingham

<<Hello Richard. Double-stepping relates to formatting discs to 40 tracks on an 80-track drive. Usually, the first 40 tracks of the disc are

used, leaving the remaining 40 empty. But by selecting double-stepping, you can spread the 40 tracks throughout the whole disc. Hence the name - the stepper motor moves twice the distance.

Cherry Paint is a not-much-cop icon-driven MODE 2 art package from France, and if Paul's feeling particularly brave, there'll be a screenshot somewhere on this page - there you go, a review for you. Seriously, I'm sure Ernie will be adding these to the wishlist even now.

I'd like to see a review of the new Durutti Column CD -Richard>>

GHOST IN THE MACHINE

I recently purchased a job lot of different things for the CPC at a car boot sale (wonderful things, these). Amongst the goodies was a box with Music Machine written upon it. It appears to be in its original box, and was marketed by RAM Electronics (Fleet) Ltd.

I have the software on disc, but no instructions for using it. Looking at the box, it appears to have come with a microphone, and you were able to record external sounds and include these in your own compositions for playing back through an amplifier or a music centre. It has a module with several sockets on the back that plugs into the expansion port of the 6128, but I dare not plug anything in until member help with advice or info on this device? Please publish my address at the foot of this letter in case anyone can.

Keep up the good work with the magazine, Philip. I support the fact <<opinion, surely - Richard>> that it should be set out on the CPC. With all the good software about for doing this, and the good operatives <<eh? - Richard>>, it should be possible. One last thing, many thanks for all who have helped me with the CPC. Thanks to Tony and a big hello to Phil.

I have several CPC-related books that are now surplus to my needs. Do you think they may be of use to the WACCI library? Let me know.

Tony Taylor
77 Anton Way
Aylesbury
Bucks
HP21 9LX

<<The sockets on the back of your Music Machine are for connecting MIDI devices - principally electronic keyboards and sound modules. With the right software, you can record your performances into a CPC for playback later, overdubbing tracks and tidying up the performance as much as you like. Having said which, if this sounds like your sort of thing, start saving for that PC or Mac - MIDI sequencing (as this process is known) is one application for which the CPC, with its limited memory and slow processor speed, is not ideally suited.

As is desktop publishing. We know that it's possible to produce WACCI on a CPC - all but a few of the past 107 issues are adequate demonstration of the fact. It's whether it's desirable or not which is the question. There is no question that it's easier to lay out a page on a PC or Mac than on a CPC: the last thing we want is another (?) case of editor burnout. Philip's the one who actually has to produce the magazine, so we should respect his decision - if it resulted in a less stressed editor, who'd begrudge Philip the luxury of a PC? <<I can't afford one, but I would like one to support the CPC -Philip>>

I'm sure John will want to take you up on your generous offer of computer books - in the unlikely event of the library not wanting them, they could be raffled at the next convention. Cheers -Richard>>

PRINTERS PARADOX

Dear Wacci, please could anyone help me. I have a 464 and a DMP 3160 printer and I would like to do some artwork.

The DMP 3160 printer has a memory of its own (as, no doubt, other printers have as well).

The 464s memory and the DMP 3160 memory don't always coincide.

The coincide where all the letters of the alphabet are concerned, but when it comes to printing any of the character sets from 127 one 140 and 206 onto 255 then that's where they separate.

Without me having to spend too much money, could anyone advise me on which printer I should get.

Nora Less
Birmingham

<<Hi there Nora, Philip here. Your letter arrived with me so I'm going to answer it as best I can.

Right, all printers are usually the same better 32 and 126 (these being the ASCII characters for the normal keyboard). Beyond that they separate. It's not actually the printer that's different, it's the computer.

The Amstrad Character set above 127 could, in theory, be programmed into a printer, but there seems little point in doing so. If you wish to print graphics, I'd suggest you use a screen dump program (if you don't have a good one with decent instructions then let me know and I'll send one down to you as fast as I can). Better still, just use an Art Package, there are a few mentioned in this issue.

As for which printer you could get. There's an old style one that Amstrad themselves released, which went by the name of the DMP 3160. It's a most excellent printer for text and graphics and perfect for connection to a CPC. If you happen to have one of these connected to your computer, then I would be well tempted to stick with it (I have a DMP 3000 which is just as good and very reliable) -Philip>>

MR BRUNWORD IS BACK

Dear Philip, do you remember that many months ago Paul asked for a volunteer to audit WACCI's finances? Yours truly stepped forward three paces and landed this plum job. Actual progress was a little slow as communication between Paul and myself was separated by weeks of busy silence. But a system was looking possible without too much labour involved on either side.

Then suddenly I read in WACCI mag that I was redundant - replaced by a PC apparently. Not an especially sad day for me but a little bit puzzling. One day WACCI badly needs an auditor but apparently on the next it doesn't - instead it has Paul as Treasurer. How come? And what on earth does he think he's doing putting WACCI accounts on a PC - traitorous behaviour indeed. I did write to Paul roughly on these lines when the WACCI Audit Department was downsized but didn't actually get a reply. Surely I wasn't that rude.

I'm wondering if I've had the "mushroom" treatment from the WACCI Management. It probably doesn't matter

too much because like most members I'm perfectly satisfied with the mag, for my £2 - great value and somehow I just can't see enormous profits going into the managements' numbered Swiss bank accounts. Of course in Issue 103 Steve Williams suggested that someone in past years might have played fast and loose with WACCI funds. Makes yer think like dunnit - know wot I mean?

Philip, please don't think that your spiteful monthly digs at Brunword have passed unnoticed. We at the HQ of the Brunword Appreciation Society Targeted Against diRichleau's Dastardly Scheme have engineered your removal as "unsound" from the Fair Comment page and replacement by young Mr Fairhurst who we confidently expect to support Brunword above all others. Well he's got to hasn't he - he's an intelligent bloke and doesn't answer tricky techie questions like you do by saying he hopes somebody knows the answer because he certainly doesn't! Obviously didn't waste his time with a classical education. I also note that 2 big events occurred in Sept'92 - Richard joined AA and AA did a highly complimentary review of the Brunword ROM - "...the fastest most efficient spellchecker anywhere" - "...a truly excellent product" - "As a complete writing package for CPC owners Brunword is tops". Coincidence? I don't think so. We have got our man on the inside at last. Put that in your Lapsang Souchong and stir it!

Philip, your taste in Word Processor may be highly suspect [and eccentric] but I fully support your efforts to make the mag. as near 100% CPC produced as possible. More strength to your digits mate!

As for the suggestion that Your Most Worshipful Editorship and team should take a break during the year, I'm reluctantly in favour. It must be a difficult job putting the mag together month after month and we must keep such talent as yours fresh and vibrant for the long years ahead etc etc.. One WACCI-free month is just bearable and I'd be quite happy with a back issue in that empty month as a substitute.

It was good to see a short review of SuperCalc and also to see that somebody else had problems with loading the correct version. I could not get the thing to work and wrote ranting and raving letters to WAVE who

supplied it and being WAVE they naturally never replied. I then wrote to Amstrad who being Amstrad expressed sympathy but absolutely no understanding. Eventually like Ron Hobday but much slower, I sussed that it helps a lot if you substitute 6128 for 8256 when you load!

I used SuperCalc a great deal when I was running my business and it is really top-notch - the sort of program that unbelievers and traitorous PC users (see above) can't imagine that a CPC can possibly handle. It's a compliment to the CPC that such a major company thought it worth adapting SuperCalc for the small machine. As for the manual it's worth a feature all of it's own. I always printed straight from the programme rather than transferring to a WP so I don't think I can help Ron with his problems.

Happy Christmas
Patrick Hanlan
CHAIRMAN

BRUNWORD APPRECIATION SOCIETY

P.S. Did you know that when you load Protex from disc it asks if you have a colour screen. If you press Y for Yes it instantly provides a screen in fetching shades of grey!!!!!! And guess what happens if you press N for No - you get a coloured screen!!!!!! Laugh? I nearly fell off my chair when I first saw it.

<<Made redundant by a PC have you, oh dear, it happens to the best of us you know. As for those enormous profits you mentioned, no, they don't exist and I don't have a swiss bank account (it's in Brazil).

Ok Hanlan, you've asked for it this time, how dare the so called Brunword Appreciation Society Targetted Against diRichleaus Dastardly Scheme (MMMMmm, I wonder if anyone will work that one out) have a go at me just for having the audacity to tell the truth about Brunword.....

.....just a minute, what was that noise, it sounded like soft footsteps somewhere outside.....

<<Philip will return sometime in the new year when he's, urm, shall we say, feeling a little better -The Brunword Appreciation Society Targetted Against diRichleaus Dastardly Scheme>>

G-PAINT

THE PUBLIC DOMAIN CLASSIC FROM GERMANY

GPAINT, is by todays standards quite chunky in its presentation and use. I'm afraid I have come to know such utilities as Advanced Art Studio and Microdesign Plus much more than this little gem, so must apologise if my review seems a little one sided.

A PICTURE CAN SPEAK

Well, the first and most obvious drawback I found with this utility was ALL the menu options though quite, as I say chunky in presentation, were in German!. Er!, I can grasp the odd word but I'm afraid only by the grace of having some understanding of art utilities was I able to grasp most of the meanings of the icons' piccies on the menu section. Mercifully the copy I have here comes with an English summary of instructions... Phееew!

You will discover however that these are presented in program format and are quite difficult to remember when actually using the utility. A hard copy of the instructions would be most helpfull, try this little tip out to gain a hard copy.

HARD COPY TIPS

Insert your copy of GPAINT into your respective drive, MERGE"GPAINT.HLP" (this is a 4k basic file). Insert a new blank disc into the drive you are using and then save out the file as: SAVE"GPAINT.HLP",a. Saving the file out with the exstention ",a" will give you an ASCII file format which you can use within Protex etc to gain a hard copy for reference purposes.

THE OPTIONS

The listing then, on reading, informs you that the icons sections when clicked on give the functions described in figure one

THE KEYS

To acquire a new colour during operation use the C key at the required time. The copy I have here also came with 9 char fonts. I haven't tried them all out within the program

fully, as I actually found this art package a little bit of a strain compared to what I'm used to using. There was an interesting option which I must try out though, that being, you can load a standard 17k screen into the prog and then using the box option take bites out of the picture just loaded, and then re-arrange it into the main screen where you like. You can keep this up until you have a complete new picture.

FIGURE ONE

PUNKT	- DRAW POINTS
LINIE	- DRAW A LINE AND MOVE IT AROUND
RAHNEN	- DRAW A RECTANGLE
BOX	- DRAW A FILLED IN BOX
STIFT	- CHANGE CURRENT BRUSH
MUSTER	- SELECT OR CHANGE FILL PATTERN
DISK	- CALLS UP DISC OPTIONS (ESC TO RESELECT)
LOSCHEN	- ERASE PICTURE
FARBEN	- SELECT OR REDEFINE COLOUR
KOPIE	- COPY AN AREA OF PICTURE
KRIES	- DRAW A CIRCLE
SCHEIBE	- DRAW A FILLED IN CIRCLE
LINIEN	- DRAW IN CONNECTED LINES
STRAHL	- DRAW IN RAYS (FROM ONE POINT)
FULLEN	- FILL IN WITH CURRENT PATTERN AND COLOUR
INVERS	- INVERT SECTION OF SCREEN
LUPE	- MAGNIFY SECTION OF SCREEN
S	- A SUB MENU WITH OPTIONS SUCH AS ROTATE/TEXT etc

When saving, the program saves the palette too, nice. The newly generated scr-file can be called up as normal with LOAD"<FILENAME>",&C000.

FINAL THOUGHTS

I have to say that compared to Art Studio or Smart this art package sadly lacks much. If you are after a quick no mess art package from within the PD scene and only have a quid or two to spend then you'll do okay with this one to quite a bit of worthwhile success. Unfortunately, if it was me I'd save up and get something better. Like Art Studio or something.

PRESENTATION	= 45%
COMPATIBILITY	= 60%
EASE OF USE	= 55%
OVERALL	= 60%

COMMENT: If you have a couple of quid and are in a hurry for an art package okay, grab a copy else hang tight and get something better.

A SECOND OPINION

<<For a beginner, G-Paint is perfect, once you get over the language barrier and get to understand what the controls mean. It has all the normal functions that you would expect of an Art Package and is, without a doubt, the best that the public domain has to offer. However, when matched against the Advanced Art Studio, it falls down heavily. Saying that, if you match it against other, so-called commercial productions, it lays them out hands down, even the so-called professional versions.

So, give the program a chance, it's public domain and it's on one of the WACCI Public Domain Discs, to be precise, PD Disc 30>>

THE FAMOUS 5

FIVE CONTROL A CPC ART PROGRAM

There are five methods by which you can control the computer whilst you are using an Art and Design system, like Advanced Art Studio, MicroDesign Plus, PowerPage or G-Paint. I say five, there are really only four, the fifth being so designed that it requires specialist programming to get it to work which most programs don't cater for. So, what's what, and which is best of what?

THE CONTENDERS

Imagine a five cornered boxing ring. I say this for dramatical effect only since it seems to be traditional to introduce contenders in the manner of a boxing match.

Anyway, contender number one is those little grey keys attached to the top of the computers. Yup, I mean key control (I bet you thought I would miss that one didn't you?). Secondly comes the standard Joystick, quickly followed by the Mouse and the Trackball. Finally, and it's the odd contender I mentioned earlier, comes the Light Pen. Let us begin.

THE KEYS

Now most Art and Design packages allow the use of the keys. They have to do, since all the other four methods aren't quite as accurate. This is, probably, the only point that that direct cursor control scores over the others. You'll still probably find yourself cursoring them an awful lot.

THE JOYSTICK

Now let's be honest here. Joystick was created for games playing but they can do very well with art-pads, giving you almost the same control over accuracy as the cursor keys whilst giving you some of the freedom of having a mouse. You don't need to keep hanging over a keyboard all the time. A little more fun than the keys, but, like the latter, terrible at freehand drawing, excellent at more technical stuff.

THE MOUSE

There are two types of mouse that you may be able to find, the Genius and the AMX. I don't have a Genius version

so I can't say that much about it, except that it's a two-button affair, with, if I've heard correctly, both buttons wired as the same. So, basically, it's really only a one button mouse with two buttons.

The other is the AMX Mouse, which is a true, three button mouse. This is the one that has the most software written for it. It operates under any system that accepts a joystick (as does the Genius, which means that you can use a mouse to play games).

Anyway, for pure freehand pleasure, the mouse is second to none. It's easy to use (though the three buttons can confuse on occasion, until you get used to them) and, to be honest, it's damn good fun. Where it comes to totally accuracy, it's a little lacking and, for those used to the speed of a PC Mouse, it can appear to be a little slow, but not by that much. The mouse scores heavily over the others when it comes to the pure artwork side of things. On the downside, however, the interface is clumsily designed and doesn't encourage it to be a permanent fixture.

THE ART BALL

Also known as a track ball. It's a very large, black object, with a huge ball in the middle and two large buttons. Basically, a mouse, I believe, is an upside-down trackball, but it might be the other way around.

For children, the mouse can be a little tricky, whereas as the Track Ball is a total dream. It's big, it's chunky and the ball makes a nice roaring sound as it spins around. For art-work it's usable but, in my

experience, not quite as usable as the Mouse. Purely for fun it's a useful addition. If I could find one small enough (the one I have is huge, as I previously mentioned); I would, in all probability, fix it permanently to my Amstrad and use it regularly.

THE LIGHT PEN

Let's have a bit of fun and the light Pen is fun. There are two types, the Amstrad LPI, which fits into the joystick port, and the Electric Art Studio type that fits the expansion socket. The LPI type is ineffective, clumsy, next to useless but, oddly enough, can still be fun to use and may even have some serious uses. For artwork, however, it's useless.

Now the Electric Art Studio type is a little different. It has the least level of accuracy of all the different control methods, works only with software that was specially written for it but, of them all, it's the most fun. I like the idea of scribbling on the screen, making loads of mess and generally playing, and then be able to erase it and start all over again.

I suppose in the right hands it'll probably make some very nice pictures, but it'll take a long time to learn. Best to leave this one just for the fun of it, and, as I said, at fun, nothing comes near it.

THE FINAL JUDGEMENT

	Accuracy	Drawing	Fun
KEYS	10	7	5
STICK	8	6	6
MOUSE	7	10	7
ARTBALL	6	9	6
PEN	5	6	9

MICRODESIGN CLASS III

HE TAUGHT BY



So here it is, the last part of the Microdesign Class series, I hope it has given some aid to somebody. It is, of course, a very thin tutorial and I do appreciate that some people may still be a little lost on some features that weren't perhaps so clearly mentioned. With this in mind, I'm opening myself up for a telephone helpline. I will be on hand to help with Microdesign+, Advanced Art Studio and Powerpage. This will be from 5.00pm - 8.00pm, Saturdays only and at no other times. As other programs are made available to me I'll include these in the help line feature too.

THE REST OF IT

So what else is on the Microdesign disc then. Well, as well as a collection of MD+ clip art, there are three programs that stand out: MD+, FNTDSGN and BIGLODA, but what are they?

THE PROGRAM CALLED MD+

I design around 80% of all my Microdesign art within the Advanced Art Studio before I take it across to Microdesign+. I could easily do the entire work within Microdesign+, but I personally find the elastic and flip features of Art Studio much faster. On typing and entering MD+, you are presented with a glossary of file management options. In this instance they include:

DR FILE MANIPULATION

DISC CATALOGUE.....	F9
CHANGE DRIVE/USER.....	F8
FILE CONVERSION MENU....	F7
RUN MICRODESIGN.....	F6
CUSTOMISE MICRODESIGN...	F5
QUIT.....	F4

Lets break these down briefly shall we? Disc catalogue, change drive user, run Microdesign and quit, are rather obvious I would have thought, so I won't insult your intelligence by giving an explanation of what these four options do.

Customise Microdesign: when using this option, you can re-save a copy of Microdesign that's been tailored to your own requirements.

File conversion menu: this option is the key to bringing over your Art Studio screens (in my case anyway!). All screens to be transferred from Art Studio must be in standard 17kb format or Microdesign won't see them. On pressing F7 another menu greets you with the following options:

FILE CONVERSION MENU

MANIPULATE DR FILE.....	F9
INVERT DR FILE.....	F8
CONVERT TEXT FILE.....	F7
CONVERT SCREEN FILE.....	F6
CONVERT STOP PRESS FILE.	F5
OPTIONS MENU.....	F4

To convert a standard screen file (or a Multiface one for that matter, MD+ knows the difference) we would select F6, but I'll cover the other options in more detail first.

MANIPULATE DR FILE

This option takes any selected Microdesign DR file from the chosen drive and either stretches it or reduces it within the screen emulation. The current design size is given at all times and attempting to stretch or reduce a file beyond it's limits is not allowed.

INVERT DR FILE

This option does just what it says. It simple switches the pen and paper colours around giving a useful negative effect.

CONVERT TEXT FILE

This option imports text from any standard ASCII source and modifies it into a Microdesign manageable format. I haven't used this option, so I can't give much more information on it than this, sorry. <<It works -Phillip>>

CONVERT STOP PRESS FILE

This option, other than involving a different set of screen files, runs closely enough to be covered by the Art Studio conversion in a minute or so.

OPTIONS MENU

This drops you back into the MAIN menu as when first loaded.

So, converting a standard screen file created by, in my case, Advanced Art Studio, pressing F6 you are presented with the following options:

CONVERT SCREEN FILE

DISC CATALOGUE.....	F9
CHANGE DRIVE/USER.....	F8
LOAD SCREEN FILE.....	F7
VIEW SCREEN/SET INKS...	F6
CONVERT SCREEN.....	F5
OPTIONS MENU.....	F4

Once you have selected the correct drive, you hit f7. If the screen is already in MODE 2, you would simply press F5 and then save out the converted DR file when the listed option F6 is made available. But what if the screen is Mode 1 or Mode 0? You

would then choose option F6 from the above selection. Having done this, you would then, allowing for the Mode you are in, set the colours, remembering, of course, that Microdesign is a MONO-PRINT DTP package. The colours will only appear in light or dark shades. The quality and the printouts from Microdesign+ do, of course, depend on the quality of the printer being used as well. In the case of the Amstrad DMP range of printers, it is best to just stay within the confines of Mode 2 screen conversions and screen dumps anyway.

TIME TO TIME THE TIME

If the screen file being converted is Mode 2 then the conversion literally takes place in seconds. Blink and you'll miss your picture shooting up and off the screen as it's converted. Mode 0 and Mode 1 screens do take around 20 - 30 seconds to convert and can be clearly seen hicking <<What on earth is Hicking? -Philip>> up the screen as they are converted. If a Mode 0 or Mode 1 screen has to be converted then it's best to try to

select a series of null colours inside of the artwork. This will help the definition of the printed design later, though only by a slight amount. As I've mentioned earlier, STOP PRESS FILES are treated as above as far as I can remember

BIGLODA

Wouldn't it be a great idea to have access to 700Kb plus of art studio files to use within Microdesign, whenever you want them? Well, by running BIGLODA you can. BIGLODA is a unique mini program that re-saves a new boot file for Advanced Art Studio. Art Studio does have its limits when cataloguing within Art Studio, but when using an Art Studio higher formatted disc, a quick CAT inside Microdesign lists the files for you. I won't point out that you'll need to leave your disc writeable. <<Urn, Jonty, I think you just did -Philip>>

FNTDSGN

As far as font designer programs go, this one, to me at least, holds no new surprises, but it's no worse than any

you'd find in any PD library: Even if you haven't used this type of program then I'm sure you would have seen one sometime or other?

EXIT....E

So that is, in a nutshell, Microdesign Plus for you. In the next issue of the ever fantastic WACCI, I've lined up a special Advanced Art Studio review/class for you. I will be taking you through the basics of using Advanced Art Studio and my dear friend DOODLER (John Reilly) is going to take over the class and tell you how to run short DEMOS in BASIC, so you can show off your work to the world.

Until next month
the GHOUL
Logging off

<<Well done Jonty, an excellent introduction into MicroDesign Plus. However, I do now have a small confession. Your and John's joint article should be in this issue. After all, this is the Art and Design Special you know -Philip>>

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THE 8-BIT PRINTER PORT

When Amstrad designed the CPC range of computers they made an error of judgement which has haunted users ever since. They created them with only a 7-bit printer port. Because of this, the CPC was unable to control printers with the maximum effect, unable actually to use the nice box characters (and others bits and pieces) residing under ASCII codes 128 and above.

THE FIRST ANSWER

The first answer was to buy an 8-Bit printer port and, at the moment, it would still appear to be the only answer. Wrong. Everything is about to change, because this is going to be the easiest modification you could ever do to your computer.

THE 8-BIT PRINTER PORT

All you have to do is connect a wire between PIN 9 of the printer port and PIN 12 of the PIO CHIP. PIN 9 of the printer port, seen from the top, is the one with the thick track leading from it. There are two large solder dots on the track just below it. You must cut between these two dots to isolate them. In fact it looks a lot like Figure One.

SO WHAT TO DO

Just to the edge of the printer port there should be a large block of solder. There are actually two, about half an inch apart. I don't know what it's for, I think it just fills a hole, certainly it looks like it. You'll need to melt that out, or drill it out to feed the cable through.

Now we need to get to the underside of the circuit board. Find the PIO chip. It's one of the two down on the left hand side looking from above. It should be marked TMP 8255 AP-5. On the 6128 it's the top one of the two. Found it? Good.

Turn the PCB over and identify the location once more. The pins are well numbered. You need to solder one end of the wire to pin 12. Make sure it is pin 12. I did it to pin 8 to start with (by accident) which was very silly of me.

Now feed the wire through the hole you should have made, and solder it onto PIN 9 of the printer port. Have you remembered to cut that track as well? Good. Would you believe that that is all there is to it. You now have an 8-Bit printer port up and running. All you need now is the patch program to get it to fire up. No problem. It's here as well. You will need to run this every time you wish to use the 8-Bit port, but it's easy enough to merge into graphic programs, Protex and the like.

AND FINALLY

Before anyone thinks that this is the same modification which causes the tape switch to click on and off a thousand times, you'd be very wrong. PIN 12 of the PIO is the cassette write line, not the tape on/off switch. It's silent, effective and very cheap. It's also very easy to do and will work with ANY standard CPC, be it a 464, a 664 or a 6128.

Oh yes, it's also invisible if you don't use the patch program. That means that you have the best of both worlds, an 8-Bit port when you want one, and a 7-bit port when you don't.

THE PATCH PROGRAM THE WACCI PRINTER PORT

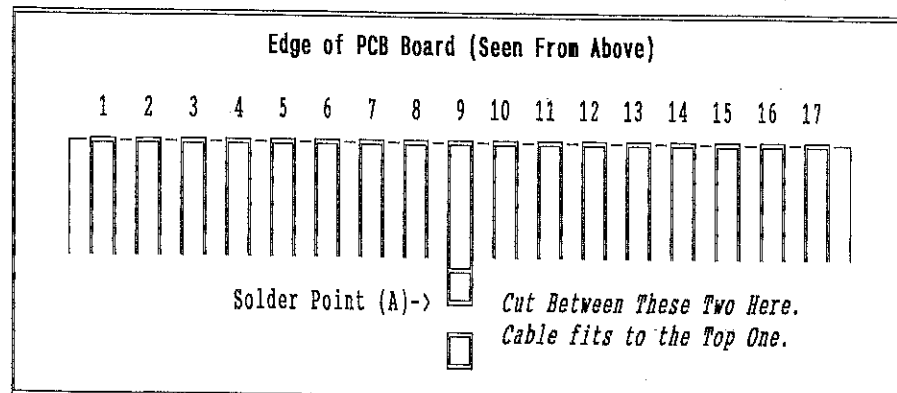
```

170 a=PEEK(&BD2C):b=PEEK(&BD2D)
180 d=UNT(b*256+a)
190 IF d<>&BE00 THEN POKE &BE16,a
      :POKE &BE17,b
200 FOR n=&BE00 TO &BE15:READ a$
210 a=VAL("&"+a$):POKE n,a:NEXT n
220 POKE &BE13,0:'allow line feeds
230 DATA C5,01,00,F6,ED,49,07,30
240 DATA 05,01,20,F6,ED,49,0F,FE
250 DATA 0A,20,01,AF,C1,CF
260 POKE &BD2B,&C3:POKE &BD2C,0
270 POKE &BD2D,&BE:POKE &BD31,195
280 POKE &BD32,43:POKE &BD33,189
290 CALL &BD58
    
```

ALSO IN THIS ISSUE OF WACCI

Later on in this special graphics issue of WACCI, I'm going to go through the method of using this port with Protex and how to get hold of those wonderful box characters which you see around the WACCI pages all the time. The printer port graphic below was printed direct from the Epson Stylus 800 printer, using this modification, without an art program in sight. Not bad, hey?

Philip DiRichleau



PAGESETTER 64

HOME DISC 15

GROWN

REVIEWED BY

FRANCIS

WOLFE

Pagesetter 64 is a 64k A4 DTP program, it's disk only, but only Pagenaker Plus-T works from tape (if you've never seen PM+-T, then that's probably a good thing). It's Homegrown disc 15 and you can get it from Dave Stitson for £3.

INTRO

The program is divided into 3 sections selectable by a menu: the graphics editor, the text editor and the laying out program. We'll take them one by one:-

THE GRAPHICS EDITOR

The graphics editor is a simple screen editor, allowing the loading and saving of blocks of the screen for use with the laying-out program. It has line, equalateral polygon of any number of sides (also does circles), erase and invert features and simple zoom and fill functions.

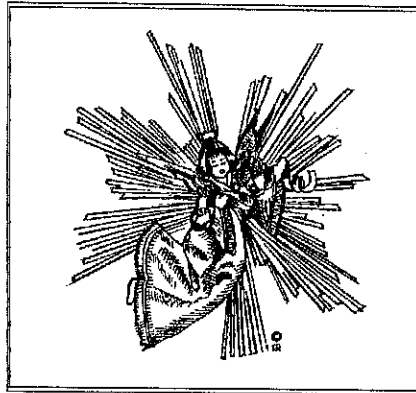
The polygon system is excellent but all the other features are rather basic. It's a good job that you can load 17k screen files to convert them into a format usable by the LOP. You will lose the bottom five lines because of the menu and the screen must be saved with the extension .BIN, not .SCR. The program cannot (to my knowledge) import the .CUT format, but if you have a program to save these out as a 17k screen file you can convert them for PS64.

There is no freehand feature, so the graphics editor is best suited to technical drawing. The fill function works and you can define your own pattern. However it's very slow and works not as if you've dropped a pot of paint on the cursor but that you've dropped a paint bomb (you'll see what I mean). It stops when it hits a boundary, it doesn't go round it.

THE TEXT EDITOR

The text editor is a simple editor for files of up to 4K (the maximum that can be displayed on a page by PS64). This also contains the font editor. The text editor is a simple affair,

but it works. It's a bit unresponsive, I must say. The font editor is as you would expect, but you can add any ASCII code from 0-127 to your text file.



THE LAYING OUT BIT

This is the bit that does the actual work. You can lay out text and graphics and add headlines, captions and boxes. It uses a RANDISC system, which can be confusing at first, but you'll get used to it. The program (along with the graphics and text editors) uses a pointer system to select options from a menu bar at the bottom of the screen and a block system for actually laying out your text and graphics.

I would recommend that you plan your page out on paper first. The system can be a bit long winded, but it works and you can't say fairer than that!

It seems that you can also change the program itself using a Library system. I must admit that I haven't tried this, but if any member manages to do something useful then I and, I'm sure quite, a few others would be interested. <<and so would we. Let us all know through the pages of Fair Comment -Philip>>

WHAT ELSE'S ON THE DISK THEN?

There's a reasonable selection of fonts, including italic and underlined. There are a couple of silly pictures, not really what could be called clip-art. There is also an example page which shows off the Package's features. The best bit has to be the full manual in text-files, which can be loaded into any word-processor (but not the text editor)

PROBLEMS/SUGGESTIONS

I couldn't seem to load any text files that weren't created by the text editor into either the text editor or the LOP; maybe some boffin could solve this problem this, or an I just being stupid?

An automatic box drawer would be good as well (the boxes have to be made up from individual characters selected from the menu at the bottom of the screen) as would the inclusion of a .CUT converter on the disc.

Ratings

Text - 55%
Graphics - 74%
Laying-out - 89%

Overall - 80%

The graphics would have been around 80 per-cent if a .CUT converter were included.

Pagesetter 64 is well worth it, especially if you have plenty of time though if you only want an A5 printout I'd try PowerPage 64 first.

(Oh, and thanks to the programmer for donating it to WACCI Homegrown)

THE PROTEXT BOX

This header was created using the below program (almost)

If you look in the back of your printer manual you may well find a diagram that shows you lots of very interesting characters, including the wonderful double line boxes that we use within the pages of WACCI. Now, I've been asked, on more than one occasion, how these graphic characters are produced. Well, the method I use operates from within Protext, using the 8-Bit Printer Port modification in this issue. Wanna know how? Read on.

THE FIRST BIT

The first bit you need to do is work out how to get the graphics on the screen. The simplest way of doing this is to use the SYMBOL commands as listed just here. These adjust the internal AMSTRAD character set to mimic the box characters on the printer itself.

PROGRAM SECTION ONE

```
200 SYMBOL AFTER 32
210 FOR T=1 TO 11
220 READ A,B,C,D,E,F,G,H,I
230 SYMBOL A,B,C,D,E,F,G,H,I
240 NEXT T
250 DATA 186,102,102,102,102,102,102
260 DATA 102,102,187,000,000,254,006
270 DATA 230,102,102,102,188,102,102
280 DATA 230,006,254,000,000,000,200
290 DATA 102,102,103,096,127,000,000
300 DATA 000,201,000,000,127,096,103
310 DATA 102,102,102,205,000,000,255
320 DATA 000,255,000,000,000,203,000
330 DATA 000,255,000,231,102,102,102
340 DATA 202,102,102,231,000,255,000
350 DATA 000,000,204,102,102,103,096
360 DATA 103,102,102,102,185,102,102
370 DATA 230,006,230,102,102,102,206
380 DATA 102,102,231,000,231,102,102
390 DATA 102,000,000,000,000,000,000
```

Let me explain what this does. It's changing the character set using the Symbol Command, to make the double line boxes appear in the screen. The reason, incidentally, why you have numbers like '000' and '096' is purely so that you can read the data more easily (and it looks good on the page)

This method works with the ProText word processor because of the way ProText, upon running, doesn't clear the memory as some other Word Processors do. I'm still working on a way of getting Tasword to manage this trick. No luck so far, but I'll let you know if I manage it.

THE NEXT BIT

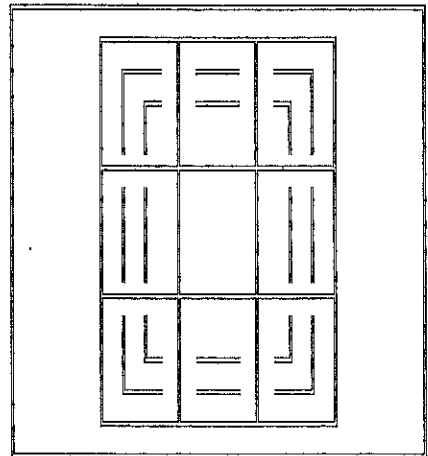
So, the computer knows what the characters look like, and has them matched with the CHR\$ codes in the printer. That doesn't help us very much since those CHR\$ numbers are not available from the keyboard. Therefore, it seems an idea to use the function keys to sort it out.

PROGRAM SECTION TWO

```
400 KEY 129,CHR$(200)
410 KEY 130,CHR$(205)
420 KEY 131,CHR$(188)
430 KEY 132,CHR$(186)
440 KEY 134,CHR$(186)
450 KEY 135,CHR$(201)
460 KEY 136,CHR$(205)
470 KEY 137,CHR$(187)
```

This part of the program sets up the function keys to create the box characters and put them on the screen. I bet you couldn't guess which box character is where. I've put them where it seems most logical to have them, at least to me. I'd have to admit to being interested as to where others might put them.

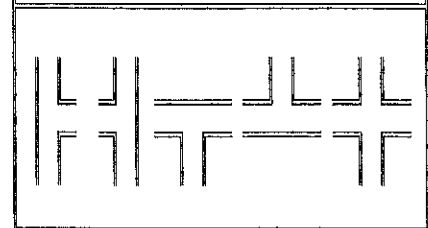
Just in case it is obvious, here's how I've set the function keys to do the first few sets of characters. I know that I've repeated the overline and sidelines, but it's easier like this when typing at high speeds.



THE MISSING BITS

You have noticed that I'm using an extra five characters that this little programing exercise doesn't have, these being:

THE NOT REALLY MISSING BITS



These aren't really missing, we just haven't put them in yet. The SYMBOL command to define the characters is included in Program Section one. However, because I now intend to show you how to place these onto the function keys whilst they're SHIFTed, so to speak, I thought I'd handle it separately since it's a nice programing trick.

EXPANDING THE FUNCTION KEYS

If you read the CPC Manual, you'll find that all the Function Keys return the same value, regardless of whether the SHIFT or CONTROL buttons are pressed. Yet, at the same time, there are, in fact, 32 so called expansion characters. How do we assign these to the other control key?

Glance back at Program Section Two and notice that I haven't used the standard KEY 1, "HELLO" type of command. I've actually used the full expansion command, KEY 129, "HELLO". They both mean the same thing. Define Function Key 1 on print HELLO. This is because Function Key One already has Expansion Key 129 assigned to it. Are you following? It doesn't really matter if you're not, the program will still work quite happily.

Right, now to reset the Function Keys so that they work better. If you have Utopia then don't bother with this bit, as Utopia sets them up in this manner anyway. Those computers without Utopia haven't got this.

NOT QUITE UTOPIA THOUGH

Type in this next section of program. It goes in at the front of the other bits of program, hence the line numbers are back at the beginning.

Another thing to notice is that the second parameter is always, in this case, a '1'. This sets the Auto Repeat function. Had it been '0' which is normal, then, if you kept the button down, the character wouldn't repeat. Now it does, useful for creating the double lines you see across the top and bottoms of this very page.

PROGRAM SECTION THREE

```

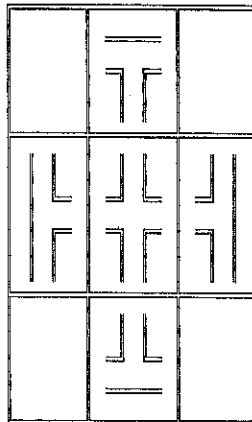
10 KEY DEF 3,1,137,149,159
20 KEY DEF 4,1,134,146,156
30 KEY DEF 5,1,131,143,153
40 KEY DEF 10,1,135,147,157
50 KEY DEF 11,1,136,148,158
60 KEY DEF 12,1,133,145,155
70 KEY DEF 13,1,129,141,151
80 KEY DEF 14,1,130,142,152
90 KEY DEF 15,1,128,128,150
100 KEY DEF 20,1,132,144,154
    
```

PROGRAM SECTION FOUR

```

480 KEY 148,CHR$(203)
490 KEY 144,CHR$(204)
500 KEY 146,CHR$(185)
510 KEY 142,CHR$(202)
520 KEY 145,CHR$(206)
    
```

SHIFT AND FUNCTION KEYS



SO WHAT COMES NEXT

The program needs one final addition to get it to work correctly, though what you have so far will work quite happily. For the Printer to be able to print out these characters you need to add in your 8-Bit Printer Port program. Because there are so many around, I can't really tell you how to do that bit, except to make sure that it starts on line 500.

THE FINAL LITTLE BIT

When using this as a Protex loader, it might be an idea to make it fire up Protex, if you have it on ROM, directly after running the program. Just add this line after you've merged in the printer port software and it'll do the trick.

```
10000 !P
```

AND THAT'S THE END

Alright, I have to admit, this isn't really the way I do it. My method is a bit more technical, involving the loading of a font file, a patch to turn the border green when I press the shift-lock and others bits and pieces. However, this method does work.

Incidentally, if you wish to use these characters in this manner within any articles you send me (you don't need to have the Printer Port attachment for it to work on text files), then feel free. This system is fully compatible to mine.

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TAPPERS

BASIC PROGRAMS FOR KEYBOARD TAPPERS WITH DAVID HALL

There's nothing like a good looking character set to give your latest CPC production that professional touch but re-defining the character set using the built-in 'SYMBOL' command can be a long and laborious task. The solution, you may say, is to use a character designing program: after all, there are plenty of those in the WACCI PD Library. However, even this way can take upwards of a couple of hours. The real answer is much quicker and a lot more fun; let me explain

IT'S QUITE SYMBOLIC

Whenever you start playing around with the CPC character set, you must first type in, at the start of the program the command :

SYMBOL AFTER 32

This command resets to the standard CPC character set and now allows the definition of the whole set (chars 32 to 255). As the set is now in the RAM we have to find out which memory locations it is stored in: type this:

```
10 PRINT "Memory location ";HIMEM+1;
   "To location";HIMEM+1792
```

On a standard CPC6128 without any added ROMs, this prints 'From 40956 To 42727' (this may vary on a 464/664 though). So, logically, as each character (from 32-255) takes up eight bytes this means :

```
Character 32 = 40956-40963
Character 33 = 40964-40971
Character 34 = 40972-40979 .etc.
```

THE INTERESTING BIT

Now that you know how and where CPC character sets are stored, we can get down to the nitty gritty. Look at the programs that are listed and notice that by manipulating the stored character set bytes arithmetically you can get very satisfactory results with relative ease. Note the use of HIMEM in the programs below instead of specific memory location numbers: this ensures that we have compatibility on ALL CPCs.

Note also how the set is reset before re-defined (i.e., SYMBOL AFTER 32) in every program.

CHARACTER SET A

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
30 POKE t,PEEK(t) AND PEEK(t)/2
40 NEXT t
```

CHARACTER SET B

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
30 POKE t,PEEK(t) OR PEEK(t)/2
40 NEXT t
```

CHARACTER SET C

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
30 POKE t,PEEK(t) XOR PEEK(t)/2
40 NEXT t
```

CHARACTER SET D

```
1 ' SPOOKY
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
   STEP 2
30 POKE t,PEEK(t) OR PEEK(t)/2
40 NEXT t
```

CHARACTER SET E

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+2 TO HIMEM+1792
   STEP 8
25 FOR a=t TO t-4
30 POKE a,PEEK(a)/2
40 NEXT a,t
```

CHARACTER SET F

```
1 ' Italics
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
   STEP 8
30 FOR k=t TO t+1:POKE k,PEEK(k)/2
   :NEXT
40 FOR k=t+5 TO t+7
50 a=PEEK(k):IF a>127 THEN a=a-128
60 POKE k,a*2:NEXT:NEXT
```

CHARACTER SET G

```
1 ' Inverted
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
   STEP 8
22 b=t+7
25 FOR a=t TO t+3
27 te=PEEK(a)
30 POKE a,PEEK(b)
33 POKE b,te
35 b=b-1
40 NEXT a,t
```

CHARACTER SET H

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
   STEP 2
30 POKE t,PEEK(t) AND PEEK(t)/2
40 NEXT
```

CHARACTER SET I

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
30 IF PEEK(t)>0 THEN POKE t,
   PEEK(t) XOR 254
40 NEXT t
```

CHARACTER SET J

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+2 TO HIMEM+1792
   STEP 8
30 POKE t,0
40 NEXT t
```

CHARACTER SET K

```
10 SYMBOL AFTER 32
20 FOR t=HIMEM+1 TO HIMEM+1792
30 b$=BIN$(PEEK(t),8)
40 a$=MID$(b$,2,1)+MID$(b$,4,1)+
   MID$(b$,6,1)+"0000"
50 POKE t,VAL("&x"+a$)
60 NEXR t
```

A LITTLE PRIZE GIVING

That should give you an idea of what you too can achieve with a little thought. In fact, that's a great idea: have a go yourself, send your efforts to Philip <<To me? Why? -Philip>> and whoever comes up with the best routine wins a copy of the fabulous AA RAVE game "THRUST". <<They do? Oh yes, so they do, I was starting to wonder why a copy of Thrust came with this disc this lot was on. Now I know. That's not a bad idea David, yup, not a bad idea at all -Philip>>

To finish off, here's another program for the lazy ones amongst you. If you ever need to define any characters as aliens or monsters then the listing below is just what you need, it does it AUTOMATICALLY!

Run the program and when you see a definition you like jot down the numbers and use the 'SYMBOL' command to define it to the character you require (or POKE it into place now you know how to do it!).

MAGIC MON

```
1 ' MAGIC MONSTERS by David Hall
10 MODE 0:INK 1,15:INK 0,0:BORDER
   0:PAPER 0:CLS:SYMBOL AFTER 32
20 PEN 10:PRINT" MaGiC MoNsTeRs"
   :PEN 3
30 FOR x=1 TO 8:a$=BIN$(INT(RND*
   15)+1,4):b$="0000"
40 FOR y=1 TO 4:MID$(b$,5-y,1)=
   MID$(a$,y,1):NEXT
50 b(x)=VAL("&x"+a$+b$):LOCATE 2,
   4+x
60 PRINT b(x):NEXT:PRINT:PEN 1:
   PRINT"<SPACE> to Continue":
   LOCATE 2,3
70 SYMBOL 35,b(1),b(2),b(3),b(4),
   b(5),b(6),b(7),b(8)
80 PRINT "#":CALL &BB18:RUN
```

A COLOURFUL BIT TO END

Now for another program: this is for interrupt-driven multi-coloured text. Basically you just run this program, then anything you type will be multi-colour - even works from within some utility and game programs. It will work in Modes 0 and 1, but Mode 2 shows only one colour so multi-colour does not seem to be operating, for the obvious reason!

INTERTXT

```
1 ' Interrupt-Driven Multicol text
2 ' by David Hall
3 ' SHOULD work on CPC464
10 INPUT "Am I a CPC464 (y/n) ";a$
20 IF LOWER$(a$)="y" THEN RESTORE
   170
30 c=40000:MEMORY c-1:FOR a=1 TO 6
40 READ a$:FOR b=1 TO LEN(a$)
   STEP 2
50 POKE c,VAL("&"+MID$(a$,b,2))
60 c=c+1:NEXT b,a:CALL 40000:NEW
70 ' Machine code for 664/6128
100 DATA 214B9C11559C0681C3E0BC000
110 DATA 0000000000000000E5D5F53A
120 DATA C3B7FE01280538073D18063E0
130 DATA 318023E0F32729C1600ED5FE6
140 DATA 005F21869C193A30B7BE28047
150 DATA E322FB7F1D1E1C900FF0FF0C0
160 DATA 0CCC303CFC03C3CF33F33F
170 ' Machine code for 464
180 DATA 214B9C11559C0681C3E0BC000
190 DATA 0000000000000000E5D5F53A
200 DATA C8B1FE01280538073D18063E0
210 DATA 318023E0F32729C1600ED5FE6
220 DATA 005F21869C193A90B2BE28047
230 DATA E328FB2F1D1E1C900FF0FF0C0
240 DATA 0CCC303CFC03C3CF33F33F
```

<<A total aside here. Is it possible to create a program that will take an on screen character set and download it to a standard Epson 9 Pin printer. I think it must be -Philip>>

SBIT

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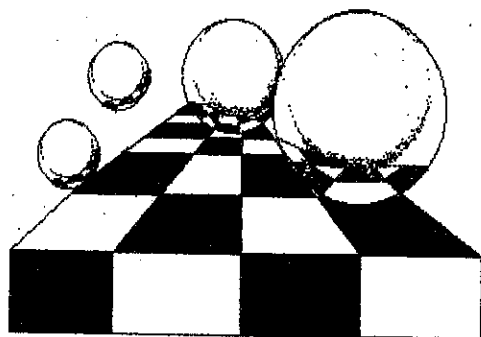
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ADVANCED ART STUDIO



Among the Art and DTP packages I use, this has to be the first and still the most used and, dare I say it, even in conjunction or prior to Microdesign+. Unlike most DTP or art packages available today for the CPC, this as far as a 6128 goes, is the best you'll find when it comes to colour screen manipulation and colour printing (when using Colour Dump3).

GET IN THE FAST LANE

The program is fast to load and just as fast to use and it's limits have, as yet, evaded me. As with most, if not all such software, the entire thing is driven by a Pull Down menu system, each menu giving the user a possibility of numerous SUB-MENUS which in each case act to enhance a particular routine being called on by the user. A constantly up-dateable RAM catalogue aids the running of the filing system many fold.

Disc stored files can have three optional filenames, those being SCR, PIC and SRN which gives a wide use to or from other art or DTP packages. The only real draw back is that screens must not have a length greater than 16384 bytes (4000 hex) and must have a 0 offset. Basically a BIN file which has not been hardware rolled. <<a screen dump using the command SAVE"FILENAME",b,&C000,&4000 -Philip>>

LOADING AND SAVING

Loading/saving screens to/from disc can be in two formats - Art Studio compacted or standard 17Kb type. Loading Art Studio compacted screens outside Art Studio isn't easily possible, but STANDARD saved screens with Art Studio can easily be loaded from any mode by simply typing:

```
CLS:load"<<FILENAME>>",&C000
```

As screens can be saved as 17Kb format then using other screen crunching routines is fully available to the user. <<Such as SQ23 and other such programs from the PD Library -Philip>>

MORE ARTISTIC EQUIPMENT

A fully adjustable palette menu is available within the program, allowing a varying range of coloured fill shades. As Art Studio will save a Palette File when prompted, re-loading a colour screen into Art Studio, if the palette has been clicked on, means that exact screen recalls are not only possible, but a great time saving idea when it comes to palette creation.

THOSE PULL DOWN MENUS

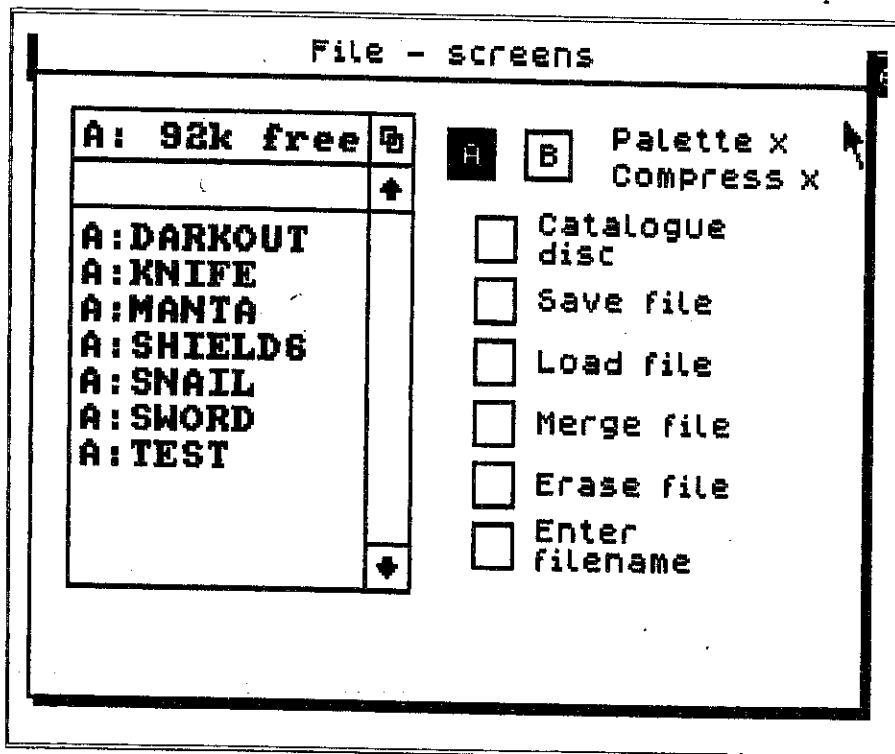
So what about those pull down menus I mentioned earlier? The listing on the other page shows each of the menus in turn as viewed left to right, top row to the bottom.

OUTRODUCTION

There are many features which run around the above listings which, if I had typed them out, would have meant me having to use up too much of WACCI's space. Most, if not all, of the un-mentioned functions and uses should be quite clear. If not then I can be reached from within the hallowed Helpline section, so have no fear folks. If you don't have this program and you have a flare as an artist then it is well worth the cash. You won't be disappointed I promise you.

Jonty
the GHOUL
logging off

<<The only place still selling Art Studio is Datel Electronics, but I've had reports of trouble with them, so they're not advisable. The best option is to try Merline Serve -Philip>>



----- MAIN MENU -----

PRINT..... PRINTS SCREENS WITHIN FOLLOWING CONDITIONS
 DUMP SCREEN..... X/Y COORDS REQUIRED
 DUMP WINDOW..... WINDOW NEEDS TO BE PRE-SELECTED
 X-SCALE..... SELECT FROM SETTINGS _ DEPENDS ON SCR MODE
 Y-SCALE..... SELECT FROM SETTINGS / DEPENDS ON SCR MODE
 SINGLE DENSITY..... ONE SWEEP OF PRINthead
 DOUBLE DENSITY..... TWO SWEEPS OF PRINthead
 SIDWAYS..... MAKES GREATER THAN A4 PRINTING POSSIBLE
 LEFT JUSTIFY.....
 CENTRE..... _ PLACES SCR DUMP ON PAPER AS LISTED
 RIGHT JUSTIFY..... /
 LINE FEED..... AS LISTED
 SELECT PRINTER..... OPTIONS BEING AS FOLLOWS

EPSON
 AMSTRAD DMP-1
 AMSTRAD DMP-2000
 USER-DEFINED (SEE MANUAL)

----- FILE MENU -----

CATALOGUE DISC [A] [B]..... OPTIONAL DRIVES
 PALETTE..... SAVE/LOAD PALETTE - TICK/UN-TICK TO USE
 COMPRESS..... SAVE/LOAD COMPRESSED FILE - TICK/UN-TICK
 LOAD FILE..... ALLOWS LOADING AFTER SETTINGS MADE
 MERGE FILE..... FILE MERGING (SEE PASTE MODE - WINDOWS)
 ERASE FILE..... CREATES A BAK FILE FOR LAST FILE RECOVERY
 ENTER FILENAME..... AS OPPOSED TO CLICKING - LOAD FILE

----- COLOUR PALETTE MENU -----

CYCLE..... CYCLES CURRENTLY USED INKS BETWEEN SETTINGS
 ROTATE..... SIMILAR TO CYCLE
 COPY..... COPYING OF COLOUR CYCLES OR ROTATION SETTINGS
 STANDARD..... COMPLETE PALETTE RE-SET FROM ANY POINT
 UNDO..... RESTORES PALETTE SETTINGS BEFORE MOVING ON
 VIEW..... DISPLAYS FULL SCREEN IN CURRENTLY SELECTED INKS
 MENU..... RETURNS USER TO DESIGN SCREEN MODE IN USE
 SPEED..... SETS CYCLE OR ROTATE SPEEDS
 BORDER..... ALLOWS BORDER INK SELECTION

----- PAINT MENU -----

SET INKS..... AS LISTED (INCLUDING TRANSPARENT INKS)
 PEN..... ALLOWS USER TO CHOOSE FROM 16 PEN TYPES
 SPRAY CAN..... ALLOWS SELECTION OF SPRAY IN 3 SPEEDS
 BRUSH..... ALLOWS USER TO CHOOSE FROM 15 ICONS IN MEMORY
 PATTERN EDITOR..... ALLOWS ICONS TO BE RE-MODELED

----- MISC MENU -----

REDO..... ALLOWS USER TO RESTORE LAST SCR IN MEMORY
 VIEW SCREEN..... VIEW PARTIALLY OR FINISHED SCREEN
 CLEAR SCREEN..... AS LISTED
 PROTECT INKS..... ALLOWS PIXEL OVER-LAYING TO TAKE PLACE
 GRID LOCK..... AS LISTED
 INPUT DEVICES..... SETS USER FUNCTIONS AS REQUIRED
 SAVE NEW COPY..... SAVES OUT A MODIFIED PERSONAL COPY
 VERSION NUMBER..... DISPLAYS SAID

----- WINDOWS MENU -----

SET INKS..... AS LISTED (INCLUDING TRANSPARENT INKS)
 DEFINE WINDOW..... AS LISTED
 LAST WINDOW..... RE-SELECTS LAST WINDOW
 WHOLE SCREEN..... PLACES WHOLE SCREEN IN A FULL WINDOW
 CLEAR WINDOW..... AS LISTED
 PASTE MODE..... ALLOWS FILE MERGING PASTING etc
 EXCLUDE INKS..... AS LISTED
 CUT & PASTE WINDOW... COPIES SELECTED WINDOW TO NEW AREA
 CUT, CLEAR & PASTE..... CUTS WINDOW THEN RE-PASTES IT
 RE-SACLE WINDOW..... CUT ENLARGE/SHRINK SELECTED WINDOW
 FILE..... SEE FILE MENU - LOADS SAVES WINDOW (CLIP) FILES
 MULTIPLE..... CAUSES LAST ACTION TO REPEAT
 MORE..... SELECTS SUB-MENU TO ALLOW MIRROR & FLIP EFFECTS

----- FILL MENU -----

SET INKS..... AS LISTED (INCLUDING TRANSPARENT INKS)
 SOLID FILL..... FILLS IN WITH SELECTED INK
 OVER FILL..... SCREEN PASTING IN SOLID OR PATTERN FORM
 TEXTURED FILL..... AS FILL EXCEPT WITH PATTERN
 WASH TEXTURE..... SIMILAR TO OVER FILL
 PATTERN EDITOR..... ALLOWS USER TO RE-DEFINE ICONS

----- MAGNIFY MENU -----

MAG X2..... MAGNIFIES AREA TIMES 2 PER CURRENT MODE
 MAG X4..... MAGNIFIES AREA TIMES 4 PER CURRENT MODE
 MAG X8..... MAGNIFIES AREA TIMES 8 PER CURRENT MODE
 ALSO DISPLAYS - COORDS, X2, X4, X8, MAGS, GRID (ON/OFF)

----- TEXT MENU -----

SET INKS..... AS LISTED (INCLUDING TRANSPARENT INKS)
 LEFT TO RIGHT..... SET TEXT TO STANDARD PRINTING
 DOWNWARDS..... SET TEXT TO DOWNWARD PRINTING
 NORMAL HEIGHT..... AS LISTED
 BOUBLE HEIGHT..... AS LISTED
 TREBLE HEIGHT..... AS LISTED
 SPACING..... SETS NEW SPACES BETWEEN EACH TEXT CHARACTER
 SIDWAYS..... AS LISTED
 BOLD..... DOUBLES CURRENT FONT THICKNESS
 ITALIC..... TURNS CURRENT FONT INTO ITALIC FORM
 FONT EDITOR..... SELECTS FONT DESIGN OPTTON

----- SHAPES MENU -----

SET INKS..... AS LISTED (INCLUDING TRANSPARENT INKS)
 POINTS..... PRINTS POINTS IN CURRENT INK SELECTED
 LINES..... DRAWS LINES IN CURRENT INK SELECTED
 CONT LINES..... DRAWS CONTINUOUS LINES
 RECTANGLES..... DRAWS RECTANGLES IN CURRENT INK
 RAYS..... DRAWS RAY LINES FROM CURRENT POINT
 CIRCLES..... DRAWS CIRCLES FROM CURRENT POINT
 FILLED CIRCLES... DRAWS FILLED CIRCLES FROM CURRENT POINT
 ELLIPSES..... DRAWS OVALS FROM CURRENT POINT
 FILLED ELLIPSES... DRAWS FILLED OVALS FROM CURRENT POINT
 ELASTIC..... ALLOWS SHAPE BANDING TO BE PERFORMED

<< I hate it when I get a spare line like this -Philip >>

PowerPage

128

EXPLAINED BY MALCOLM BRABBIN PART ONE

Advanced Publishing and Design System

DTP packages are a well known and essential element in the serious computer buff's suite of programs, and for many years the scene has been dominated by such goodies as Stop Press and a few lesser known ones, usually a sort of enhanced word processor. Now prepare to be amazed by the definitive tutorial on the (relatively) new kid on the block, POWERPAGE 6128

INTRO

PowerPage 6128 is the best thing to hit the CPC range of computers since sliced bread or perhaps in Philip's case 'sliced turnips'.

While designed to work with a CPC 6128, it will also work with an expanded CPC 464 with a disc drive. The programme allows the user to produce professionally looking hand bills, news letters, fanzines etc. Unlike it's predecessor, the 64k version, PP6128 will recognise high capacity drives and indeed runs off a Ronds D20 format disc which means that you can store your main PowerPage programme, cut art and fonts all on the same disc. With the original version of PowerPage there was a lot of disc swapping and if you failed to swap the disc at critical moments, the programme would crash and you could lose hours of work. With PowerPage 6128 this does not happen every time you access a font or piece of cut art and then return to the main programme.

FIRST STEPS

So let's start to use the program, but first a word of warning! PP will work quite happily with most Roms but dislikes the Multiface II so it is advisable to make this invisible to the programme by pressing the red button and then [R] for return. Having done this RUN"DISC". After a few moments the PowerPage title screen will appear with the invitation to PRESS SPACE. Do this and a menu screen will appear. Highlight the POWERPAGE 6128 option and press [COPY]. The screen will clear and after a short while you will

be presented with the PP working screen. On the bottom of the screen are the words TEXT-BLOCK-PAGE-FILES and SETTINGS. Next to this are the x,y co-ordinates of the cursor and the programme name. If you hold down [CONTROL] and hit the left and right cursor keys you will see that each option is highlighted in turn.

Now type a few lines on the screen and you will see that it works just like a word processor with word wrap at the end of the line. It is indeed possible to use the programme like this but pages and pages of single line text would be rather boring to use so during this tutorial I hope to show you how to produce a really smart looking finished product.

TEXT STYLES

It is possible to have more than one text style in a document without loading extra fonts and this is controlled using the SETTINGS and TEXT STYLE menus. Using [CONTROL] and the right cursor keys, move across the menu bar until SETTINGS is highlighted and press [COPY] and the settings menu will appear. Use the up cursor until you have highlighted TEXT STYLE and press [COPY] once more and this menu will appear. Use up or down cursors until the option you require is highlighted. The options are bold, thin, italic, and underline. For now highlight BOLD. You will see if you press the right cursor key that a tick appears next to the style you require. If you press the right cursor again the tick disappears. When the tick is present it means the option is selected. Press [COPY] and you will be

returned to the working screen. If you type away again you will see that everything on the screen is in bold type. This may seem a long way to do things and there is a short cut. Type half a sentence on the screen and press [CONTROL and X] and the style menu appears on the screen. Use the style menu as before and you will find that the new text style is picked.

TIDYING UP

By now the screen will be getting rather cluttered so we will now use the PAGE menu to clear the screen. Using [CONTROL] and left and right cursor keys, highlight the PAGE menu and press [COPY]. You will then be presented with the PAGE menu. The option we are interested in is CLEAR so using the up cursor key, highlight the CLEAR option and press [COPY]. You are then presented with a further menu asking whether you are sure. Highlight [Y] and press [COPY] again and the screen will clear.

HEADLINES

We are now going to put a headline on the page. After all in every document there is a headline of some sort or the other.

First of all access the SETTINGS menu as before but this time highlight the TEXT SIZE option and press [COPY]. You will then see a list of possible text sizes on the screen. These are expressed as two numbers separated by a comma. The normal text size such as you are reading now is 1,1. If you picked 3,3 as the size this would mean that the text would be twice as high and as twice as wide as the standard size text. In theory you can have the headline as large as you want but the larger it becomes the more blocky it appears on the print out. In practice 2,2 is the ideal size for

the main headline. The headline will be in any text style you may have previously chosen. Later on we will be discussing importing different fonts including special headline fonts. You can have the headline in these fonts as well.

So highlight text size 2,2 and press [COPY] and you will be returned to the PP working screen. Position the text cursor in the place you require your headline to start and type it in. You will see it appear on the screen. It will take a bit of practice to get it into the right position but if you get it wrong the first time you can use the [DELETE] key to erase what you have put on the screen and start again. Don't forget to return to the text size menu when you have completed your headline to return to the normal text size (1,1).

You can now take a break from reading this tutorial and produce a 43 line text file using your favourite word processor. While PowerPage will import a Protext file, if you are using any other word processor you must save it out as an ASCII text file, although Tasword does this automatically.

TEXT LAYOUT

You should now have a text file prepared so we are ready to import the text onto the page. First of all we have to access the SETTINGS menu and use the sub-menus FLOW and AUTOFLOW. These are as follows, taken from the PowerPage advanced instructions.

AUTOFLOW

This is used to make text automatically avoid graphics within the margins. For example, if you had placed a piece of clip art on the page and wanted the text to flow around it, you would use this option.

Autoflow can either be off or set with a specified value (e.g. 7). This value is the number of pixels that will be left in-between the graphics and your text.

FLOW CONTROL

This determines how the text is laid out within the margins. The options are as follows:

NONE: When no flow control is selected, the text is simply placed on

the page. Of course, words are not split between lines, but no extra formatting is introduced.

JUSTIFY: Note that both margins (left and right) are straight, as spaces have been placed in-between words to achieve this effect.

JUSTIFY/CENTRE: Justify/Centre is almost the same as the Justify option (described above), but the last line of every paragraph is centred (as opposed to Justify, where it is simply placed on the page). This is good for posters, advertisements etc.

CENTRE: This simply centres the text in the middle of the two margins. Very useful for display work and captions, but of limited use otherwise.

RIGHT JUSTIFY: With this option, spaces are added at the left of each line so that only the right margin is straight. Useful for lists, tables etc.

If Justify or Justify/Centre is selected, the next option also comes into use. The settings which are used most commonly for columns of text are Justify and None.

JUSTIFY STYLE: This applies only if the flow control is set to Justify or Justify/Centre. The options are WORD and LETTER: Word inserts the extra spaces to justify text between words, whereas Letter inserts this space after each letter. In general, Word produces the better-looking results.

Access the SETTINGS menu and when that appears highlight the AUTOFLOW menu and change the value from 0 to 4. This is quite enough when dealing with straight lines but you may find when flowing text around graphics you have to increase this value considerably. Access the SETTINGS menu again, highlight the FLOW menu and choose JUSTIFY and press [COPY]. We are now ready to place our text on the page.

LAYING IT OUT

Because some printers can't print to the very bottom of the page and because when we get to print an A4 page the work screen is longer than the page we will put a line near the bottom of the page to stop the text flowing at this point.

To do this access the PAGE menu and pick BOTTOM and press [COPY] This will take you to the bottom of the screen. Strictly speaking there is no need to

access the page menu every time as there are key presses which allow you to move the page from within the work screen. [CONTROL-B] moves to the bottom of the page. [CONTROL-T] moves to the top of the page. [CONTROL-D] moves down one screen and [CONTROL-U] moves up one screen. Move the cursor about one third of the way up from the bottom of the screen and to the left hand side and press [COPY]. With the right cursor key move the cursor to the right hand side of the screen and you will see a line being drawn across the screen. When you get to the right hand side of the screen press [COPY] again and this turns off the line drawing facility. Now move to the top of the page again [CONTROL-U]

Make sure that the cursor is at the top of the screen and access the TEXT menu. You will see that you have three options—MARGINS-HEADLINE LAYOUT and TEXT LAYOUT. Highlight MARGINS, press [COPY] and the screen will clear and you will be left with a margin line at the right and the left of the screen. As was said earlier there is nothing more boring than reading pages and pages of single column text so we are going to place our text file in 2 columns. If you hold the right and left cursor you will see that the left margin will move. If you hold down [SHIFT] at the same time the movement is more rapid. If you hold down left and right cursor with [CONTROL] the right margin will move in the same way. Once again combined with [SHIFT] the movement is more rapid.

Move the left margin to a position between 0 and 1 on the text rule at the bottom of the screen and move the right margin to 3 3/4 on the text rule and press [COPY]. Access the TEXT menu again. Highlight TEXT LAYOUT and press [COPY]. The screen will clear and you then press [COPY] again. You will be asked for the name of the text file you want to import. If you don't specify an extension, the programme automatically assumes an extension of ".TXT" and it is good practice to save text files with this extension. However you may use any extension you require. If you have saved a text file with no extension at all don't forget to conclude your name with a full stop. For example if the text file you have saved is called LETTER when the programme asks for a file name you

must input "LETTER.". The programme will work out if it was a Protext file or an ASCII file. All being well you will see your text file appearing on the page within the margins you have defined. Make a cup of tea or pour out a can of beer while you are waiting for your file to import.

When you get to the line you put on the screen importing will stop and using the up cursor and [SHIFT] you have to move the text cursor to the top of the screen and press [COPY]. You will see your margins appear again so move the left hand margin to position 4 1/4 and the right margin to position 7 1/2 and press [COPY]. Your text file will then continue to be imported between the new margins. If your text file happens to be longer than the page unfortunately you will have nowhere to put the rest of the file and you cannot proceed any further and the only thing to do is to reset the computer and start again. If your file has fitted you will be left with the last few lines of your text file in a window at the bottom of the screen. Press [TAB] and these lines will be added to the screen and you will be returned to the main PowerPage working screen with your text neatly placed between two margins. One advantage with PP6128 is that the page you are working on is held in memory and will survive a soft reset [CTRL/SHIFT/ESC] so if your text file doesn't fit and everything grinds to a halt just do a soft reset and re-run the PP disc without turning the computer off. I have even done some word processing and then re-run the disc and the page was still in memory.

Well that's the text layout finished with so you may as well clear the page. You should know how by now. We will now look at the graphic capabilities of PowerPage.

GRAPHICS

One instruction you have already met is the one to draw a line i.e. [COPY] to fix start of line, Cursor keys to draw the line in any direction, [COPY] to finish line. The following is taken once again from the PowerPage introduction instructions.

Graphics are drawn by moving the cross-hair cursor around using cursor keys (with SHIFT for added speed) - unless you have selected a menu, of

course! If you try to move off the top or bottom of the screen, then the area of the page viewed will scroll up or down. Remember that when you start off, you are viewing the top 24 lines of the page: to access the lower 48 lines, move the cursor past the bottom of the visible screen.

Pressing TAB will plot a dot at the current cursor position. If you want to draw a line, move to one end of it, and press COPY: you can then move to the other end and press COPY again. As you move, the line appears as it would when fixed: this technique is known as "rubber-banding".

Drawing rectangles is also possible using this technique, by pressing SHIFT and COPY together rather than simply COPY. Or, to draw an ellipse or circle, use SHIFT and TAB. To fill an area in, press CTRL-TAB, or (for faster operation) CTRL-F if you have a 664, 6128 or Plus - do NOT try to select this option if you have a CPC 464.

Your current co-ordinates are shown at the bottom of the screen, and you can select the fill pattern you require by accessing the SETTINGS menu.

IMPORTING CLIP ART

One of the main attractions of PowerPage is its capabilities in importing clip art onto your page. There are many discs of clip art in the public domain including several in the WACCI library. Place your disc containing your clip art into the drive and access the FILE menu and highlight the LOAD option and press [COPY]. When the sub menu appears highlight the CLIP ART option and press [COPY] again. You will then be asked for the file name of the clip art that you wish to load. If you don't specify an extension the programme automatically assumes one of ".CUT". It will however except another extension and this can be useful if you have clip art for several different purposes on the disc. I am secretary of the local tenants association and also the scouts so my clip art has extensions of ".TEN" and ".SCT". When looking through a screen full of files this makes it a lot easier to find the one you want. If the programme has accepted your file name the menu will vanish and a square

will appear on the screen. This square is the area that your clip art will fill and can be moved about the screen by the cursor keys. If you move it off the bottom of the visible screen the screen will scroll down. When you are happy with the position of your clip art, press [COPY] and the clip art will appear on the screen.

If you haven't got any clip art it is quite simple to create your own using an art package such as GPAINT or taking pieces of loading screens providing they are in mode 2. There is a facility to convert mode 1 screens to mode 2 which will be explained in the part of the tutorial which deals with the utilities on the disc. Just to practise load up your art programme and draw a house in mode 2. This need not be very artistic as we are just going to demonstrate how it works, a square for the walls with a triangle on top for the roof will do. Don't make this too large although you should be able to shrink it with the reduce option on your art package. You are looking to make something about one eighth of the screen size. When you are happy with it save it out as a file with a ".SCR" extension as this is the one which PowerPage uses with screens. When doing it this way I usually call them "SCREEN.SCR" as they will be erased when I have recovered the clip art off them.

--ooo000ooo--

This is the end of Part 1. (More to come next month)

--ooo000ooo--

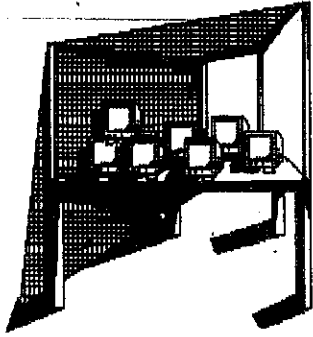
NATURAL BREAK

This seemed like a good place to end the first half of this very comprehensive tutorial, and to suggest that you go back to the beginning and read it all again!

In fact it's probably impossible to take it all in in even one or two readings, and realistically, you need to have the program to hand to work through the instructions step by step.

You just can't beat the hands on approach with such a complex and detailed set of instructions such as this is.

.....to be continued



You are in the hands of

Angie Hardwick
23 Station Place, Bloxwich
Walsall, West Midlands, WS3 2PH
Telephone : 01922 449730

MARKET STALL

Well I have to say it **WELL DONE TIGGER** last months mag was the best yet I even read it twice!! Congratulations to Jonty for his excellent series on Microdesign maybe I'll even have a go! One of our members wanted to know the best time to phone, well all I can say is anytime really if I can answer it I will, but if I'm feeding you know who then you will have to try again.

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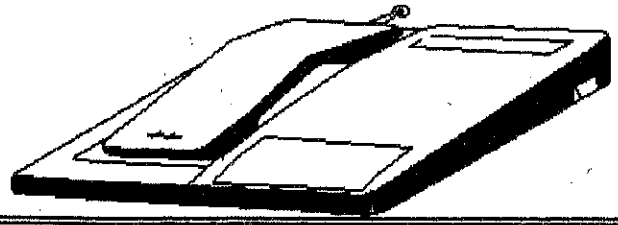
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ITGA INTERVIEW

VICTIMIZING:- JONTY JONES



That ghoulish Geordie character Jonty we have all come to know and love is the subject for this month's torture. He is the new Page Graphics Designer and an excellently chosen victim considering this issue is an art and design special. I set out to find out what exactly is his role in WACCI.

SOME BACKGROUND INFO

Jonty has been around the CPC for a while. In that time he has edited a paper fanzine that then metamorphosed <<Someone's got a new thesaurus -P>> into a disczine, become a diva with an art pad and is now working for WACCI. I could sum him up saying that the Ghoul, for that is his pseudonym, is a 100 per cent loveable idiot, but I'll let you make up your own minds.

WACCI) When did you first take an interest in drawing and how have you developed your talent since?

Jonty) Well believe it or not it all began when I was five years old. It was infant school and a competition to draw the tin soldier. My drawing actually walked it! I lost interest in that sort of drawing though when years later I figured out that the tin fella' sacrificed himself. Ballerinas don't do it for me though.

W) How and why did you choose your style of drawing as opposed to any other?

J) In the beginning my style, as you put it, was in fact serious (er!), but by the age of eight or ten I grew bored with this and moved over to a more relaxed cartoon style.

W) What advice would you give anybody starting drawing or doodling either by hand or on a computer?

J) To begin with draw simple things such as birds. They're really easy to do, a couple of slanted "Cs" to get the full body and then just by adding two small circles one inside the other

and a sideways "V" for the beak. There you have it, the easiest bird to draw. Of course with finches colour helps. Draw with feeling and details follow soon after. We all have our own unique way of drawing - we simply have to find it. Most of all relax, what may not be art to you is to someone else out there.

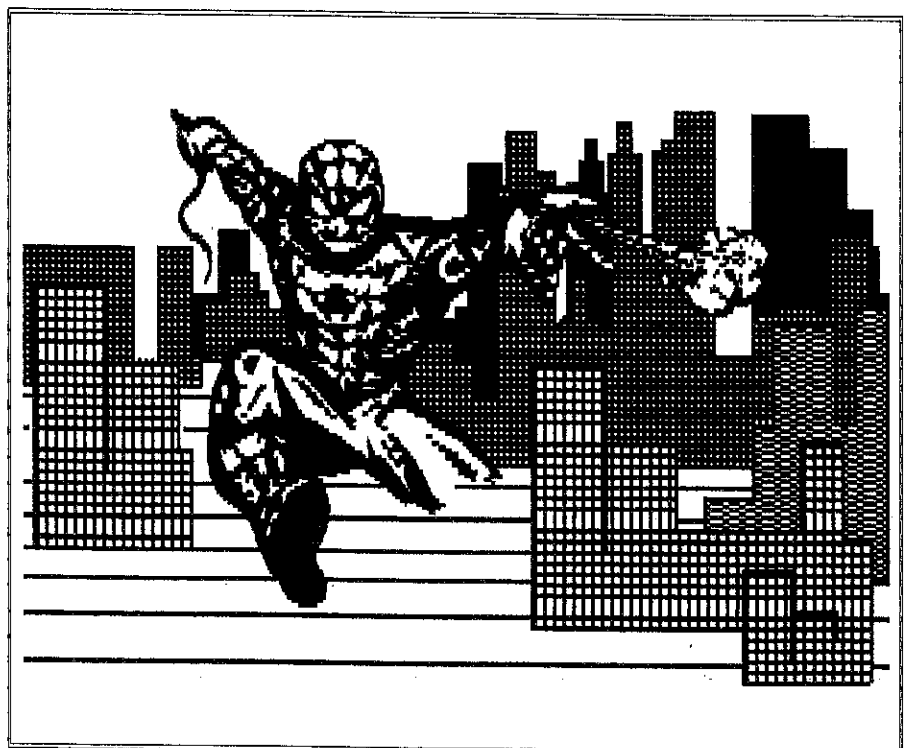
W) What art packages do you use and would you advise using different ones for separate tasks?

J) I use three packages as it happens. For my work in OTTO I use Advanced Art Studio. For CPC South West I also use PowerPage <<Fame at last- Richard>>. Last but not the least, for my work in WACCI I use Advanced Art Studio and MicroDesign Plus.

Advice? Hmm. Find a package that does what you want it to do, it helps if the screens etc. can be ported over to other packages, too. You know what you want to do so go with that. I wish someone would make an art package that could draw a decent cup of coffee, mine tastes foul.

W) You used to be the editor of After Dark, the paper then disczine. Why did you merge it with Nicholas Campbell's OTTO and not carry it on yourself?

J) After Dark was growing faster than I could keep up with. Many, no all, the other things I wanted to try in the scene were being left behind and I was beginning to alienate my friends. Nicholas Campbell sent a request for a copy of A/D one day and he mentioned that he was starting a disczine so I asked him for a copy. When I ran OTTO #1, even in the early stages, I could see that it had all the qualities of A/D. I saw a way of keeping A/D alive



in some respects, I made the offer to Nick and he jumped at the chance. The rest is history.

W) How did the role of WACCI Page Graphics Designer arise and why did you take it on?

J) I telephoned Tigger one day to check if the type faces he had requested from me for WACCI had arrived safely, they had. I, not liking the old camera, had also taken the liberty in supplying a cartoon self-portrait. Tigger asked how long it had taken me to draw it, around twenty minutes or so. A short time later he said that he needed someone who could draw in MicroDesign Plus at a minute's notice anything he might request. Did I know anyone who might fit the bill? I thought about it for about ten seconds and gave him the answer we both knew I was going to give.

Why? Who wouldn't have taken it?

W) What exactly does the WACCI job entail? Do you do all the article headers, or just the series (such as this one), and what about graphics within the page, or adverts, or is your role still in its early days?

J) Well to begin with I'm sometimes given a crude doodle or blank square (never a blank cheque though!) with which I have to base my sizes and artwork on. I draw my way what I see to be what's been requested, it gets posted off in a few days and then it's down to His Tigger-ship to drop, alter or run what I send. I send a lot more than people will ever know or see, but this is par for the course. It'll be a while yet before I could begin to consider my role as being anything beyond early stages, as much as Tigger likes my style. I have to get used to what WACCI wants of me, but given time we'll work in unison.

W) How do you come up with and how long does it take to produce a header, or any other items you work on?

J) Sometimes when I have a base to work from, ie, a doodle, the ideas are already in motion. Times when I have to work from my own imagination then it can take anything from ten minutes to three hours to find the right spell

to weave. I sometimes find that if I run a nice warm bath and relax just letting my single brain cell run riot playing back that wonderful warm West Sussex accent in my emptying head that quite often something will pop up through the steam. And, as you know, Angela, I also have to juggle my single brain cell between drinking profuse amounts of coffee and remembering not to telephone you before two o'clock as you'll still be in bed.

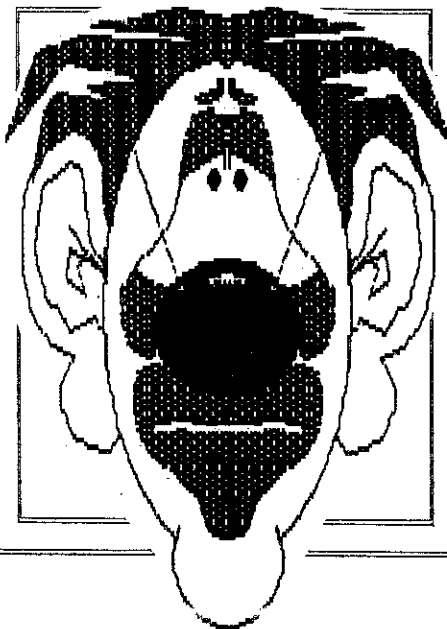
W) Does any of your work go into slideshows, PD or the like?

J) A lot of anything I do simply gets sent to that great electronic void in cyber-heaven we fleshies call a reset. But sometimes if I'm feeling kind and Morph, my 6128, isn't arguing with my HoneySoft ROMboard I save off bits 'n' bobs and compile a slide-show.

In fact I've recently sent you two efforts - one being the Comic Cuts Slide Show 18+ and my latest effort The Ghoul's Art Studio Animation Demo, both of which are available from KAD. (Is that plugged enough for you my dear?) <<That'll do nicely -A>>.

W) In issue 106 you seemed to be in for a lot of criticism about the work you have done. How do you explain the situation to those people?

J) I test print everything before sending items to Philip. I didn't like those type faces used in issue 105, but they were just samples which were to be improved. When I saw which of those Philip had used my heart sank. Not only had Philip used one of the



rough sets, he had used the worst of the bunch. After that I immediately set about creating a new set for issue 106 and also some headline graphics (see pages 3, 12, 13, 14, 20, 26 and 30 of last issue).

I was looking forward to receiving my copy of 106, but upon reading the attacks on me by the readers in FC my thoughts have changed. If I do something wrong or offend anyone I accept any/all blame and punishments.

The use of low grade typefaces is beyond my control, as I'm not the editor. Any members who feel I'm not living up to the reputation built up by Philip are only too welcome to take over my position and try to do better. I would appreciate anyone wanting to have a dig at me to check out the facts and take into consideration who the editor is.

W) What can people do if they have a problem with an art package?

J) Anyone who wishes to telephone me for DTP or art assistance are quite welcome to do so. My number and appropriate times can be found under the help-line, but please stick to those times only - I have five bairns.

W) Has it always been your ambition to do this sort of work on a magazine or is it something you just fell into?

J) In the beginning I wanted to be a male porn star but as I grew older some of my bits grew bigger and other bits just stayed as they were, so I decided to become a cartoonist. Honestly now, it has been a dream of mine to become a cartoonist for a long time. If WACCI exists I'll be there for it as long as it wants me, that is. <<Of course we do -P>>. But of course as my catch phrase states, "I'm out there somewhere!!... Try looking around you might find me!!..."

OUTRO

Thanks Jonty and good luck with the job. Next month will be that Scottish delight, Peter Campbell. I'm safe saying that, Philip can't change the order around because he hasn't got any more interviews from me yet. No doubt he will do his utmost to prove me wrong though <<I'm working on it -P>>.

Angela Cook, getting arty.

WISHLIST ERNIE REVIEWS

S.D. MICROSYSTEMS PAGE PUBLISHER

I suppose it had to come sometime, the wish list manager reviewing for WACCI. When Philip (our editor) sent me this Desk Top Publishing package from SD Microsystems and asked me to get it reviewed asap, I thought, well, who is going to be the lucky member this time? Having a little time on my hands I gave the manual and disc a quick scan. That was my first and only mistake I think. I was now hooked.

FIRST IMPRESSIONS

Page Publisher looks like any other desk top publishing program for the CPC, particularly Stop Press, but there the similarity ends. I, for one, do not find Stop Press user friendly (maybe that's because I'm a Microdesign plus fan) and I can't abide the slowness of the printing on my Panasonic 24 pin printer from Stop Press. Fortunately there are no hang ups in this area with Page Publisher.

THE WRITTEN WORD

The manual is easy to follow and for its content I found the 14 pages and a leaflet explaining the extras on side two of the disc fully comprehensive. Page Publisher offers excellent text handling facilities, including word wrap, column formatting and justification. You can select from three default fonts for your pages and change these with fonts from the disc or any fonts with the extension fnt, of which there are many.

GRAPHICS (PAGE, SCREEN & WINDOWS)

What about the graphics then? You have a choice of 10 pens, 50 brush patterns, sprays, fills, shapes (lines, boxes, circles ellipses etc). These are all selected from the paint pot icon. Windows are definable from the scissor icon which seems to make sense to me, as is the Copy window, left and right reflection & top reflection (you might call this mirror image if it makes it clear to you). I like the Rotate feature which will be invaluable for printing disc labels. 90, 180 and 270 degrees are all catered for.

On top of all that you can invert and clear contents with easy. In fact all the points that I have mention are very fast to operate but you can slow the cursor if its to fast for you.

PRINTERS (9 PIN & 24 PIN)

One of the best features is the fact that Page Publisher caters for 24 pin printers (unlike Stop Press which is designed for 9 pin only and MD+ requires the Page Printer utility to get an A4 page printed properly). If you have a 24 pin dot matrix printer this is for you.

BUGS, MICE & JOYSTICKS

The program requires either you to use a Mouse + keys or Joystick + keys and is compatible to the AMX mouse, by popular request according to the manual. I found toggling the keys very easy to do and the three keys on the mouse are all well used: left to EXECute a command, centre to TOGGLE EXECute on/off and right to bring up a QUICK menu.

As for the Joystick input, this is all set out in the manual and will give those that only have a joystick a list of function keys to click which is a little too involved for my liking. I could only find one BUG in Page Publisher. No way could I get out of the EDIT PEN MODE (yes, you can edit fonts, pen, patterns) but try as I might the usual escape key was disabled and the computer crashed.

UPS AND DOWNS

The up side is that you can use Multiface 2 screen shots on your pages; details are not in the manual

specifically to MF2 but you transport them with "Load basic screen" in 3 modes. Page Publisher and Picasso are also compatible.

Now for the down side: I could only find one, a very important one at that. The manual tells you to be aware that working too long at the VDU drawing without the aid of a ZOOM facility (which Page Publisher has not got) can give you eye strain. I suppose that's why they recommend using an Art Package such as Picasso and importing clip art into your pages.

OUTRO

Version 1.6 has dropped the option of using an 8 bit printer port but you should not need it if you either have a 24 pin printer, or do your printing with the A5 Quality print and get it photocopied by 100% for perfect pages. Compatible to 6128 and all expanded 464's and 664 CPC's including plus machines.

The only sad thing for me is that I've to return it to our Philip so I will have to save up my pennies for my own copy.

Until the end of this year all SD Microsystem titles will be available at HALF normal RRP. Page Publisher will be £12.50 for example.

For a list or to purchase any cpc product contact:

SD MICROSYSTEMS,
PO BOX 24,
ATTLEBOROUGH,
NORFOLK, NR17 1HL.
TEL: (01953) 483750

<<For my monies worth, Page Publisher is far more friendly than Stop Press and does make for a good beginners DTP package -Philip>>

WHO'S WHO

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