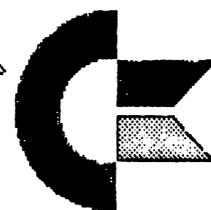


COMMODORE MAILINK

NEWSLETTER OF —
MEETING 64/128 USERS
THROUGH THE MAIL

SEPTEMBER 1996



MEETING NEWS

Tom Adams

Boy is my face red!! The very first issue that comes out with Tom as president has a colossal mistake. The date on the July issue reads 1966. A new member, Stanley Weintraub, wrote and asked if this was really an old issue or a major boo-boo. Well what can I say? I phoned Jean Nance, the managing editor, to see if she saw the date and Jean never noticed the error. They say if you are going to make a mistake, make it big. Was that big enough? Now be honest, how many noticed the date?

A big welcome to the new members: Trevor Kayzer, Carol Torresin, Philip T. Pegues, Peter McCabe, Neil S. Rasmussen, Stanley D. Weintraub, George A.B. Buffam Jr., Hal Marshall, Theodore E. Seitz, Dorothy J. Cox, Ruth and Ron Hackley, Ann Brown, R. (Bob) Markland, Francis Yarra, Elizabeth J. Jones, and Dorothy R. Brown. Their bios appear elsewhere in this issue.

This is being written in the dog days of August. I hope that those of you that took vacations had a great time. I heard that Frank Redmond went to Alaska for two weeks. Bev Harvey and his wife, Ann, in Saskatoon, Canada, celebrated their 50th wedding anniversary. They were married on May 31, 1946. Congratulations, Ann and Bev.

For those that subscribe to the Underground magazine, Scott Eggleston, his wife, Wendy, and Melanie, their one-year-old daughter, have moved to Provo, Utah. Scott and Wendy want to continue their education at Brigham Young University. Their new address is 862 West 2000 North, Provo, Utah 84604-1245. If you have e-mail access, you can e-mail Scott at egglest1@cougarnet.byu.edu.

Well, now for some good news. The dues for 1997 will remain at \$12.00 for members in the United States, \$14.00 (US) for our neighbors to the north, and \$22.00 (US) for those in other countries. To avoid missing the January 1997 issue please mail your dues so Joe will get them by December 10, 1996. Remember to make your check/money order payable to J. Y. Powell and mail it to 5366 Fieldwood Drive, Houston TX 77056-2708.

Remember that the membership list is updated only twice a year, in March and September. If you have changes, please send them to Brian Vaughan. Hold on to this list as there won't be another till the March 97 issue. Included in the membership list is an information sheet. This gives the names of members that are willing to share their knowledge of various software with other members. If you would like to volunteer your knowledge of some Commodore hardware or software, please drop a note to Tom Adams. I want to thank Brian Vaughan for taking the time and patience to keep the group's database up to date.

MEETING 64/128 USERS THROUGH THE MAIL
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BUSINESS AND MEMBERSHIP. ALSO NEWSLETTER
PRINTING AND DISTRIBUTION.

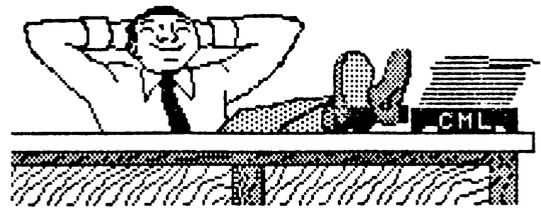
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manuscripts or any material for review or
publication should be sent to the editor
of the next issue (see "Editor's Desk").
Commodore Mailink reserves the right to
edit submissions.



EDITOR'S DESK
Bob Hunter

Thanks to all who contributed material
for this issue of Commodore Mailink and to
Tom Adams and Jean Nance for their
suggestions, etc.

The issue was put together with Hugh
McMenamin's Illustrator II. Hugh described
his producing the November 1995 CML with
the program as "an interesting challenge."
Lacking his expertise with Illustrator and
his ability to create original graphics,
I'd describe my experience as "a
challenging struggle." I took four of the
pictures from earlier CML's that I
designed with geoPublish and prepared the
others with Fun Graphics Machine or
Newsroom using, as I had in originally
making the earlier pictures, clip art from
various sources.

To prepare the above picture for use on
this page, I used Grafix Link to convert
it from geoPaint format to Flexidraw
format, loaded it into the right screen of
two linked screens in Fun Graphics
Machine, and saved it as two-screen Clip
Art. To place the picture at the top of
this column, I entered the following
commands at the beginning of the page:

mo+

mo..editor's desk

The second command orders the printing of
the picture; the first tells the printer
to go back the number of lines that it
moved forward in printing the picture. I
also had to insert enough blank lines
before the text in the second column so
that it would appear under the picture
instead of printing over the picture.

Jean Nance and Hugh McMenamin will co-
edit the November issue of CML, Jean Nance
and Hugh McMenamin. Submissions should be
sent to Jean Nance early enough to arrive
by October 19. Anything over about a
paragraph should be on disk, preferably in
Pet ASCII or TWS, although she can
probably deal with most common word
processors.

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NEW MEMBERS & ADDRESS CHANGES

Brian Vaughan

Refer to the September bio list for the following:

LATE 1995 RENEWALS

Ann Brown, Philip Pegues

NEW MEMBERS

Dorothy Brown, George Buffum, Dorothy Cox, Ron & Ruth Hackley, Elizabeth Jones, Trevor Kayzer, Bob Markland, Hal Marshall, Peter McCabe, Theodore Seitz, Carol Torresin, Stanley Weintraub, Francis Yarra.

ADDRESS CHANGES

Darlene Bickmeier, Andrew Schwartz

OTHER PRICES MAY BE GOING UP



Send dues to:
Joseph Y. Powell
5366 Fieldwood
Houston, TX 77056

DUES

ARE STILL ONLY

US MEMBERS	\$12
CANADIANS	\$14
OTHERS	\$20

IN US\$



Don't miss a
single issue--
pay dues by
December 10.

BUT NOT

OUR DUES!

JULY MAILINK ERROR
Jean Nance

In the July 1996 Commodore Mailink, there was some kind of glitch by which the "£" symbol was substituted for the "#" symbol. This occurred in the articles "Large Print for Word Processors" by Oley Olson, "CMD's FD-4000 Disk Drive" by Brian Vaughan, and "Speedscript Page Numbering" by Brian Vaughan, and we apologize to both Oley and Brian. The substitution was especially distressing in Brian's "Speedscript Page Numbering," which doesn't make sense as printed, and we apologize to any Speedscript users who tried to use the information and couldn't make it work. This glitch has occurred before. It seems to occur when printing TWS files with certain printers. Can anybody explain how it happens?

Editor: "Speedscript Page Numbering" is reprinted below. See "Problems/Questions" on why "£" was substituted for "#".

SPEEDSCRIPT PAGE NUMBERING
Brian Vaughan

I know that you are familiar with entering Control characters using the CONTROL-3 combo keys. When I put characters in brackets like "[]", you know to use CONTROL-3 followed by the character within the brackets [].

When I want page numbering, I like to start numbering at Page 1 and continue to the end of the file. I also prefer that the number appears at the top right of each page and be enclosed in parentheses "()". To do this, you should do the following. Anywhere on the very first (top) line of your file where you are now placing format commands, enter the following: [h][e]([#]). There are no spaces between these entries, and please note that the parentheses () are typed directly without using CONTROL-3. I like to save this top line plus name and address information to files which I refer to as macros so they don't have to be typed each time a letter is written.

The [h] command establishes the Header for each page, the [e] command causes the Header to be to the Right Edge, and the parentheses enclose the Page number which

is produced by the [#] command. If you prefer the Page number not to be in parentheses, simply omit them from the top line command. If you want the Page number at the top center of each page, simply omit the [e] command. I have never used it, but I know that the same instructions would apply if you wanted the Page number to appear at the bottom of each page. To do this, simply replace the [h] Header command with the [f] Footer command, and all the other ideas would still apply.

UNDERGROUND AND LOADSTAR LETTER MERGE

Underground and Loadstar Letter are merging. Loadstar Letter will fulfill all remaining subscriptions to Underground.

The merger came about because of some recent changes in the life of Underground editor, Scott Eggleston. A new job, family demands, and filmmaking dreams limited his time for writing and publishing. As a result of the merger, he'll be Associate Editor of Loadstar Letter, getting to continue writing about one of his favorite topics but having time for other pursuits.

Loadstar Letter was originally included free with Loadstar's disk publication. Now it'll be a subscribed-to monthly twelve-page newsletter. It's Head Editor is Jeff Jones, whom Scott describes as "a great writer and equally great programmer."

Back issues of Underground will still be available from Scott, whose address is given in this issue's "Meeting News," and of the Underware disk from Tom Adams.

LOADSTAR LETTER TO PUBLISH

According to Fender Tucker of Loadstar, the first issue of Loadstar Letter should reach subscribers in late September. If you subscribe before October 1, you can have it for \$12; after that, it'll be \$18. Also, Fender will continue Underground's policy of providing public domain software for the price of a disk, mailer, and return postage or two dollars.

Editor: The above items are based on a letter sent to Underground subscribers from Scott Eggleston and a phone conversation between Fender Tucker and Tom Adams, respectively.

1541 WRITE-PROTECT OVERRIDE SWITCH

Bob Estand

A modification to my 1541 drives that I have found most convenient and useful over the years is the addition of a write-protect override switch. I installed this switch after obtaining my first 64 in 1984. Anyone familiar with using a low wattage soldering iron on a PC board should not have any difficulty. Over the years I have seen many articles on how to install a reset switch on the 64 but NEVER one on the write-protect override.

After removing the cover of the drive and the metal perforated shield covering the PC board, find the large 15 pin multi-plug and wiring form connection located on top of the left side of the board. Carefully unplug this connection. The two leads from the switch are going to be terminated on pins 3 and 4 at this location. Wrap them around these pins right at the level of the PC board. One loop or turn is sufficient. Apply a MINUTE bit of solder with the low wattage iron. Inspect the connections closely, making sure there are no strands of wire or solder touching the adjoining pins. Make sure the pins are not bent, align the plug, and CAREFULLY reconnect the plug and socket.

The switch is mounted with a 1/4 or 9/32 drill on the lower half of the case at the right front. Solder the leads to the switch before mounting, as this is a tight space and soldering cannot be done after the switch is installed. Run the leads back away from the switch and up and over the PC board to the pin connections.

I have not covered the details of how to open and close the case to access the PC board, as I assume you have this basic knowledge.

I have made this modification to seven drives, and they all have had the colors designated in the diagram. This does not mean that other colors have not been used, but I have not found any other configuration. The switch positions should be marked as NORMAL and WRITE on the front of drive.

Hope you find this modification and information useful.

```
    }.....}
15} o }Y
14} o }BROWN
13} o }
12} o }
11} o }
10} o }
 9} o }
 8} o }RED
 7} o }BLACK
 6} o }
 5} o }
 4} o }OR-----To Toggle
 3} o }GREEN---Switch
 2} o }
 1} o }
    .....
```

Editor: This article was previously published in The First State Commodore Club's bulletin, Dover, DE., but its author gave permission for it to be reprinted in Commodore Mailink. See "PD or Not PD" under Feedback in this issue on an author's right to grant reprint rights.

For an example of an article on how to install a reset switch on the C64, see "Install Your Own C64 Reset Switch" by Frederick G. Knerr in the July 1992 CML.

MASTERTYPE'S WRITER DEMYSTIFIED

Ed Harler

Richard Savoy's article in the March 1996 issue of Mailink grabbed my attention immediately. What kind of an animal was MasterType's Writer (MTW) that The Write Stuff (TWS) couldn't reformat it to something TWS could use? It was a question begging to be answered and the main reason this article was written. If nothing else, I hope what I've presented here introduces you to one method of solving a problem. For me it was another confirmation that the most baffling problems have the simplest answers.

I flipped my C-128 into 64 mode and loaded the program. The initial screen informed me that Scarborough Learningways Inc had copyrighted the program in 1985 and 1986, so the program was at least ten years old. On the "work" screen a dot (bobbing up and down) to the left of a small triangle was in the lower, left-hand

corner; a sign of the program's unorthodox style. The lines start at the bottom of the screen and double space upward (default), though this is changeable to single or double spacing.

I typed a couple of sample sentences and tried to save them to a work disk I keep handy. I got a message telling me that was a no-no, so I formatted a disk using the program's facility to do so. Imagine my surprise when I hit <RETURN> and formatting began immediately! No second chance here to change your mind. The newly formatted disk accepted the SAVE: now to edit the disk.

I tried to quit the program but found no way to exit to the system. More unorthodoxy! OK, I reminded myself, the program was written back in '85, so just go with the flow and shut off the computer.

Since I was starting fresh, I decided to stay in 128 mode and use the 128 version of TWS. Anyhow, I'd be in the right mode for using a disk editor if that was necessary. (What a premonition!) Once TWS was loaded, I keyed <CTRL>, 4 to get the directory, which would show those non-TWS files on the disk. Instead of a directory, I got the following message: "62, file not found, 00, 00". No files? Impossible! MTW confirmed that two files were present and had read in both of them.

OK, get out of TWS and load "128.40col editor".

Selecting C(atalog) is the easiest way to locate the track and sector where a file has been stored. Another surprise! No file name and no track and sector information, just an 82 to indicate a program file. Well, no more messing around: call up track 18, sector 1 (the directory) and see where the file is supposed to be located. The first two lines of the directory are:

```
00 ff 82 11 00 13 20 53 . . . . . s
41 4d 50 4c 45 a0 a0 a0 a m p l e . . .
```

The first two bytes show that the file is completely contained in this sector. Byte three (82) indicates a program file, the same method as used by TWS and other Commodore word processors. Bytes four and five (11 00 hex or 17 00 decimal) are the location of the file itself. Skip byte six for now. Byte seven is a blank, followed

by the first letter of the file name. The second line is the remainder of the file name; the last three bytes (a0) are padding for the unused bytes in the file name area.

The sixth byte in the first line (13) is the clue to the missing information in the editor's catalog display: 13 (hex) is a carriage return, which cannot normally be used in a file name. Well, I thought, that solves the mystery. Now to change the carriage return to the letter 'x' and read the file into TWS.

Yet another surprise! With the test file altered, TWS was able to read the file name, but not the file. Back to the editor!

I found that the first sixty five hex bytes are disk and formatting information. The first part of the data looks like this (\$ = hex):

```
$60 -- 00 00 00 00 01 d4 e8 e9
$68 -- f3 a0 e9 f3 a0 e1 a0 f3
```

Subtracting \$80 (128 dec) from \$d4 gives \$54 (84 dec) or the letter 'T'. I then reversed the procedure and constructed a table from the Commodore Reference Manual using the normal decimal codes and adding 128 decimal to each one. Next to the resulting number, I wrote the hex equivalent. That allowed me to easily translate those first two lines. (\$a0 = space)

```
$60 -- 00 00 00 00 01 d4 e8 e9
                                     T h i
$68 -- f3 a0 e9 f3 a0 e1 a0 f3
                                     s i s a s
```

This was the first part of the test data: "This is a sample file." So, the mystery is solved. Instead of a scheme to prevent copying the program, the writer(s) used a double whammy scheme to copy protect the data. Knowing this, it is simple enough to edit the file name and then write a translator to get the data back to normal. A great programming exercise, but hardly worth it unless a large quantity of data stored in Writer format must be rekeyed for use in current documents.

Footnote: Browser v2 was the only program I found which will read the directory, but even it cannot translate the data to Petascii.

EL CHEAPO MAILERS
Ed Harler

From time to time we all need to mail a disk to someone (especially if that someone is the next *MaiLink* editor). It could be we're sending a program or two to a friend or genealogical information to a fellow searcher. Whatever it may be, it's probably too bulky, expensive, or inconvenient to print it.

To get a disk (even a hard-shell 3.5") through the mail requires some protection. Most people use a standard disk mailer, which tends to be expensive and doesn't really always provide the intended protection against an over-enthusiastic and determined letter carrier. (Yes, one fellow folded magazines and a separate 5.25" disk in half before stuffing them into my oversized mail box.)

First a couple of dry statistics: A 5.25" disk measures 5 5/8" x 5 5/16" and uses an 8" x 6" mailer. The cost of a mailer varies between \$1.10 and \$1.75, depending on the quantity purchased.

A 3.5" disk is 3 9/16" x 3 11/16" and its mailer is 5 1/16" x 4 1/16". These have a wider cost spread of \$0.80 to \$1.65 each.

Less expensive mailers are bubble or padded envelopes. Ten 6" x 10" bubble envelopes cost about \$4.00. The same size padded envelope in lots of 25 are about \$8.50. Both, however, should have at least one cardboard insert to act as a stiffener. (A good source of cardboard is that cereal box you just emptied this morning.)

The least expensive "mailer" is the recycled hand-delivered greeting card envelope. Rather than write the family member's name on the envelope, just tuck in the flap and hand it to them. The card, not the envelope, is the message! (Family members *know* you're weird, so they usually go along with the request to return the envelope.) If someone insists on the envelope having his or her name on it, just write small enough to allow the name to be covered by a label. (Or you may prefer this to the hassle of explaining an un-addressed envelope. Just don't seal it!)

There are two "companion"-sized envelopes for each type of disk. (Actually, there are more, but I'll only deal with those closest in size.) The smaller size

fits into the larger and may be used as an SASE (self-addressed, stamped envelope) to return the disk to you. For the 5.25" disk there are the 7 7/8" x 5 1/2" and 9 1/4" x 6 1/8" envelopes. Those for 3.5" disks are the 7 1/4" x 5 1/4" or 5 3/4" x 4 5/8" sizes.

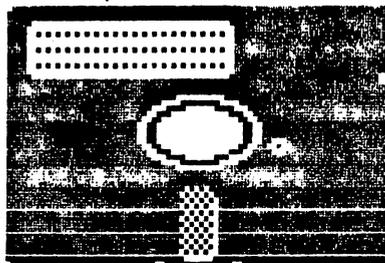
In all cases, use a couple of stiffeners (one on each side of the disk) cut from your favorite cereal box. A 3.5" disk will travel well with "stiffeners" cut from old file folders in most cases. I have had only one disk's door damaged but was able to copy the data to another disk. (It was an el cheapo disk from AOL, so I didn't really lose a thing.) Cutting the stiffeners an 1/8" shorter on all sides will make for a snug fit. (Note: When using bubble or padded envelopes, check the interior measurements, which tend to vary from company to company.) Of course, if you are using an SASE, you need only cut one set of stiffeners for the return envelope. And always place the disk in that envelope.

In addition to saving money on recycled (sounds better than "reused") envelopes, you also save at least 23 cents in postage.

The 5 3/4" x 4 5/8" envelope may be purchased at most speciality stationers, but normally not the super office-supply stores, for about a nickel each in packets of 25. They are also the correct size for the French-fold greeting cards created by *Print Shop* and similar programs.

OK, get out there and save money.

Editor: The March 1990 CML suggests an even cheaper "mailer," describing how to make a sturdy mailer out of sturdy cardboard or out of brown wrapping paper combined with two stiffeners.





MY COMPUTERS -- AND ME --

Bob Hunter

"Why don't you write a short article and tell us how you use your computer?" is how Arvid Nelson concluded his article "Upgrade: Yes or No?" in the March 1996 Commodore MailLink. Linda Tanner and Steve Barcena responded with "Upgrade Yes or No" and "A New PC" in the May and July CML's. But no such article was submitted for this issue, and so I decided to try writing one myself. Here it is.

Our first computer was a dasette-equipped Commodore 64 that we bought because Allie (my daughter) was about to take an introductory computer course in the high school that she attended. However, it wasn't until a few years later, when Allie was away at college and I was all alone, that I invested in a disk drive, software, a printer, and finally a monitor and began to make real use of the computer. It became a part of my daily life.

After Allie returned home to stay, we got a second system for her. Later she upgraded to an IBM-compatible and I upgraded to a Commodore 128. In the fewer than ten years since then, I've bought and sold/given away a lot of computer hardware and software.

From the start, a major focus in my use of my computer was what would help me as a teacher. This involved more than just preparing material for classroom use and keeping grade records. I bought two Commodore 64 systems for my grade five classroom and a lot of software for my pupils' use. An article in the March 1991 CML, "My Class & the 64," describes our computer corner. My school-related use of a computer came to an end in 1993, when I retired.

Another major use that I've made of my computer from the start has been desktop publishing, which is the only computer interest listed in my Meeting 64/128 Users Through the Mail Bio and one shared by Allie. The bio refers to our family holiday newsletter, which we've produced irregularly since Christmas of 1990, the latest for Easter of this year. I've also served as guest editor for six CML's, using The Write Stuff for the first (Christmas 1990) and last (this issue) and geoPublish for the others.

Allie's interest in desktop publishing led to her taking a DTP training program and setting up a home DTP business. Unfortunately, the business never really took off and after about three years she dropped it. She now works part-time as a behavioral aide, teaches a distance education course on using graphics software in education, and takes a variety of distance education courses. However, she still enjoys desktop publishing. Two informative and interesting articles by her on it appeared in the March 1995 CML.

I'm going to devote the remainder of this article to describing the main uses that I make of my computers during an average day. An early riser, I usually spend a few hours at Bible study before the rest of the family, which now includes a wife (Leonora) and a toddler (Robert) besides Allie, gets up. At present, I spend most of this time preparing a lesson and material for my next Sunday School class. Some of this time is spent at a computer, QuickVerse and LESSOnmaker providing me with Bible text and questions on the text respectively and WordPerfect enabling me to prepare a lesson sheet.

WordPerfect? Yes, I use an IBM-compatible in my Bible study. A few years ago when Allie needed a better computer system for use in her home desktop publishing business, I inherited her old one. It may be outdated in terms of modern IBM-compatibles, but I find it useful. Over the years, CML has carried many articles expressing members' views regarding Commodore 64/128's and IBM-compatibles. It's an ongoing debate within our group, reminiscent of that over GEOS when I joined in late 1989. All that I'll say here is that, just as I use and like both GEOS and non-GEOS programs, I use and like both my Commodore 64/128 and my IBM-compatible programs.

I usually spend the time between breakfast and dinner taking Robert for a walk in his stroller and doing household-related activities. If Robert's and my walk includes going shopping, I'll spend some time before dinner updating my financial records. For this I use MoneyCounts, one of the many economical but good quality Parsons Technology programs that Allie has given me for my software collection; QuickVerse, mentioned above, is another.

After dinner and a nap, I settle down to my computer again, usually to write letters. Before I got my IBM-compatible, I did this with Pocket Writer or The Write Stuff if I was going to use plain text and geoWrite if I wanted to use fonts and graphics; now, I use WordPerfect instead of geoWrite. However, this month I've been spending most of the time between dinner and supper (and as much other time as I can) preparing this issue of CML for publication.

And, I hope that once Robert and the little one that's still inside her (or his) mommy are old enough, they'll want to spend part of their afternoons being introduced by Daddy to the programs that I still have of those listed in "My Class & the 64." They include both educational programs (Davidson's Math Blaster, Spell It, and Word Attack and the Where in ... Is Carmen Sandiego? series) and creative programs (Create with Garfield, Crossword Magic, Koala Painter, Newsroom, Print-master Plus, and Story Time). Hopefully, I'll also be able to keep up my correspondence, which is mainly with members and

ex-members of our user group and which I really enjoy.

After supper is relaxation time in our family. Now, that's mainly spent watching television and playing with Robert and his toys. Hopefully, when the little ones are older, it'll include playing table and computer games. The latter will be on a 128 in one of their rooms. I have only a chess program and a word game for my IBM-compatible, both given to me by Allie, but I still have several good Commodore 64 games. They include Leisure Genius' Clue, Monopoly, Risk, and Scrabble board games; some chess programs; Epyx' Summer, Summer II, Winter, and World Games; some Mindscape sports programs; and Tetris.



Naturally, not all my days follow the pattern described above. However, not many go by in which I don't spend some time at either the IBM-compatible in my "office" (a little room off our kitchen intended to be a utility room) or the 128 in Robert's room. And, I hope that with 128's in their rooms and with their daddy and big sister to guide them, my little ones will grow up with computers as much a part of their lives as books, writing/colouring materials, and games/toys were a part of my life as a child. Of course, I also want the kind of things that were part of my childhood to be a part of theirs too.

I close by repeating Arvid's invitation: "Why don't you write a short article and tell us how you use your computer?"

To accomplish graphic spacing, the proper codes for the printer must be known. Consult the printer manual. For Commodore compatible printers, the code for graphic mode is CHR\$(8). CHR\$(15) switches back to normal text. To define these codes in The Write Stuff, move the cursor to an area above where the graphics appear and tap CTRL followed by a press of the 2 key, the 1 key, the = key, the 8 key, and RETURN. This gives a reverse "1=8" This defines the reverse 1 as a command for CHR\$(8). Whenever you put a reverse 1 in the text, spacing will be set to graphic. For CHR\$(15), press CTRL followed by a press of the 2 key, the 2 key again, the = key, the 1 key, the 5 key, and RETURN. This gives a reverse "2=15". This defines the reverse 2 as CHR\$(15). When there is a reverse 2 in the text, material after that will be returned to regular text spacing.

To put this coding in the text, insert a space just prior to the carriage return (the back arrow) where a graphic line feed is desired. Then press CTRL, followed by a press of the 1 key and the 1 key again. Then, insert a space after the carriage return in front of the very next character and press CTRL, followed by a press of the 1 key and the 2 key. Different printers may require some spacing adjustments, but always follow a reverse 1 with a reverse 2. Otherwise, the printer will interpret what follows as graphic coding, and Commodore keyboard graphics are seen by the printer as text, not graphics.

Note on Non-Commodore Printers (Jean Nance):

I found the above procedure wouldn't work with my Star LC-10110C printer. Using "8" for graphics mode, and "15" for non-graphics doesn't seem to be effective. However, there is a way to do it with this printer, and probably it would work for most printers of the NX-1000 series too, since they are said to be compatible. I set reverse control number commands for ordinary 1/6 inch spacing, and for n/216 inch spacing. The code for n/216 inch spacing is 27, 51, n. The code for 1/6 inch spacing is 27, 50.

When you want to have closer line spacing, so that graphics will be vertically continuous, use the code you

have set for 27, 51, n, with n equaling 22, 23, or 24. You may just have to experiment to see which gives the best graphics. When you are through with the keyboard graphics, return to regular spacing by using the reverse code you have set to code for 27, 50.

This method would probably work with any printer if you have the correct CHR\$ codes for spacing. Good luck at finding them though. Some manuals are pretty confusing!

Further notes (Hugh McMenamin):

Important! To do this TWS must have a secondary address of 7 and "True Ascii" must be "OFF". If you are using "Illustrator" you must set these from the print menu before proceeding to do keyboard graphics.

One thing that does happen is that if you change the line spacing, line count is off compared to the normal spacing, so that the end of pagination, footers, etc., will also be screwed up. If you don't use more than one page, it is no problem. Otherwise you could be in trouble. You might need to set a different page length from the TWS print menu, to make it come out right.

Editor: Wow! As you have likely guessed from the different format of the first page of Rolf's article, I wasn't able to print it properly in double columns. In fact, if it hadn't been for Jean's and Hugh's notes, I wouldn't have been able to print it at all. Since I was using a non-Commodore printer, I defined Q=27,50 and 1=27,51,22 at the top of the page and inserted 1 before "This is graphic spacing" and Q after the box containing "Put it in a box!" as Jean instructed. (Well, to be perfectly honest, I left them where someone had already placed them. However, that person had used Q=27,51,36 instead of Q=27,50. Since $36/216=1/6$, the result is the same.) And I specified a secondary address of 7 and turned True ASCII off in the TWS print menu as Hugh instructed. I also switched my printer interface from Transparent to 1525 Emulation.

MIXING TEXT AND GRAPHICS
Rolf L. Miller

The appearance of text material can be enhanced by the inclusion of graphic representations. Furthermore, graphics often expedite explanations and understanding. Besides the graphic representations that can be created with the graphic characters available from Commodore's keyboard, there are several ways to accomplish this. A program like the FUN GRAPHICS MACHINE allows mixing text and graphics by treating typed text as a graphic. The same is true with GEOS applications. Similarly, the code which produces graphics on dot-matrix printers can be loaded into some word processing programs and the graphics printed along with the text. The same results can be achieved with The ILLUSTRATOR or The ILLUSTRATOR II which merge graphics into printing with THE WRITE STUFF word processor.

Naturally, all of these applications require that the text be dot-matrix printed. And if a good laser printer is owned, accomplishing the task entirely thereon presents no problem. Nor is it much of a problem for dot-matrix printers that print both good quality graphics and near letter quality text. It happens, though, that on some good graphic printers what's called "near letter quality" is not near enough. It also happens that some good near letter quality printers don't produce good quality graphics. And there are those who simply prefer text output on a daisywheel printer.

In those instances, text is printed on one printer with space planned for the graphics, and then the printed text is run through the suitable dot-matrix printer to produce the graphics. This requires no little planning because a miscalculation in lining up the second run, or other miscue, necessitates repeating the whole process. And Murphy's law loves these kind of situations.

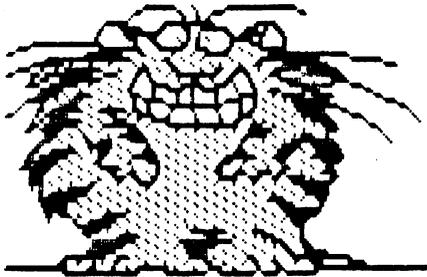
If the results of the two passes are to be used as a master for copying, consider that masters created by the cut-and-paste method work just as well. And many find cutting and pasting easier, with the exception of printed text inside graphic borders.

A common approach to the cut-and-paste method is to print the graphics first. Their position on the paper is of no concern; their dimensions are easily measured for figuring the spacing in the text; and should a fault occur, reprinting is of no consequence. Next, the text is printed with spaces planned for the graphics. The master is completed by cutting the graphics from their sheet and pasting them (actually, because of its nondistorting nature, rubber cement is preferred to tack them) into their appropriate spaces on the text page. Then, at the copy shop, one copy is made of the pasted master, whiteout applied as needed to any imperfections, and the copies run from the doctored copy.

This approach also allows using graphics not produced on the computer. That may not always be expedient. For instance, some might question the suitability of non-Commodore graphics in the MAILINK. After all, a goal of MEETING 64/128 USERS THROUGH THE MAIL is to promote and expand utilization of the Commodore. Even so, something like a schematic diagram might be an exception. It's not that an acceptable graphic representation couldn't be produced. But redoing work is not the expanded use being promoted.

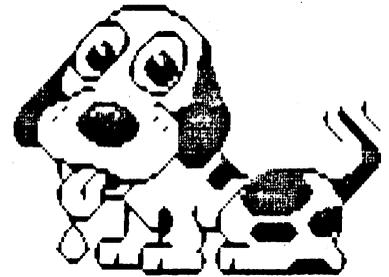
If graphics of different quality are to be mixed, avoid placing a graphic of fair quality in the presence of a high resolution picture. But if graphics of differing quality are nonconflicting in nature, such as graphics and text surrounded by scroll work and borders, the results can be pleasing. Text produced on a daisywheel printer using carbon film ribbon seldom conflicts in appearance with any commercially produced headline lettering. And graphics which contain no lettering seldom conflicts with any text.

Editor: Rolf submitted this article at my request. Thanks! For more on the cut-and-paste method of desktop publishing with a word processor, see Eric Lee's "Notes on Desktop Publishing" on pages 52-53 of The Write Stuff Reference Manual.



HINTS ON FUN GRAPHICS MACHINE

Jean France



Fun Graphics Machine by Ron Hackley is a great program, but some beginners are daunted by the many features and a manual that tells everything all at once. Here are the features I use regularly and am familiar with, mostly those used to develop clipart graphics for use with the Illustrator II version of The Write Stuff. Over time you will want to become acquainted with other features.

Moving between the various sections of FGM is slow and an REU is helpful. It is possible to use FGM with one disk drive, but two drives are better and three are provided for.

STARTING OUT. When you load, the main menu gives you a choice of "Creator", "Demoer", "Printer", "Clipart", and "Sfinder". "Creator" is the main section where you can load screens and graphics and manipulate them. From "Demoer" you can run demo programs that show all the features. "Screen Finder" allows you to load screens from other programs into FGM. The printer section is complicated and printing is slow. At times I have found it simpler to get out of FGM, load up Illustrator, and print the material from there. Go to "Clipart" to load clipart files, work with them, or save them.

CLEARING SCREENS. At the very beginning, "Go to Hi-res Screen Editor" in either "Creator" or "Clipart" sections will show a screen of garbage or an overall pattern. Clear it with "shift/control/E". There are three screens. Go to the second and to the third with "X". Clear each one. Do this before you try to load anything!

Otherwise what you load in will be overlaid on the original and you will have to erase and start over. This feature is deliberate, not a bug. If you have a graphic from another program on screen, reset your computer and load FGM, the screen will be on one of the hi-res screens.

LOADING CLIPART. Select "Load Clipart File" from the "Clipart" menu and you will be asked to enter a file name. If you know the name of the file, enter it. The ".." prefix is already provided. You will be asked to "select range to load" and shown a colored cursor area. Move it with the cursor keys. The upper left corner of the screen is the best place to put it, especially if you might want to enlarge the clipart. Hit "Return". If you have more than one drive, you will be asked which drive to load from. Drives are A, B, and C, in order of drive number. The graphic will be loaded and will appear on the hi-res screen where you placed the range marker.

If you don't know the name of the file, enter ";" in its place. You will see a directory of the disk. Hit "Shift" to go to the next page. To select a file, hit "Return", then run the highlight bar up to the file you want with the cursor and "Return". Then choose the range and drive as above.

SAVING CLIPART. If you want to save something on the clipart screen as a clipart file, choose "Save Clipart". You will be asked for the range and will be shown a colored area. Move this over the

graphic (or section of a graphic) you want to save. Its size can be changed with the following keystrokes. These strokes are used elsewhere, so you need to be familiar with them.

Control/shift/H	Increase horizontally.
Control/shift/V	Increase vertically.
C= logo/shift/H	Decrease horizontally.
C= logo/shift/V	Decrease vertically.

You can scroll the screen with the function keys; see page 137 of the manual. When the colored area is where you want it, hit "Return". You will be asked for a file name. If you have more than one drive you will be asked for the drive the file is to be saved to.

MAKING CLIPART FROM GRAPHICS. Go to "Creator". From it you can load Print Shop, Printmaster, or FGM two or three block graphics into the graphic buffers. Hitting numbers 1, 2, 3, 4, or 5 in hi-res mode will show you the five graphics in those buffers. Choose "Load graphic" from the "Creator" menu. You will be asked which buffer to load the graphic into. Choose 1, 2, 3, or 4. Enter a filename when asked for one. The graphic will be loaded into the graphic buffer. Now it is the cursor graphic on the screen, replacing the original. You may load other graphics into the other three buffers. Check to see what they look like by hitting the four number keys.

Move to the "Clipart" section with "+" (Printer/Other options). The four graphic cursors will be the same. Put one of the graphic cursors in the upper left corner of the screen. Hit "P" for "paste." It will now be a screen graphic and you can save it as clipart. You can do the same with the other three graphics. Page 22 in the manual describes other ways of fastening to the screen.

See page 57 for directions for loading Newsroom and other screens. You can load them, go to "Clipart" and save them, or sections of them, as clipart.

EDITING CLIPART GRAPHICS. Before you save each graphic, you can enlarge or reduce it, add text, pixel edit it, or make other changes.

To enlarge or reduce a graphic, use the

commands given above for enlarging or decreasing the range area marker. Sometimes, enlarging or reducing just one dimension gives a useful effect.

To add text to a screen, hit "T". You will see a small colored area. This is the smallest size for text, it can be enlarged with the commands given above. Type your desired text on the screen.

There are five character sets; select them with "Control" and a number from 1 to 5. Default is 4, the regular Commodore set, and 5 is the Commodore capital letters/keyboard graphics, handy for drawing lines, boxes, etc.

You can load character sets from other sources into "Creator" to replace numbers 1, 2, and 3, and these will be retained if you switch to "Clipart". Directions for loading character sets are on page 60 in the manual. Further directions for text mode start at page 24. Text mode is also useful for cropping a graphic, using "space" to erase areas.

You can alter screens or graphics with "Pixel Edit". Hit F7. You will see a colored cursor. Put this over the area you want to edit and hit F7 again. The pixel edit screen is illustrated on page 36. You will see the area under the cursor, enlarged. Beneath it is a window with a picture of the area, and any changes you make will be reflected in the window. Commands for erasing or adding pixels are on the right. Hit "Return" twice to go back to the menu to save your edited work.

Editor: In the May 1992 CML, Joe Garrison described Fun Graphics Machine as "the best program ever written for the C-64" because of its ability to manipulate graphics. I like it for the same reason and often use it to prepare pictures for use with other programs such as geoPublish and Illustrator II. However, many Commodore users are, as Jean Nance puts it in introducing her article, "daunted by the many features and a manual that tells everything all at once." Hopefully, her article will encourage more members to get into the program. Also helpful in this regard are the suggestions of Joe Garrison in the May 1992 CML and of Steve Barcena in the January 1995 CML.

THE 1581, A FAST LOAD CARTRIDGE, AND ME
Oley Olson

In the mid 80s when the 1581 came out, I bought one with the thought that my 64 database (Practifile) could use the extra data storage space. It worked but was still slow. I investigated speed cartridges. By the time that I made my mind up, I had a 128; however, I was still tied to the 64 program. I had been told that the Epyx fast load would not work with the 1581. Access Software had a Mach 5 that sounded promising, but a friend showed me his NEW Mach 128. I bought it, but it did not work with the 1581. I wrote to Access (this company no longer backs 8 bit machines). They offered an upgrade for \$10. What they sent me was a brand new version of the Mach 128. This version has a reset button and a 128/64 switch on its top (if you get one, insist on this version). It worked great. In fact I am still using it today and have a backup in case.

With this cartridge and individual off/on switches on my four drives (two 1571's, #'s 8 & 9: two 1581's, #'s 8 & 9), I am very satisfied. The reset switch was great with the 64 but is seldom needed with the 128. The 64/128 switch and the monitor and keyboard switch allow for instant mode switch overs with no commands. The wedge has a built-in screen menu and is controlled by a maximum of two keystrokes. Formatting a 1581 is simple on either device, 8 or 9. I like to keep some formatted disks on hand. When I need some, I just fire up both drives and activate them one at a time to format. The wedge allows activation of up to four drives with a simple @8 or whatever drive you choose. A \$ gets you a directory. On a data disk, I will add "as of date" under the directory on screen and then press left arrow and H for a Hard copy of the screen. With the directory on screen, I often press the pound sign and the name of a program from the directory to load and run it. I have put the old Practifile on a 3 1/2 disk and, using 8 & 9, the Mach 128 loads and accesses the data disk fast enough for me, even in the 64 mode. I have TWS 128 on an autoboot 3 1/2 and with my TWS files on 9, I whiz right along.

I have CP/M programs on 3 1/2 and have the fastest speed with them. But the Mach 128 speeds everything up. I have found a few programs that will not load with the cartridge on, like Printmaster. But before I load, I left arrow D to disable the cartridge and it works fine. I have found very few (mostly very old games) that will not load with the cartridge plugged in. I have found some cases where the cartridge loads too fast. I can see things flash up on the screen but too fast to read. The program runs, but if I want to see those screens (mostly graphics) I have to disable and reload. But once I have seen them, I just let the Mach 128 do its thing the next time. The only drawback that I have with the Mach 128 is that it does not have a copy program built in.

For convenience and simplicity, I use and prefer the Mach 128. IT WORKS.

Editor: Because I have my most frequently used programs installed in my RAMLink, I don't need a fast load cartridge. However, I still remember how much my Epyx Fast Loads used to speed up loading programs on my 64's at home and at school. Later, I was tempted to get a Warp Speed for my 128 but resisted until it was no longer available. I did get a Super Snapshot, mainly with the thought of taking snapshots, and liked it well enough that I still have it inserted in my RAMLink. All three cartridges were reviewed by Maurice Jones in the March 1991 CML.

My Fast Loads aren't in use now but will be when the little ones are old enough to have 128's (I haven't any 64's left). That'll be a while though as Robert is only sixteen months old and the other one isn't due until December. And it'll depend on Alf Jonassen's being correct in his claim in the November 1992 CML that all 64 cartridges are compatible with the 128 in 64 mode.

Oley isn't the only member of our group who likes the Mach 128, Charlie Duncan's having written an article praising it (and his Aprospand expander) in the March 1993 CML. Articles have also appeared in CML praising Action Replay (Steve Hedges, September 1993) and Warp Speed (Joe Fenn, January 1995).



PD or Not PD
Bob Hunter

At the end of his article "PD or Not PD" in the July 1996 CML, Roger Detaille invited readers' views, "especially the views of someone more versed in the copyright laws than I." I'm not well-versed in the copyright laws, but I was able to consult an article by someone who is. According to the article, "The ABC's of Copyright" (by Elizabeth Preston in the December 1989 *The Writer*), an author's work is automatically copyrighted from the time that he or she puts it on paper or other physical form and, unless he agrees to transfer all rights in the work to a publisher, he still holds the copyright to the work after it's been published and can grant reprint rights to another publisher. The original publisher's copyrighting the publication in which the work occurs prevents others from copying the work from the publication but doesn't interfere with the author's right to grant reprint rights to others.

Is Dot-matrix Dying?
Charlotte Mangum

Near the end of his article "Is Dot-matrix Dying?" in the July 1996 CML, Gary Noakes observed, "Not many of current ink-jet printers are compatible, at least that I'm aware of, with Commodore and those that are may need special drivers to work with older software." The Canon models 5-200 series inkjets are fully Epson compatible. They work best with an Epson LQ 510 printer driver. Perhaps some of the higher models are too. However, the more

recent ones no longer come with the detailed manual that provides valuable information on the printer control codes. To my knowledge, the model 200 and below do but the 210e does not.

Owners of SX-64's
Bob Hunter

In the July 1996 CML, Walter Johnson asked owners of SX-64's to write and tell him why he would or would not like to own a SX-64. A few years ago, I ordered a secondhand SX-64 because I thought that it'd be useful to have a portable computer. Well, it turned out to be too heavy to be carried very far. However, I still have it although I've given away or sold all my other 64's (but not my 128's!). Why? Because its built-in disk drive and monitor make it convenient to set up and use in any part of the house.

Xetec Hard Drive Problem
Csaba Csaszar

In the May 1996 CML, I asked if there was any way to resurrect my sick Xetec Hard Drive for a while to copy some of the files before it dies. This follow-up is a warning to other members who have important files on a hard drive, or even on a regular disk, make sure that you make several periodic backups for safe keeping, preferably far away from your computer. Regardless of HD or floppy disks, we are never 100% sure of holding the valuable info on our system!

I can vouch for this from personal losses. I neglected to back up my HD as suggested in the manual and I lost all the

files for the second time. The first time I made a mistake, making a global delete instead of a partition delete. Then just now, the hard drive went dead and all entries are lost. Can you believe this? The HD motor actually quit? Who would think of that? I have three working setups in one room, the HD is the least used, and still it was the one that quit on me first.

So my friends, learn from my mistakes and be busy making backups as often as possible. I am not kidding! Now I wish I had followed the manuals and the expert's warnings.

Editor: Czaba's warning is also a good follow-up to Steve Barcena's article "A New PC" in the July CML. Whatever computer you use, it's important to back up all files that you may want to access again.

For Sale
Rex Whetzel

ALL the books and software that were noted in my 14-page listing referred to in the May 1996 CML have been sold.

I must be frank and say that the response to the listing was underwhelming. I ended up mostly selling the entire collection to two parties for what amounted to a handful of pennies per item. In the past I have spent considerable time and effort gathering such collections at hamfest and computer shows for resale to Commodore users.

Needless to say, my experience over the past couple of years has put an end to this. It is simply not worth the effort.

MasterType's Writer and The Write Stuff
Ed Harler

Editor: See "MasterType's Writer Demystified" elsewhere in this issue for a follow-up to Richard's Savoy's observation in "My Word Processor" in the March 1996 CML that MasterType isn't compatible with The Write Stuff.

Drawing Lines Using The Write Stuff
Rolf Miller

Editor: See "Keyboard Graphics with The Write Stuff" elsewhere in this issue for more feedback to Bob Burns's question in

the January 1996 CML, "I would like to know if it is possible to draw lines using The Write Stuff."

Using GeoPaint in The Write Stuff
Bob Hunter

In the November 1995 CML I described how to convert the CML nameplate from its original geoPaint format to Fun Graphics Machine Clip Art format for use with Illustrator II. When preparing the nameplate for this CML, I discovered that in the article I'd said to use the Creator section of Fun Graphics Machine to convert the nameplate from Flexidraw format to FGM Clip Art format. However, I should have said to use the Clip Art section, its needing to be used to save the nameplate in Clip Art format.

LANDMARK Reference Bible Problem
Bob Hunter

The May 1995 CML carried a review of LANDMARK The Computer Reference Bible and described a problem that I was having loading the 128 version of it from RAMLink. I've since solved the problem but would like a better solution.

My solution? Load the program from the program disk with RAMLINK off, reset, turn on RAMLink, and load the program from RAMLink. I've found that I can't even load the program from the program disk with RAMLink on unless I've first loaded it with RAMLink off. Since this solution involves loading the program twice, I'd obviously be better off just using it without RAMLink.

I've also found that to autorun the 128 version of LANDMARK in the way that I do the 64 version I have to do a couple things differently. One is to use a 1541, instead of a native, partition and to M-copy, instead of F-copy, the program disk into it. The other is to change line 20 of the file on my boot disk to RUN "C128" from LOAD "6:C128",8. Both of these were among the suggestions that Gary Noakes made regarding the problem--thanks, Gary.

Finally, for those who refer to my statement of the problem, line 10 of the listing should have "I=" between "for" and "1to500".

PROBLEMS



QUESTIONS

Can we as members of the CML now boast to members of other users groups that we are the oldest Commodore user group still going: "Our group has been around since July, 1966"? (Rodger Jarvis)

Editor: For those that don't know what Rodger's referring to, see the first paragraph in "Meeting News." Although I realize that Rodger asked the question with tongue in cheek, I decided to include it here anyway. It'll make it easier for me to accept the mistakes that I'm sure that I'll see in this issue after it's gone to press. Oh, yes, Meeting 64/128 Users Through the Mail has been around since May, 1986, according to an article by Jean Nance in the May 1996 CML.

When TWS files are printed to certain printers, a "£" symbol is substituted for the "#" symbol. Can anybody explain how it happens? (Jean Nance)

Editor: I had a similar problem when I tried printing "July Mailink Error" for this issue, my printer substituting a "\" symbol for the "£" symbol. A table of decimal values and ASCII characters told me that decimal value 92 produces a "\" in true ASCII and a "£" in PET ASCII. I gather that pressing the "£" key on my Commodore computer issued a decimal value of 92 and that, because I had True ASCII on in TWS's Print Menu, TWS told my printer to print the true ASCII equivalent, "\", instead of the "£" that I wanted.

How did I solve my problem? I defined the following printer macros in my document:

1=27,82,3 (27,82,3 tells my printer to use the English character set.)

2=35 (35 is the decimal equivalent for the "£" symbol in that set.)

3=27,82,0 (27,82,0 tells my printer to use the American or Commodore character set.)

Then I entered 123 where I wanted the "£" to appear.

Why was a "£" substituted for the "#" in the July CML? The decimal equivalent for the "#" in the American character set is 35. However, as I've already observed, 35 is also the decimal equivalent for the "£" in the English character set. It would seem that pressing the "#" key on the computer issued a decimal value of 35 and that something told the printer to print the equivalent symbol from the English character set, "£", instead of the one from the American character set, "#".

BUY/SELL/TRADE continued

Nick Rossi has released Novaterm 9.6, which has all the features you need to go on-line and do telecommunicating. And its 80-page user's manual and easy-to-use first time configuration utility make setting up the program simple even for novice users. See "Genie Conference on Novaterm" in the January 1996 CML for further information.

Unlike earlier versions, which were shareware, Novaterm 9.6 is commercial. Its price is \$29.95 plus \$1.50 shipping. However, Nick is offering a 50% discount to Commodore user groups.

Here is how it works: Meeting 64/128 Users Through the Mail will pay Nick a one-time registration fee, send him a current membership list, and make an initial purchase of at least ten copies at \$15 each. In the future, members of the group may make individual purchases at the same 50% discount.

Send your check or money order along with a disk size to Fred Knerr. Make it payable to him. If he doesn't get ten orders by December 15, 1996, all money will be returned by January 15, 1997.

BUY -



- TRADE

WANTED by Walter Johnson:
I'm still looking for documentation for the game Dragonriders of Pern.

WANTED by Emil Kalar:
I have a program titled "Mac Paint Eng" which may not be the original title. The title screen is "greetings from "GERMANY CALLING", English conversion 1986 by K. Bel-Soft." I do not know where it came from or whether it is public domain or not. I am looking for the complete documentation for it and wonder if anyone would have a copy or information on it. Much time has been spent sifting out a lot of the docs but would appreciate it if anyone would be able to help me out.

WANTED by Glen McDaniel:
I need user's manuals for my C-128 and my printer, a Write Hand 1200L. I purchased the items without documentation and am willing to pay a small fee for the manuals.

FOR SALE by Donald Ayers:
Grassroots set! GR #1 puts tips and resources in one handy location; book length, it is praised by clubs. GR Companion scans for software solutions and much more. GR Editor guides one through fiction writing and editing; it is also a framework for program building. Try GR #1 for \$3 or get all three for only \$10.

FOR SALE by Cliff Erickson:
What a deal! About 100 misc. DS/DD discs with misc. PD programs, \$10. Two 1571 drives, both working, for \$20 each. 520-782-9107.

FOR COST OF POSTAGE by Walter Johnson:
I still have several books/users manuals and a couple non-working C-64's for the cost of postage. Will someone please get these out of my way. Phone 903-667-2839.

FOR SALE OR TRADE by Rodger Jarvis:
Commodore RAM expansion Unit (REU) 1764, expanded to 512K by Software Support International. Works with either 64 or 128 computers, but 64 requires the heavy-duty power supply. Case is in good condition, no scratches. Includes 64/128 driver software. \$40. Heavy-duty power supply. \$20. Postage paid.

FOR SALE through Fred Knerr:
Novaterm 9.6. See the ad on the previous page of this issue for how to obtain it at a 50% discount.

FOR SALE by Jean Nance:
An 8-pound box of 5 1/2 inch disks. About 1/3 of them have various old programs: utilities, games, etc., including "Synthy 64" music synthesizer with manuals and some "Compute's Gazette" disks. There might be some other gems there, depending on what you value. The rest are just Commodore formatable disks. \$16 including shipping.

FOR COST OF POSTAGE by Frank Redmond:
George Assos, our member from Greece, has sent me a disk containing a true Hellenic (Greek) Geofont. It also possesses a poem in that language. I would be glad to send anyone who is interested a copy of the disk. Just send me a buck or some stamps. If you're interested and you don't have the buck or stamps, just ask and I'll send it free. If anyone wishes to contact George, his telephone and fax numbers are (00301)644173 and (00301)6425488.

FOR COST OF SHIPPING by Dolores Walker:
Give away to club member for postage/shipping cost. Compute's Gazette, issues 1 thru 21 and 30, July 83 thru March 8 and Dec. 85. Good for a beginner! Send stamped self-addressed envelope.

HUMOROUS TECH SUPPORT STORIES
From Newsletter of TC-Cubed

Exasperated caller said she could not get her new computer to turn on:

CUSTOMER: "I've pushed and pushed on this foot pedal and nothing happens".

TECH: "Foot pedal?"

CUSTOMER: "Yes, this little white foot pedal with the on switch."

The foot pedal turned out to be the mouse.

Many people have called to ask where the "ANY" key is on their keyboard when the "PRESS ANY KEY" message is displayed.

One customer complained that her mouse was hard to control with the dust cover on. The dust bag cover turned out to be the plastic bag in which the mouse was packaged.

One customer held the mouse in the air and pointed it at the screen, all the while clicking madly.

A customer was having diskette problems. After troubleshooting for a while (magnets, heat, etc.), the tech asked the customer what else was being done with the diskette.

RESPONSE: "I put a label on the diskette, roll it into the typewriter..."

A user came into a service bureau with a file on a 5.25" disk. The proprietor apologized and explained that the user would have to get the job transferred to a 3.5" disk first. The user asked, "Couldn't we just get a scissors and trim it?"

A customer complied with a tech's request to send in a copy of a defective diskette. A few days later, the tech received a letter from the customer along with a photocopy of the floppy.

A tech advised a customer to put his troubled floppy back in the drive and close the door. The customer put his phone down and was heard walking across the room and shutting the door to his room.

A customer called to say he couldn't get his computer to fax anything. After 40

minutes, the tech discovered the man was trying to fax a piece of paper by holding it in front of the monitor screen and hitting the "SEND" key.

A customer was perplexed by an error that would appear every time he tried to print. The computer would say, "Looking for Laser Writer," and after a while, "Can't find Laser Writer." His solution? He turned the Mac so that the screen faced the printer.

A customer needed help setting up an application. The tech referred him to the local Egghead.

CUSTOMER: "Yeah, I got me a couple of friends."

When told that Egghead was a software store, the man replied, "Oh, I thought you meant for me to find a couple of geeks."

A customer called, complaining that his keyboard no longer worked. The customer had cleaned his keyboard by submerging it for a day in warm soapy water in his bathtub.

A tech once calmed a man who was enraged because his computer had told him he was bad and an invalid. The tech patiently explained that the computer's "bad command" and "invalid" responses shouldn't be taken personally.

A new technician was sent into the field to install a new video card. About the time they began to wonder if something was wrong, the technician called in. "I have the monitor apart. I just can't figure out where to install the video card."

One tech support person received a call from an angry woman regarding the word processor she just bought.

"All there is inside the box is just some disks and a manual."

It turned out that she didn't even own a computer.

Editor: I hesitated over sharing these stories which Walter Johnson passed on to me until I saw that the July 1993 CML (edited by Jean Nance and Hugh McMenamin) carried some similar computer humor. Relax and enjoy. THIS IS NOT A JOKE!