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QUESTIONS FROM OUR READERS

Muddled Math

The June table of contents lists *Mud-frog Math* as a program for the 64, but the lead-in for the article says it's for the 128. The article itself says nothing about which machine the program is for. When I run the menu from the *Gazette Disk* with my 64, the program isn't listed, but the program appears when I list the directory. When I try to load it using the program name, I get an error message. What's the problem? Is the table of contents or the lead-in wrong? Is the disk screwed up? IVAN BORTNER BOILING SPRINCS, PA

Sorry, Ivan, we goofed when we compiled the table of contents. Mudfrog Math is for the 128 as stated in the lead-in, and since the program is written in BASIC 7.0, it will not run on the 64. I guess our name is mud!

Ham Aid

Here's an idea for a new column. It's a cross between *This Old House* and *On the Road*. It could be called *This Old Computer*. People would come up with ideas and you'd send an expert to give them a hand.

To start it off, I'd like to see some programs that help amateur radio hobbists—perhaps a calculator that gives you the number of turns and wire gauge needed for a radio-frequency coil. Maybe your expert could whip up a program that would help me receive teletype or ASCII signals over my shortwave radio. TERRY M. SUTLIFF ORANGEVILLE, PA

We have experts like you mentioned, Terry. They're called our readers. We'll be glad to pass on any tips they can provide.

Secret Color Memory on the 128

I have written a short and simple sketch program for my Commodore 128 running in graphic mode 4 (multicolor bitmap mode). I am having trouble saving the picture after I draw it. When I BSAVE locations 7168– 16384, it stores the picture and colors 0, 1, and 2, but not color 3. I know there must be a place where it is stored, because several colors for color 3 show up on the monitor. Can you help? MATTHEW BOARDMAN CHESTER BASIN, NS., CANADA

In multicolor bitmap graphics, the information for color 3 is stored in color memory at 55296. On a 64, that's the end of the story. However, the 128 has two separate banks of color memory-one for the hi-res multicolor bitmap color 3 and the other for normal screen memory. In the simple sketch program that follows, locations 216 and 1 are manipulated to get at the bitmap color memory. The command POKE 216,255 turns off the screen interrupt that generates the split-screen display, while POKE 216,0 turns it back on. Memory location 1 contains a data direction bit that indicates read or write.

The program that follows is for the Commodore 128 and requires a joystick plugged into port 2. Use the number keys 0-3 to select a pen. Move the joystick to draw. Press + or - to change the pen color. Press C to clear the screen. Select color 0 or hold down the fire button to erase. Press L for load and S for save.

The program creates two files, distinguishable by their filename extension, for each picture saved. The 37-block file with the extension .BIT contains the bitmap and colors 0, 1, and 2. The 5-block file with the extension .COL contains the color 3 information.

EX	100	REM SIMPLE 128 SKETCH P ROGRAM{2 SPACES}1/89 FE EDBACK
DC	110	GRAPHIC 4,1
JG	120	DIM C(3),DX(8),DY(8):C(Ø)=12:C(1)=7:C(2)=2:C(3))=15
HQ	130	DY(1)=-1:DY(2)=-1:DY(8) =-1

	•	E /	ADERS
	CP	140	DX(6) = -1:DX(7) = -1:DX(8) = -1
1	HJ	150	
	100		DY(4) = 1: DY(5) = 1: DY(6) = 1
	JB	160	DX(2) = 1: DX(3) = 1: DX(4) = 1
	QG	170	REM S = SPEED OF THE PE
1			N
	HE	180	S=3:FOR I=Ø TO 8:DX(I)=
1			DX(I)*S:DY(I)=DY(I)*S:N
			EXT
I	00	100	
1	CS	190	MX=160:MY=160:CN=1
I	AP	200	X=MX/2:Y=MY/2:FOR I=Ø T
I			O 3:COLOR I, C(I):NEXT
	AK	210	GRAPHIC 4,0:PRINT"{CLR}
			":FOR I=1 TO 20:PRINT:N
			EXT
1	SH	220	PRINT"Ø,1,2,3 TO SELECT
I			PEN"
1	RA	230	PRINT"+ -{5 SPACES}CHAN
I	inn	250	GE PEN COLOR"
I	FO	240	
1	r.Ő	240	
I			CLEAR"
I	QP	250	PRINT"S SAVE{2 SPACES}E
1			EXIT";
	DM	260	REM MAIN LOOP
I	AF		T=JOY(2):IF T>Ø THEN 31
I			Ø
1	CC	280	
I	GC	200	REM GET KEY PRESS WHEN
I			{SPACE}JOYSTICK IS STIL
1			L
I	GX	290	GETA\$:IF A\$<>"" THEN 38
I			Ø
I	JH	300	GOTO 270
I	RC	310	X2=X:Y2=Y
I	KB	320	F=T>127:T=T+F*128:F=1+F
I	RA	330	X=X+DX(T):Y=Y+DY(T)
I	HH	340	IF X>=MX OR X<Ø THEN X=
		510	X2
I	FO	350	
1	EQ	350	IF Y>=MY OR Y<Ø THEN Y=
1	-	200	Y2
I	RH	360	DRAW CN*F, X, Y TO X2, Y2
1	EQ	370	
I	DA	380	A=VAL(A\$):IF A\$="Ø" OR
I			{SPACE}A>Ø THEN CN=A:GO
I			TO 270
1	HG	390	IF A\$<>"+" THEN 430
I	CB	400	REM INCREASE PEN COLOR
I	DG	410	C(CN) = C(CN) + 1: IF C(CN) >
I	00	110	16 THEN C(CN) = 1
I	TC	420	
1			COLOR CN,C (CN):GOTO270
1		430	IF A\$<>"-" THEN 470
I		440	REM DECREASE PEN COLOR
1	XQ	450	C(CN) = C(CN) - 1: IF C(CN) <
I			1 THEN C(CN)=16
1		460	
1	XA	470	IF AS="E" THEN GRAPHIC
1			{SPACE}CLR:PRINT"{CLR}"
1			:END
I	MD	480	IF AS="C" THEN GRAPHIC
I	nD.	100	SCRICEIA I. COMO 210
I	MU	100	{SPACE}4,1:GOTO 210 IF A\$<>"S" THEN 600
I	MH	490	
I		500	REM SAVE FILE
1	HJ	510	GRAPHIC Ø,Ø
I	EG	520	F\$="":PRINT"{CLR}":INPU
I			T"SAVE NAME";F\$
1	JK	530	IF FS="" THEN 210
I	DS	540	F1\$=F\$+".BIT"

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continued from page G-12

HH 550	F2\$=F\$+".COL":GRAPHIC 4
	,0
R5 500	BSAVE (F1\$), BØ, P7168 TO
	P16384
BF 570	BANK Ø: POKE 216,255: POK
	E 1, PEEK(1) AND 254:BAN
	K15
HR 580	BSAVE (F2\$),B15,P55296
	{SPACE}TO P56320
AG 590	POKE 216, Ø: POKE 1, PEEK (
	1) OR 1:GOTO210
BP 600	IF A\$<>"L" THEN 270
	REM LOAD FILE
KB 620	
QA 630	F\$="":PRINT"{CLR}":INPU
	T"FILENAME FOR LOAD (\$
	{SPACE}FOR DIR)";FS
JA 640	IF FS="" THEN 210
CB 650	IF FS="S" THEN GRAPHIC
	{SPACE}Ø,Ø:DIRECTORY:GE
	TKEYFS: GOTO630
FE 660	GRAPHIC 4,0
KP 670	
	1, PEEK(1) AND 254
RJ 680	F1S=FS+".BIT"
	F2\$=F\$+".COL"
QE 700	BANK15:BLOAD (F2\$),DØ,P
	55296
GH 710	BLOAD (F1\$), DØ, P7168
DS 720	GOTO210

Plus/4 Software Sources

For readers who want sources of Plus/4 software, send me a selfaddressed, stamped envelope. I will send them a list of suppliers plus information about a newly formed user group called the Plus/4 Forum. I just joined, and Forum will send new members a disk of public domain programs.

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Speed Wanted

I recently learned that internally installed chips with speeds of 4 MHz or more can be purchased for the Apple computer, but they are not yet available for the 64. This is a terrible injustice!

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Please, do whatever you can to make these faster chips available for the Commodore. Thousands of us are ready and willing to make the investment to keep our Commodore computers running strong.

JOHN H. COLVIN LOUISVILLE, KY

See the review of the 4-MHz Turbo Master CPU from Schnedler Systems elsewhere in this issue. Faster chips alone won't boost the 64's speed, but this plug-in card may do just what you want.

Do you have a question, comment, or problem? Have you discovered something that could help other Commodore users? We want to hear from you. Write to Gazette Feedback, COM-PUTE, 324 West Wendover Avenue, Greensboro, North Carolina 27408. We regret that, due to the volume of mail received, we cannot respond individually to programming questions.

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JIM BUTTERFIELD

he BIT command doesn't seem to fit in with the other 6502based commands. It does a test that seems both complex and puzzling, and it has only two addressing modes: absolute and zero page.

BIT was designed to allow a program to quickly examine input/output (I/O) registers. Load a mask into the A register, matching the bit you want to test; execute the BIT instruction, addressing the I/O register you want to look at; then use the Z bit to tell you if you have a match.

No special addressing modes were added because designers felt that there'd be only a few I/O chips, each of which could be tested directly.

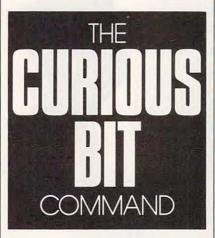
The BIT command automatically tests the two highest order bits of the selected address. No mask is necessary. The highest bit (bit 7) is copied to the N flag; a subsequent BMI will branch if this bit is set. And the second-highest bit (bit 6) is copied to the V (oVerflow) flag; a BVS will take the branch if this bit is set.

Bit 7 is tested because it's often used as the most important signal bit in a group. Interrupt registers often give it special status. Bit 7 is also used as a sign bit; turning on when the byte drops below 0.

Computer designers often put important connections at the two high bits so that they'll be easy to test with BIT. For example, the two most important input lines'of the serial bus (serial in and clock in) are positioned in the two highest bits of the 6526 CIA #2 chip at address 56576 (\$DD00). We could monitor these with the BIT command without having to alter any data register—including the A register.

The formal description of the BIT command goes like this: The BIT instruction sets the N flag to the value of bit 7 of the memory being tested, the V flag to the value of bit 6 of the memory being tested, and the Z flag to the result of an AND operation between the A register and memory. (Z is set if the result is 0; otherwise it's cleared.) We've looked at the N and V flags, but what's this AND situation?

Suppose we want to test the lowest bit (bit 0). We'd write LDA #\$01 followed by a BIT instruction with an address. The contents of the address will be ANDed with the value \$01; if its lowest bit is set, the result of the AND will be \$01 and the Z flag will be clear. Otherwise, if the lowest bit of the address is clear, the result of the AND will be \$00 and the Z flag will be set. Neither the contents of the A register nor the memory address will be changed; the AND operation is there solely for generating the right result in the Z flag. If the bit is set, the Z flag will be clear, and vice versa.



That was an example using one bit, but testing multiple bits is nearly as simple. Remember that *all* the matching bits in the memory address must be 0 in order for the Z flag to be set. If *any* of these bits are set, the Z flag will be cleared.

This example monitors register 653 (\$028D), which on the 64 signals whether any or all of three keys are being held down: SHIFT (value 1), Commodore (2), and CTRL (4). If more than one of these keys is being pressed, this location will contain the total of the numbers shown.

Here is a program that waits until only the Commodore key is pressed.

033C LDA #\$02 033E BIT \$028D 0340 BEQ \$033E 0342 RTS

Now, suppose I need to print an asterisk and a space character. The BIT instruction can be used to combine these into a single routine:

200E: A9 2A 2C A9 20 4C D2 FF

A subroutine at address \$2011, which is within the above memory range, might be seen as

2011	A9	20		LDA	#\$20	;space
-			-			character
2013	4C	D2	FF	JMP	\$FFD2	;CHROUT
						routine

It prints a space. The JMP instruction goes to a subroutine that will return directly to the routine that called \$2011. Let's look again as a program calls the routine at \$200E.

200E	A9	2A		LDA	#\$2A	;asterisk character
2010	2C	A9	20	BIT	\$20A9	;no character
2013	4C	D2	FF	JMP	\$FFD2	;CHROUT routine

The BIT instruction does nothing; it changes no registers, and the status bits will not be used. Address \$20A9 is meaningless; there's really nothing of interest there. But note how that BIT opcode, \$2C, has managed to hide the instruction A9 20, which is located at address \$2011. This trick is used quite often in Commodore ROM code.

Let's put the above code into a BASIC driver and see it in action.

100 DATA162,0,32,14,32,32,17,32,232,224, 10,208

110 DATA245,96,169,42,44,169,32,76,210,255 120 FOR J=8192 TO 8213 130 READ X:T=T+X 140 POKE J,X:NEXT 150 IF T< >2333 THEN STOP 160 SYS 8192

The program prints a line of spaces and asterisks. Disassemble it and see how BIT works.



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D'IVERSIONS

FRED D'IGNAZIO

ave you ever noticed how computers, keyboards, cameras, car phones, and CDs keep getting smaller? And how different devices are coming together—VCRs and cameras, CD players and boom boxes, computers and fax machines? Welcome to desktop fusion!

We are in an age of rampant miniaturization of everything electronic. For example, IBM scientists recently published a photo showing how they had lined up xenon atoms on a nickel surface to spell the company's name. Scientists hope that one day they'll be able to build ultrasmall computers that are just a few atoms wide.

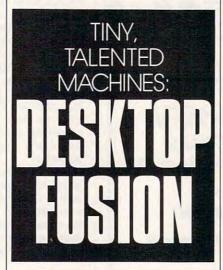
The process of miniaturization extends into the world of mechanical engineering as well. A new generation of *nanotechnologists* are attempting to shrink gears, electric motors, and pumps to microscopic size. They've achieved some remarkable successes.

Since more components can be squeezed into a smaller space, engineers could have let old machines continue to get smaller. Instead, they've begun combining older machines into new multifunction fusion machines that use the same space as older, single-purpose machines. But the fusion machines can do many more things and cost less than the combined price of the older machines. In fact, these new machines may be an entirely new species!

Take a look at computers. I bought one of the first Compaq portable computers years ago because I had to go to England to teach a summerlong course on robotics. Compaq called its machine a portable, but it was more like an old-fashioned, castiron sewing machine. By the time I had packed the portable into its case and strapped it around one shoulder and the portable Epson printer around the other shoulder, I resembled a guide on an expedition to climb Mount Everest. I had to walk slowly and stand perfectly straight. I didn't dare lean to one side for fear that I'd topple over and risk getting crushed by one of my "portable" machines.

Now companies are making computers many times more powerful than my old Compaq, and these machines weigh only a sixth as much. Some even fit into your pocket.

Take video cameras. Back in the 1970s along came the porta-pack—a camera and a VCR all in two boxes that you could carry on your shoulders. This was supposedly the dawn of the portable-video era. But the problem was that the porta-pack cameras were even heavier than my Compaq. Only big, husky people could become video whizzes in the early years.



Then the Japanese got into the act. Now the new Sony and JVC cameras combine the quality and functionality of a broadcast studio in a package the size of a kitten.

I once dreamed of my computer being like the sun, and I saw a constellation of other devices—video cameras, keyboards, CDs, VCRs, TVs, fax machines, telephones—swirling around the computer. In my dream, the devices came closer and closer until there was a blinding explosion.

The computer had swallowed all the other machines. It could now do what all the other machines did. It could take pictures and make phone calls. It could make copies and send faxes. It could record TV programs and play stereo music.

But if it could do all these things, maybe it was no longer a computer. Maybe it was something more. If so, what was it? A Smart TV? A Teleputer? A MusiCopiCalcutron?

We've all seen those computer screens that supposedly represent the ideal graphic environment of the future. You know, the ones with little pictures of file folders, stacks of electronic paper, and cute little trash cans.

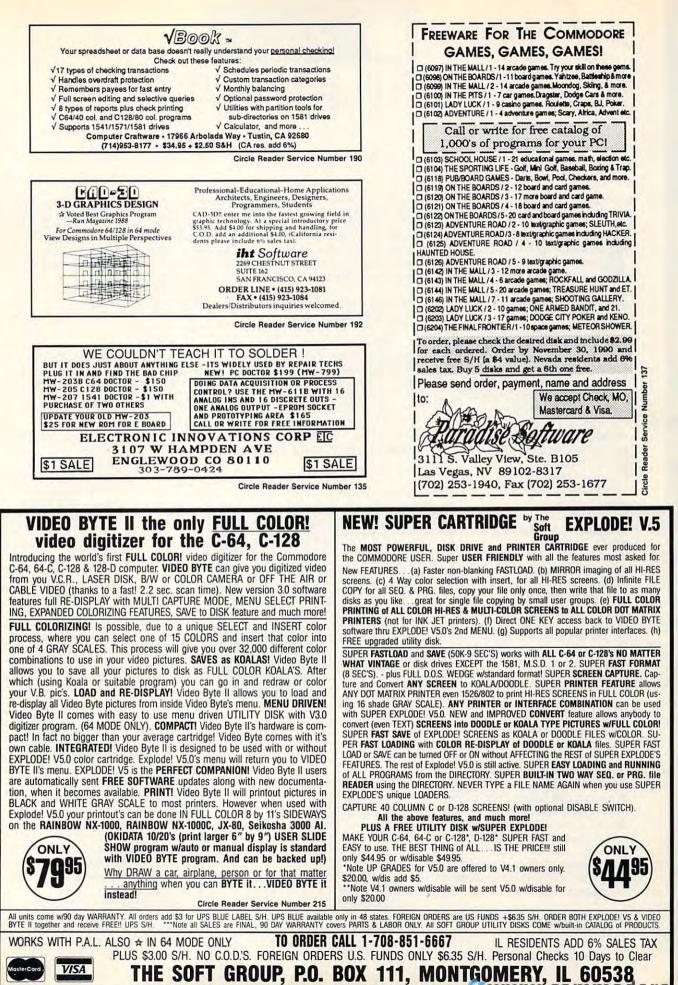
The metaphor for computers of the future is supposed to be the desktop. We are told this makes computers user-friendly. Noncomputer types are more comfortable and less anxious. Their computer screen looks like a tiny copy of the office with its filing cabinets, folders, and trash cans.

This is all very cute. And it does make computers more understandable. But it may also be inaccurate. It may be preparing us for a world of the past, not the future. The new fusion machines do not have to sit on a desktop. They are so portable they can be carried anywhere.

Already, the computer is not necessarily the machine that sits on a desktop. Camcorders are really highly sophisticated video computers. Musical keyboards are incredibly complicated audio computers. Portable scanners, modems, cellular telephones, CD players, and TVs are all computers, too.

As fusion machines get smaller, they blast off from the desktop and soar like tiny spacecraft into the rest of our lives. We're carrying them in our pockets, briefcases, and purses. We wear them in our ears, hang them on our shoulders. They're merging with cosmetic jewelry and becoming part of people's lifestyles. They are colored in pastels and stripes and are enveloped in fabrics such as denim and corduroy—like designer clothes.

In a world of tiny fusion machines, office furniture seems to be a clunky metaphor. Maybe it's time to turn to architects, biologists, dancers, and fashion designers for metaphors more timely, creative, and humane.



ca

BEGINNER BASIC

LARRY COTTON

prites are colorful shapes that are easily defined and controlled from BASIC on the 64 and 128. They can pop up anywhere on the screen and often manifest themselves in games as spaceships, aliens, or the like.

Sprites can be set up and manipulated independently of other items on the screen, such as text or character graphics (the figures on the front of the computer keys). In fact, they work very nicely with these, as illustrated by this month's exercise.

This month, I'll show you how

straightforward programming sprites can be. We'll begin writing a short program which uses only one sprite, bearing in mind that the same techniques can be applied to display as many as eight sprites on the screen at once. Although this program isn't a game per se, you'll immediately see how to expand on your ability to program sprites in games or in other programs by using the simple BASIC commands that we've learned over the last few months. So, let's begin. In addition to

sprites, our program uses the 64's musical capabilities. We covered music in the July and August 1989 issues (also in the November and December issues), so you may want to refresh your memory by reviewing these columns.

We begin the program by clearing the sound (SID) chip's internal memory registers.

10 S=54272:FOR T=S TO S+24:POKE T,0:NEXT

Next, we'll set up the SID chip's

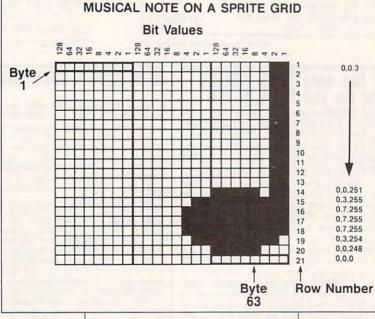
square wave and musical envelope (attack, decay, sustain, and release) for voice 1, and turn up the volume to the maximum setting.

20 POKE S+3,8:POKE S+5,12:POKE S+6,29:POKE S+24,15

Now, we'll clear the screen, color it and the border white, and draw a black musical treble-clef staff.

30 PRINT CHR\$(147)CHR\$(144):PO KE 53280,1:POKE 53281,1 40 FOR T=1 TO 8:PRINT " {18 SPACES}{3 @}":NEXT

(10 SPACES) \$5 67 .NEX



50 PRINT "{2 @}UI{35 @} 60 PRINT "{2 @}BB{35 @} 70 PRINT "{@}U+K{35 @} 80 PRINT "{@}U+K{35 @} 90 PRINT "{@}J+K{35 @} 92 PRINT " JK[15 SPACES]{3 @} 94 FOR T=1 TO 7:PRINT " {18 SPACES}{3 @}":NEXT

The program may be run at this point, so try it. The staff, which is composed of some graphics characters, will form the background for our sprite, which we'll create next.

Sprites are controlled by 12 nonconsecutive memory registers, within a group of 39 or so that begin at location 53248. When you program sprites, always start by defining that first memory register. The *Programmer's Reference Guide* calls it variable V, so we'll stick with that.

100 V=53248

Next, we'll define another variable, N, which will ultimately represent the vertical position of the sprite on the screen.

110 N=125

As you may recall, the 64's screen is composed of 64,000 individually addressable dots-called *pixels*—in a 320 \times 200 (horizontal × vertical) matrix. The sprite can be located anywhere on the screen, although those near the borders may make the sprite invisible. The value 125 is the number of pixels the sprite will be offset from the top of the screen. We'll locate it horizontally in a moment.

Now comes the only tricky part, so pay close attention. We must define the

shape of the sprite, which in this program will be the symbol for a musical quarter note, which you can move up and down on the musical staff with the joystick. Naturally, appropriate sounds will emanate from your computer, corresponding to the position of the note on the staff. In other words, you'll be able to play a tune with the joystick.

Our ultimate goal is to generate 63 pieces of data that represent the sprite's shape, which we can POKE into certain memory registers in the computer. To create this data, it's

COMMODORE 64/128

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helpful to draw a grid such as the one shown in the accompanying figure. Then you must fill in the blocks according to the shape you want displayed on the screen. Last, add up the numbers above the blocks in the grid. Sound difficult? It's not.

Think of the grid as 21 rows of 24 tiny squares. Each row is divided into three groups of eight squares. Each group of eight squares represents one POKEable value (a byte). The first row, then, contains the first three bytes of the 63 pieces of data we need. The bytes in the grid are numbered as follows:

 $\begin{array}{cccc}1&2&3\\4&5&6\end{array}$

and so on, for 21 rows (21 rows times 3 bytes per row equals 63 bytes).

Note that the top of the grid is numbered, representing the corresponding bit value within each respective byte. Wherever a black square appears, the number above it-or bit value-should be added within that byte. For instance, bytes 1 and 2 are 0; no squares are blackened. Byte 3 contains only two blackened squares, under the numbers 1 and 2. Adding 1 and 2 yields 3, which, coincidentally, is the third piece of data for the sprite. In fact, for this sprite, the first 13 rows of the grid contain the numbers 0, 0, and 3. The maximum value a byte can hold, remember, is 255-the sum of 128, 64, 32, 16, 8, 4, 2, and 1. So, we READ and POKE the byte values in the sprite grid, as shown below.

120 FOR J=12288 TO 12350:READ D:POKE J,D:NEXT

- 130 DATA0,0,3,0,0,3,0,0,3,0,0,3,0,0,3, 0,0,3,0,0,3,0,0,3,0,0,3,0,0,3,0,0,3 140 DATA0,0,3,0,0,251,0,3,255,0,7,255,0,7,
- 255,0,7,255,0,3,254,0,0,248,0,0,0

It has become customary to put the data for sprite 1 in memory locations 12288–12350, so we'll use them. If you're using less than four sprites, you might want to use locations 832–894 for sprite 1. Later, we'll tell the computer where to find the data.

We'll program the various sprite memory registers in a slightly different order from that used in the *Programmer's Reference Guide*. While the order isn't critical, it's more logical to assign the color and other parameters before turning on the sprite. First, we'll select the color for the sprite. Any color will do, so let's make it green. The color value for green is POKEd into register 53287 (use V+39 since we defined register 53248 as V in line 100).

150 POKE V+39,5

Next, we'll tell the computer where to look for the sprite data.

160 POKE 2040,192

If you put the data at 832–894, you'd POKE 2040,13 instead. The *Programmer's Reference Guide* goes into some detail about how to calculate this pointer value (13); we'll discuss it some more in a forthcoming column.

Memory register 53248 (V) happens to control the horizontal position of the sprite on the screen. We want it precisely 160 pixels from the left edge.

170 POKE V,160

Then we locate it vertically, using register 53249 and N, which was defined in line 110.

180 POKE V+1,N

Last but not least, we turn on the sprite using V+21. POKEing a 1 into this location turns on sprite 1.

190 POKE V+21,1

If you've been entering the program line by line, you're about to be rewarded. Run the program. If you haven't made any typing errors, the sprite, in the shape of a green quarter note, should now pop onto the screen, superimposed on a musical staff. Its position on the staff, the second space from the top, corresponds to a piano's C above middle C. At this point, be sure to save what you've typed in. In the next issue, we'll continue with this program and add some more features.

Next month, we'll move the note around with the joystick and play the notes which correspond to the sprite's position on the staff as we move it. We'll also go into more depth on positioning sprites, creating multiple sprites, and moving sprites at various speeds.

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OGRAMMER'S PAG

N D RA Y ТН OMPSON

his month you'll find some special effects, a joystick routine, and corrections for two previous programs.

Screen Fader

GAZETTE COMMODORE 64/128

The following program fades out all of the text on the screen. Because the program relies on the computer's operating system to fill color memory, this routine will not work on some older 64s.

XS 10	POKE 53280,0:POKE 53281,
	Ø:POKE 646,1:POKE 648,24
	Ø
HX 20	FOR A=1 TO 6:READ C:POKE
	646,C:PRINT CHR\$(147):N
	EXT
KM 30	POKE 648,4:POKE 646,1:PR
	INT CHR\$(147)
CR 40	DATA 1.7.15.12.11.0

The color sequence used to fade the characters can be changed by altering the data in line 40. Each value (0-15) corresponds to one of the standard Commodore colors.

You may also change line 20 so that it reads the color values from memory instead of from DATA statements. For example, replace line 20's **READ C:POKE 646,C instructions** with POKE 646, PEEK(828+A), and the fade colors will be obtained from memory starting at location 828. This way, you don't have to use RESTORE before calling this routine for the second or third time. CLINT KAWASAKI ALTUS, OK

Earthquake

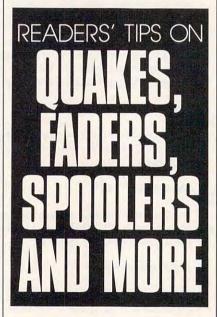
This short routine makes all of the characters on the screen shake back and forth.

ED	10	PRINT CHR\$(147)TAB(14)"
		{DOWN}SHAKE!"
PH	20	FOR X=1 TO 10:FOR I=0 TO
		5: POKE 53270, (PEEK (5327
		Ø)AND248)+1:NEXT
QJ	3Ø	POKE 53270,200:NEXT

You can use this code to produce explosion or earthquake effects. JOHN SVOBODA SWARTZ CREEK, MI

Improved 64 Joystick Handling When I first started programming on the 64. I was irritated by the fact that using a joystick could scramble the keyboard and vice versa. So, I've devised a way to get around this problem.

The following BASIC program creates a short machine language subroutine that returns the value of a joystick in either port while filtering out



any interference with the keyboard.

After running this program, you can read a joystick by issuing the command joy=USR(port), where port is the desired joystick port (1 or 2) and the current value of that port is returned in the joy variable. This subroutine automatically inverts port bits 0-3 so that it returns the values recommended on page 344 of the Commodore 64 Programmer's Reference Guide. That is, the value of joy AND 15 equals 0 if there's no joystick movement, 1 for up, 2 for down, 4 for left, 5 for up and left, 6 for down and left, 8 for right, 9 for up and right, and 10 for down and right. If joy AND 16 equals 0, the fire button is being pressed.

MQ	110	FOR K=JJ TO JJ+67:READ
		{SPACE}Y:POKE K,Y:NEXT
SR	120	DATA 120,70,97,176,21,1
		69,127,141
AX	130	DATA Ø,220,173,1,220,20
		1,255,240
BH	140	DATA 4,169,31,208,13,17
		3,0,220
EC	150	DATA 16,8,169,255,141,0
		,220,173
MD	160	
		208.4
MK	170	DATA 133,97,240,23,133,
		98,169,136
OB	180	
**	100	9,133,100
XA	190	DATA 133,101,133,102,19
		8,97,6,98
SH	200	
~		5mm 10,250,00,50
	Thi	a program stores the issuitiely
	TIII	s program stores the joystick

MX 100 JJ=49152: JH=INT (JJ/256) :JL=JJ-JH*256:POKE 785,

TL POKE 786 .TH

M

M

Q X s

routine's machine language in memory at 49152. If this address is inconvenient, change the value assigned to JJ in line 100. TIM MACINTA FLINTSTONE, MD

Printer Spooler

Ted Grondski wrote to point out an error in his printer spooler program that was published in June's column. Line 180 should be changed to read

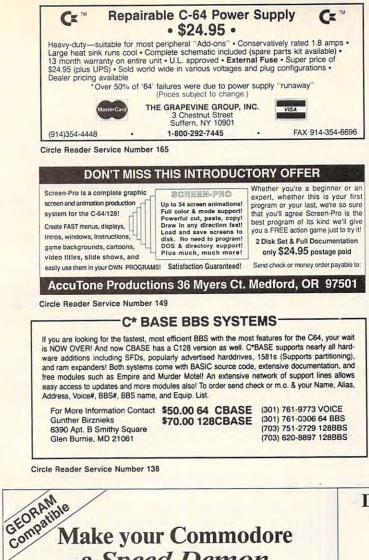
180 POKE A+219,H:POKE A+78,H+1

This correction is necessary if you wish to change the program's starting address.

Alpha Lock

Rev. Kenneth Cherry of Spring Grove, Pennsylvania, found an error in my May Alpha Lock program. The first value in line 300 should be a 20, not a 13. Without this change, the DEL key thinks it's a RETURN key whenever the alpha lock is activated.

"The Programmer's Page" is interested in your programming tips and tricks. Send all submissions to The Programmer's Page, COMPUTE's Gazette, P.O. Box 5406, Greensboro, North Carolina 27403. We'll pay \$25-\$50 for each tip we publish. •





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AUTO PROOFREADER

PHILIP I. NELSON

The Automatic Proofreader helps you type in program listings for the 128 and 64 and prevents nearly every kind of typing mistake.

Type in the *Proofreader exactly* as listed. Because the program can't check itself, type carefully to avoid mistakes. Don't omit any lines, even if they contain unusual commands. After you've finished, save a copy before running it.

Next, type RUN and press Return. When the program displays the message *Proofreader Active*, you're ready to type in a BASIC program.

Every time you finish typing a line and press Return, the *Proofreader* displays a two-letter checksum in the upper left corner of the screen. Compare this result with the two-letter checksum printed to the left of the line in the program listing. If the letters match, it's almost certain the line was typed correctly. If not, check for your mistake and correct the line.

The *Proofreader* ignores spaces not enclosed in quotation marks, so you can omit or add spaces between keywords and still see a matching checksum. However, spaces inside quotes are significant, so the program pays attention to them.

The *Proofreader* does *not* accept keyword abbreviations (for example, ? instead of PRINT). If you use abbreviations, you can check the line later by LISTing it, moving the cursor back to the line, and pressing Return.

If you're using the *Proofreader* on the 128, do not perform any GRAPH-IC commands while the Proofreader is active. When you perform a command like GRAPHIC 1, the computer moves everything at the start of BASIC program space—including the *Proofreader*—to another memory area, causing it to crash. The same thing happens if you run any program with a GRAPHIC command while the *Proofreader* is in memory.

Though the *Proofreader* doesn't interfere with other BASIC operations, it's a good idea to disable it before running another program. The simplest way to disable it is to turn the computer off then on. A gentler method is to SYS to the computer's built-in reset routine (65341 for the 128, 64738 for the 64). These reset routines erase any program in memory, so be sure to save the program you're typing in before entering the SYS command.

When using the *Proofreader* with another utility, disable *both* programs before running a BASIC program. *see program listing on page 39*

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ONLY ON DISK

There's something new on the Gazette Disk! In addition to the type-in programs found in each issue of the magazine, we're putting more features and programs each month on the Gazette Disk. Check out the original 64 and 128 artwork on display in "Gazette Gallery," and look for our bonus programs as well. These programs and their instructions appear only on disk. Here are descriptions of this month's bonus programs.

geoGammon

Douglas S. Curtis

Take on the computer in this modern game of strategy and chance for GEOS and GEOS 128, versions 1.3 and higher. This beautiful one-player version of backgammon will challenge your board skills for hours.

64-Shell

Bill Chin

Add a personal touch to your 64 with this slick interrupt-driven, pull-down menu utility. You can create custom menus that launch your favorite programs or issue DOS commands. These menus also work with other programs, like MetaBasic.

Multi-Color Lister

Robert Cook

This handy utility adds eye-catching color to your BASIC listings. It modifies BASIC's LIST routine to make individual elements of your program distinguishable. BASIC keywords, variables, and character strings are each displayed in a unique color, making your editing and debugging work easier.

PROGRAMS

MARIUSZ JAKUBOWSKI

he year is 2141 A.D. Ravaged by pollution, the planet Earth is now all but uninhabitable. For the past 50 years, scientists have desperately scoured the heavens for another planet to colonize. So far, they've had little success—until now. In a miraculous turn of events, a suitable planet has just been located in Section Pi. This oasis in the cosmic void is seen as man's last hope for survival.

After a careful survey of this planet, vestiges of a supreme alien culture are uncovered. Though the aliens were long ago destroyed by their own weapons, their robotic defense system remains intact and active. To make matters worse, this system is enclosed in eight tunnels below the surface of the planet. If our species is to survive, you must pilot a specially equipped fighter to the planet and destroy the robotic defense system.

Getting Started

Section Pi is written entirely in machine language. To type it in, you'll need MLX, a machine language entry program. See "Typing Aids" elsewhere in this section. The MLX prompts, and the values you should enter, are as follows:

Starting address: \$1D4D Ending address: \$3284

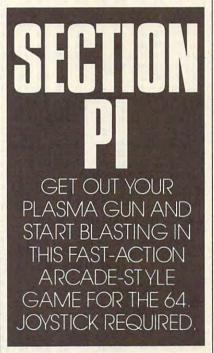
When you've finished typing, be sure to save the program to disk.

To play a game, plug a joystick into port 2 and type LOAD "*file*name",8,1, where *filename* is the name you used when you saved the program. After the program has loaded, enter the command SYS 7501. When the title screen appears, press the fire button to begin play.

Playing the Game

The object of Section Pi is to blast your way through eight levels, or stages, of robotic attack. You begin the mission with four fighter craft. You must avoid or destroy the alien robot ships that you encounter, as well as any debris that obstructs your path. Contact with either results in the loss of a ship. The game ends when you've lost all your fighters or you've completed the eighth stage.

The stage number, high score, and current score are displayed at the top off the screen. The number of ships remaining is shown below the stage number. For every 10,000 points you score, you're awarded an extra fighter. On the first stage, you receive 100 points for each robotic craft you de-



stroy. With each successive stage, you earn 50 additional points per robot. Each piece of the tunnel you vaporize is worth 10 points. The *level guardians*, or oversized alien robots, that appear at the end of each stage are worth three times the current point value of the smaller robots.

The robots that are found deep in the tunnels are built to withstand greater pressure and more severe temperatures. As a result, these robots require more shots before they're destroyed. You'll notice that these deeplevel robots move more quickly, too.

Words to Live By

There are several playing strategies you might like to try. When you come upon the level guardians, don't be discouraged. They'll attack your fighter in a chainlike formation that spans the entire width of a tunnel. To fly through them, destroy the robot on the outside of the formation first; then you can maneuver your craft through the remaining guardians.

At the higher stages, the robots require more hits to be destroyed. Again, to survive an attack, you must single out and destroy one robot in the formation and then fly through the vacated space.

When one of your ships has been destroyed, a new one will appear. For a brief moment, this ship is invincible. Be sure to use this time to take out as many robots as possible.

Section Pi

000000	•••							
1D4D:A2	ØØ	8E	ØE	DC	86	FB	86	ØB
1D55:FD	A9	DØ	85	FC	A9	38	85	EF
1D5D:FE	A9	33	85	Ø1	A2	Ø8	AØ	83
1D65:00	B1	FB	91	FD	C8	DØ	F9	53
1D6D:E6	FC	E6	FE	CA	DØ	F2	A9	50
1D75:37	85	Ø1	A9	1E	8D	18	DØ	8F
1D7D:4C	37	1E	A9	FB	CD	12	DØ	16
1D85:10	FB	A6	02	CA	10	02	A2	F8
1D8D:07	86	02	AD	16	DØ	29	F7	46
1D95:09	10	05	02	8D	BC	2F	EØ	B7
1D9D:07	FØ	Ø3	4C	E5	1D	A2	ØD	B2
1DA5:A9	04	8D	BB	1D	8D	BE	10	DC
1DAD:A9	51	8D	BA	1D	A9	50	8D	2C
1DB5:BD	1D	AØ	ØØ	B9	51	04	99	DE
1DBD:50	04	C8	CØ	27	90	F5	18	C5
1DC5:AD	BA	1D	7D	4F	2D	8D	BA	06
1DCD:1D	8D	BD	1D	AD	BB	1D	69	83
1DD5:00	8D	BB	1D	8D	BE	1D	CE	2D
1DDD:BD	10	CA	10	D5	20	D3	2C	9B
1DE5:A9	FB	CD	12	DØ	30	FB	60	6E
1DED:AD	12	DØ	C9	FB	DØ	F9	60	B1
1DF5:A9	01	8D	19	DØ	A2	FB	AC	3E
1DFD:BC	2F	AD	12	DØ	C9	FB	90	6F
1EØ5:15	A2	07	20	65	2B	CA	10	D4
lEØD:FA	AD	lF	DØ	8D	E5	2F	20	A5
1E15:5D	2D	A2	42	AØ	C8	8E	12	18
lElD:DØ	8C	16	DØ	20	6A	2C	20	D7
1E25:5C	2B	AD	ØD	DC	29	01	FØ	5F
1E2D:06	20	47	2A	20	6B	25	4C	45
1E35:BC	FE	20	45	20	20	EF	22	6B
1E3D:A2	2E	BD	DC	2D	9D	ØØ	DØ	8C
1E45:CA	10	F7	A9	ØB	8D	86	02	22
1E4D:A9	93	20	D2	FF	A2	18	BD	EC
1E55:13	2E	9D	ØØ	D4	CA	10	F7	44
1E5D:E8	86	02	A9	7F	8D	ØD	DC	B3
1E65:A9	F5	8D	14	Ø3	A9	10	8D	6D
1E6D:15	03	A2	5F	BD	7C	2D	9D	17
1E75:F8	38	CA	10	F7	A9	28	20	6D

PROGRAMS

	lE7D:ØF	23	A2	07	BD	ØB	2E	9D	E2	20DD:50	55	54	45	21	ØØ	1F	50	12	233D:23	AD I	EB 2F	FØ	Ø6	A9	04	E7
	1E85:F8									20E5:52									2345:A8							100 C 1
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	1EA5:C6									2105:00									2365:90							
	1EAD:48 1EB5:10									210D:50 2115:00									236D:ØF 2375:2D							
	1EBD:23									211D:27								10.000	237D:C9							
	1EC5:4D	22	90	Ø3	4C	Ø1	20	AD	C7	2125:ØB	D4	A9	78	8D	CF	2F	AØ	89	2385:2D							C
	1ECD:E5									212D:00									238D:AD 2395:EE							
	1ED5:01 1EDD:05									2135:1D 213D:4D									239D:00							
	1EE5:2F	FØ	BF	20	7A	24	20	A3	38	2145:CB	2F	AD	CB	2F	8D	Ø1	D4	32	23A5:ED							
	1EED:24									214D:8D			1.20	10.5		22.2			23AD:DØ 23B5:C8							
	1EF5:1E 1EFD:A9									2155:A9 215D:Ø4									23BD:CA							
	1FØ5:10									2165:15		10.0				-			23C5:23							
	1F0D:D0 1F15:9D									216D:B4 2175:B4									23CD:DØ 23D5:DØ							
	1F1D:10									217D:B4								1000	23DD:03							
	1F25:1B									2185:A2									23E5:DE							
	1F2D:DØ 1F35:20			1000						218D:47 2195:00									23ED:9D 23F5:A9							
	1F3D:A2									219D:05	E8	EØ	ØA	90	F3	20	D3	Cl	23FD:F8							
	1F45:CA	10	F7	A9	93	20	D2	FF	49	21A5:21	20	DB	21	EE	Ø7	04	58	02	2405:8D							
	1F4D:A2 1F55:A9									21AD:60 21B5:20									240D:A9 2415:C4							
	1F5D:ØB									21BD:20	4C	20	45	20	41	20	52	14	241D:8D	DA 2	2F 2Ø	40	24	AD	17	CF
	1F65:97									21C5:20		100		-					2425:DØ 242D:24							
	1F6D:12 1F75:1F									21CD:20 21D5:DC									2420:24							0.0
	1F7D:AD									21DD:8D									243D:2F	DØ H	EE 78	F8	18	AD	E9	24
	1F85:99									21E5:9D									2445:2F							
	1F8D:55 1F95:21									21ED:F7 21F5:42	1212			-	_				244D:C2 2455:8D							
	1F9D:45									21FD:20	21	23	20	42	22	8D	C3	78	245D:00	8D I	E7 2F	28	90	13	AE	51
	1FA5:4C 1FAD:20								1000	2205:2F 220D:C0									2465:B9 246D:A9							
	1FB5:20								C-219-1	2215:8D									2475:0B							
	1FBD:45									221D:22									247D:EC							
	1FC5:04 1FCD:FA								1000	2225:42 222D:10									2485:C8 248D:4A							
	1FD5:F8									2235:E8									2495:ØF	18 (59 30	AE	EC	2F	9D	CØ
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	1FE5:01 1FED:AD									2245:B9									24AD:E9							
	1FF5:00								1000	2255:AD									2485:AD							
	1FFD:01 2005:20									225D:18 2265:FØ									24BD:EE 24C5:9D							
	200D:8D								1000	226D:23	A9	14	8D	CØ	23	A9	Ø1	EF	24CD:8D	9D 3	24 A9	04	8D	9E	24	1B
	2015:20								100	2275:AØ									24D5:A9 24DD:81							
	201D:1E 2025:A0									227D:5E 2285:19									2400:01 24E5:9D							
	202D:F9	AD	12	prø (C9	32	DØ	F9	D7	228D:2F	29	Ø1	DØ	02	18	60	78	8A	24ED:E7							
	2035:88 203D:4D									2295:A9 229D:A9									24F5:24 24FD:26							
	2045:20									22A5:ED									2505:2F							
	204D:8D									22AD:A9	80	8D	04	D4	8D	ØB	D4	AØ	250D:27	DØ 3	29 ØF	CD	C3	2F	FØ	02
	2055:20 205D:1E									22B5:CE 22BD:FE									2515:09 251D:24							
	2065:FØ	FF	A9	D1 .	AØ	20	20	1E	54	22C5:A2	Ø1	AØ	96	8E	ØØ	DØ	8C	BB	2525:EØ	Ø8 9	90 D0	60	A2	Ø4	9D	34
	206D:AB									22CD:01									252D:2A							
	2075:FF 207D:78									22D5:10 22DD:00									2535:25 253D:A9							
	2085:A2	ØØ	BD	F8	20	8D	21	DØ	A8	22E5:DØ	FD	CA	DØ	EF	18	58	60	69	2545:DC	2F I	FØ 17	DE	DC	2F	DØ	F2
	208D:8D 2095:CD								PACE I	22ED:38 22F5:B4									254D:0F							
	2095:CD 209D:E8									22FD:3B									2555:15 255D:DE							
	20A5:20	DØ	8E	21	DØ	AD	FA	2F	70	2305:FA	A9	40	8D	6B	2D	8D	76	B5	2565:08	9Ø I	DC 60	ØØ	ØA	AD	15	12
	20AD:F0 20B5:AD									230D:2D 2315:00									256D:DØ 2575:FØ							
	20BD:9F	53	20	45	20	43	20	54	9D	231D:E8	DØ	Fl	60	A2	ØØ	9D	50	FØ	257D:FB	2F L	00 23	A2	03	A9	04	56
	2005:20									2325:D8									2585:9D	DC 2	2F A9	C9	9D	F8	07	14
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259D:2F BD 9B 2E 8D CB 25 AD D8	27FD:1B D4 8D 6B 28 8D 6C 28 EF	2A5D:8D 04 D4 AE CC 2F E0 3C 20
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25AD:C9 02 F0 11 C9 03 F0 10 D8	280D:03 8A 48 20 C7 28 98 A2 3F	2A6D:8E Ø8 D4 EØ 3C 9Ø Ø5 A9 8B
25B5:C9 Ø4 FØ ØF 4C Ø6 21 4C FD	2815:FF 20 CA 29 20 CA 29 20 F7	2A75:80 8D 0B D4 60 48 A9 81 15
		2A7D:8D ØB D4 A9 28 8D CC 2F DØ
25BD:69 26 4C FF 26 4C EE 27 37		
25C5:4C 6D 28 4C F3 28 00 A2 3E	2825:DØ Ø4 98 20 CA 29 68 AA 6A	2A85:A9 00 8D C9 2F AE 02 D0 06
25CD:06 AD 1B D4 C9 40 B0 04 EB	282D:AD 6C 28 2D EB 27 DØ 15 F9	2A8D:AC Ø3 DØ AD 10 DØ 29 Ø2 Ø6
25D5:AØ ØØ FØ 12 C9 8Ø BØ Ø4 65		2A95:FØ Ø5 A9 Ø1 8D C9 2F 68 43
25DD:AØ ØB DØ ØA C9 CØ BØ Ø4 AC	283D:BØ 21 AD 6C 28 ØD EB 27 1F	2A9D:48 C9 Ø1 FØ 17 A9 ØØ 8D A4
25E5: AØ 16 DØ Ø2 AØ 21 AD 1B 4Ø	2845:8D 6C 28 DØ 16 FE Ø1 DØ Ø9	2AA5:C9 2F AE Ø4 DØ AC Ø5 DØ D4
이 이야지 않는 것이 있는 것이 있는 것이 있다. 가지 않는 것이 있는 것이 있는 것이 있는 것이 없는 것이 없는 것이 없는 것이 없다. 가지 않는 것이 없는 것이 없는 것이 없는 것이 없는 것이 없다.		
25ED:D4 4A 4A 4A 18 79 ØA 26 Ø4		2AAD:AD 10 D0 29 04 F0 05 A9 21
25F5:9D ØØ DØ C8 E8 EØ 1Ø 9Ø 31	2855:FF 38 ED EB 27 2D 6C 28 1F	2AB5:01 8D C9 2F 8A 18 65 02 9B
25FD:ED AD 10 D0 29 07 19 0A 5B	285D:8D 6C 28 ØE EB 27 E8 E8 2C	2ABD:8D C8 2F AD C9 2F 69 00 A9
	2865:C8 CØ Ø8 90 A4 60 00 00 FA	2AC5:8D C9 2F AD C8 2F 38 E9 71
2605:26 8D 10 D0 60 00 3C 00 52		
260D:5F 00 82 00 A5 00 BE 00 04	286D:AD B7 2F DØ 11 20 1B 2A DE	2ACD:20 8D C8 2F AD C9 2F E9 7E
2615:32 3C 32 5F 32 82 32 A5 6B	2875:20 36 26 8D B7 2F AD 1B F1	2AD5:00 4A AD C8 2F 6A 4A 4A 01
The second	287D:D4 29 18 8D 6B 28 A9 08 B5	
261D:32 BE F8 ØØ E6 46 E6 8C FB		2ADD:8D C8 2F 98 38 E9 2A 4A A2
2625:E6 D2 E6 23 E6 80 00 3C 1E	2885:8D EB 27 A2 06 A0 03 AD 0D	2AE5:4A 4A 8D CA 2F A9 00 85 F5
262D:00 E6 E6 E6 32 E6 32 3C 4C	288D:01 DØ DD 01 DØ 90 06 FE 32	2AED:FB A9 Ø4 85 FC AE CA 2F EA
2635:CØ A9 54 A2 Ø6 9D ØØ DØ 78	2895:01 DØ 4C 9D 28 DE 01 DØ 8D	2AF5:18 A5 FB 69 28 85 FB A5 CA
263D:AD 1B D4 4A 4A 4A 7D 00 DC	289D:8A 48 20 C7 28 98 A2 FF AE	2AFD:FC 69 00 85 FC CA D0 F0 29
2645:DØ E8 E8 EØ 10 90 EE AD AD	28A5:20 CA 29 20 CA 29 AD 6B A1	2BØ5:18 A5 FB 6D C8 2F 85 FB 31
		2BØD:A5 FC 69 ØØ 85 FC 38 A5 D8
264D:1B D4 4A 4A 69 50 A2 06 22	28AD:28 2D EB 27 FØ 07 98 20 42	
2655:9D Ø1 DØ 69 1E E8 E8 EØ A8	28B5:CA 29 20 CA 29 68 AA 0E B4	2B15:FB E9 29 85 FB A5 FC E9 BB
265D:10 90 F5 AD 10 D0 09 F8 3E	28BD:EB 27 E8 E8 C8 CØ Ø8 9Ø 63	2B1D:00 85 FC A0 00 A2 00 AD B6
2665:8D 10 D0 60 AD B7 2F D0 18	28C5:C6 60 AD EB 27 2D B6 2F 90	2B25:CØ 2F 91 FB BD 54 2B 18 47
266D:09 20 CC 25 20 1B 2A 8D 81	28CD:FØ 23 AD 10 DØ 2D EB 27 50	2B2D:65 FB 85 FB A5 FC 69 00 99
2675:B7 2F AD E6 2F FØ Ø4 CE A1	28D5:DØ 1B BD ØØ DØ C9 20 BØ AB	2B35:85 FC E8 EØ Ø8 9Ø E8 A9 B6
	28DD:14 98 AA AD C7 23 48 AD 97	2B3D:10 8D D9 2F 8C DA 2F 20 7B
267D:E6 2F 60 A9 08 8D D0 2F F6		
2685: AD B4 2F AA CA BD F7 26 C9	28E5:EB 27 8D C7 23 38 20 EA 49	2B45:40 24 68 C9 01 D0 04 8C 4E
268D:8D E6 2F A2 00 A0 03 BD B0	28ED:23 68 8D C7 23 60 AD B7 C5	2B4D:EA 2F 60 8C EB 2F 60 01 97
2695:07 DØ CD Ø1 DØ FØ ØB BØ 74	28F5:2F DØ 4A AE BA 2F E8 E8 93	2B55:01 26 01 01 26 01 01 AD CA
269D:06 FE 07 D0 4C A7 26 DE C6	28FD:8E BA 2F 8E C1 2F A9 46 77	2B5D:C7 2F FØ Ø3 CE C7 2F 6Ø Ø6
26A5:07 DØ A9 ØØ 8D F5 26 8D FC	2905:A2 06 9D 01 D0 A9 18 18 63	2B65:AD EA 2F DØ ØA AD 15 DØ 42
26AD:F6 26 AD 10 D0 2D D0 2F C1	290D:7D 01 D0 E8 E8 E0 10 90 82	2B6D:29 FD 8D 15 DØ DØ 28 EE E3
and the second		
26B5:FØ Ø5 A9 Ø1 8D F5 26 AD 3F	2915:F1 A9 96 A2 Ø6 9D ØØ DØ 3F	2B75:02 DØ DØ Ø8 AD 10 DØ Ø9 F3
26BD:10 D0 29 01 F0 05 A9 01 6B	291D:A9 ØA 18 7D ØØ DØ E8 E8 9F	2B7D:02 8D 10 D0 AD 10 D0 29 BF
26C5:8D F6 26 8A 48 38 BD Ø6 A8	2925:EØ 10 90 F1 AD 10 DØ 09 75	2B85:02 FØ 14 AD 02 DØ C9 50 AD
26CD:DØ ED ØØ DØ AD F5 26 ED 8A	292D:F8 8D 10 D0 A9 F8 8D ED A8	2B8D:90 0D A9 00 8D EA 2F AD C8
26D5:F6 26 BØ Ø9 98 A2 Ø1 20 3F	2935:27 8D 17 DØ 8D 1D DØ 20 11	2B95:15 DØ 29 FD 8D 15 DØ AD BF
26DD:CA 29 4C E8 26 98 A2 FF CA	293D:1B 2A 8D B7 2F A9 08 8D 92	2B9D:EB 2F DØ Ø8 AD 15 DØ 29 DC
26E5:20 CA 29 68 AA ØE DØ 2F FE	2945:EB 27 A2 06 A0 03 AD ED 66	2BA5:FB 8D 15 DØ EE Ø4 DØ DØ Ø7
26ED:E8 E8 C8 EØ ØA 9Ø AØ 6Ø 44	294D:27 2D EB 27 DØ 25 FE Ø1 88	2BAD:08 AD 10 D0 09 04 8D 10 06
26F5:00 00 03 02 02 02 01 01 DD	2955:DØ FE Ø1 DØ AD B4 2F C9 65	2BB5:DØ AD 10 DØ 29 04 FØ 14 3E
26FD:01 01 AD B7 2F D0 1E 20 55	295D:07 90 06 FE 01 D0 FE 01 52	2BBD:AD Ø4 DØ C9 50 90 ØD A9 2B
2705:CC 25 20 1B 2A 8D B7 2F DE	2965:DØ BD Ø1 DØ C9 DØ 90 2E 9D	2BC5:00 8D EB 2F AD 15 D0 29 7C
270D:AD 1B D4 8D EC 27 8D ED 79	296D:AD ED 27 ØD EB 27 8D ED CC	2BCD:FB 8D 15 DØ 6Ø AD C7 2F AD
2715:27 AE B4 2F EØ Ø5 BØ Ø2 AA	2975:27 DØ 23 DE Ø1 DØ DE Ø1 EB	2BD5:FØ Ø1 60 AC Ø1 DØ A2 Ø1 4D
271D:29 38 8D 6B 28 A9 Ø8 8D FB	297D:DØ AD B4 2F C9 Ø3 9Ø Ø3 AB	2BDD:A9 00 8D 69 2C AD EA 2F 6E
		2BE5:DØ 38 AD 10 DØ 29 FD 8D 1E
2725:EB 27 A2 06 A0 03 AD EB 40	2985:DE Ø1 DØ BD Ø1 DØ C9 46 A2	
272D:27 2D EC 27 FØ 34 8A 48 20	298D:BØ ØC A9 FF 38 ED EB 27 E8	2BED:10 DØ 29 01 FØ 03 8E 69 CF
2735:98 A2 Ø1 20 CA 29 AD EB DC	2995:2D ED 27 8D ED 27 8A 48 21	2BF5:2C 18 AD 00 D0 69 0F 8D F5
273D:27 2D 6B 28 FØ Ø4 98 20 43	299D:AD B4 2F AA CA BD C2 29 80	2BFD:02 D0 AD 69 2C 69 00 F0 CD
the second		2C05:08 AD 10 D0 09 02 8D 10 57
2745:CA 29 68 AA AD 10 D0 2D 77	29A5:AA 98 20 CA 29 AD B4 2F BC	
274D:EB 27 FØ 13 BD ØØ DØ C9 Ø4	29AD:C9 07 90 04 98 20 CA 29 FC	2CØD:DØ 8C Ø3 DØ AD 15 DØ Ø9 CA
2755:36 90 ØC A9 FF 38 ED EB A7	29B5:68 AA ØE EB 27 E8 E8 C8 DE	2C15:02 8D 15 DØ 8D EA 2F 4C 44
275D:27 2D EC 27 8D EC 27 4C 55	29BD:CØ Ø8 90 8A 60 FF Ø1 FF 32	2C1D: 59 2C AD EB 2F DØ 44 AD 94
2765:95 27 8A 48 98 A2 FF 20 8D	29C5:FF Ø1 FF FF FF 8C CE 2F 57	2C25:10 DØ 29 FB 8D 10 DØ 29 16
276D:CA 29 AD EB 27 2D 6B 28 CC	29CD:8E CD 2F 8D CF 2F 8A A8 92	2C2D:01 FØ Ø3 8E 69 2C 18 AD 65
2775:FØ Ø4 98 20 CA 29 68 AA C8	29D5:AD CF 2F ØA AA CØ Ø1 DØ A4	2C35:00 D0 69 0F 8D 04 D0 AD AB
277D:AD 10 D0 2D EB 27 D0 10 41	29DD:0E FE 00 D0 D0 20 20 0D 58	
	1 6 7 U U U U U U U U U U U U U U U U U U	2C3D: 69 2C 69 00 F0 08 AD 10 05
		2C3D:69 2C 69 00 F0 08 AD 10 95
2785:BD 00 D0 C9 21 B0 09 AD F4	29E5:2A 4D 10 D0 8D 10 D0 C0 BE	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83
2785:BD 00 D0 C9 21 B0 09 AD F4 278D:EC 27 0D EB 27 8D EC 27 EC		
278D:EC 27 ØD EB 27 8D EC 27 EC	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C55:DØ 8D EB 2F A9 ØA 8D C7 42
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C55:DØ 8D EB 2F A9 ØA 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:9Ø Ø3 DE Ø1 DØ BD Ø1 DØ 39	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C55:DØ 8D EB 2F A9 ØA 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:90 Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9 2C6D:29 0F AA BD 3C 2E A8 BD F8
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:90 Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9 2C6D:29 0F AA BD 3C 2E A8 BD F8 2C75:2C 2E AA EØ 01 D0 1B AD 02
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:9Ø Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA 27BD:4C DD 27 FE Ø1 DØ AD B4 D9	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E 2A1D:AD C1 2F 9D D4 2F AD B5 EC	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C55:DØ 8D EB 2F A9 ØA 8D C7 42 2C55:D0 8D EB 2F A9 ØA 8D C7 42 2C65:8D Ø4 D4 6Ø ØA D 0E B9 2C6D:29 ØF AA BD 3C 2E A8 BD F8 2C75:2C 2E AA EØ Ø1 DØ 1B AD Ø2 2C7D:10 DØ 29 Ø1 FØ Ø7 AD Ø6 46
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:90 Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9 2C6D:29 0F AA BD 3C 2E A8 BD F8 2C75:2C 2E AA EØ 01 D0 1B AD 02
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:9Ø Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA 27BD:4C DD 27 FE Ø1 DØ AD B4 D9 27C5:2F C9 Ø7 9Ø Ø3 FE Ø1 DØ EE	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E 2A1D:AD C1 2F 9D D4 2F AD B5 EC 2A25:2F 9D FB 07 CA 10 F1 E8 CB	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C55:DØ 8D EB 2F A9 ØA 8D C7 42 2C55:DØ 8D EB 2F A9 ØA 8D C7 42 2C65:8D Ø4 D4 6Ø ØA D ØC D9 2C6D:29 ØF AA BD 3C 2E A8 D P8 2C75:2C 2E AA EØ ØI DØ IB AD Ø2 2C7D:1Ø DØ 29 ØI FØ Ø7 AD ØØ 46 2C7D:1Ø DØ 29 GI FØ ØF AD Ø2 2C7D:1Ø DØ 29 GI FØ ØF AD ØØ AF
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:90 Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA 27BD:4C DD 27 FE Ø1 DØ AD B4 D9 27C5:2F C9 Ø7 9Ø Ø3 FE Ø1 DØ EE 27CD:BD Ø1 DØ C9 E4 9Ø Ø9 AD 1B	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E 2A1D:AD C1 2F 9D D4 2F AD B5 EC 2A25:2F 9D FB 07 CA 10 F1 E8 CB 2A2D:8E FA 2F A2 E6 8E FB 2F 30	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9 2C6D:29 0F AA BD 3C 2E A8 BD F8 2C75:2C 2E AA E0 01 D0 1B AD 02 2C7D:10 D0 29 01 F0 07 AD 00 46 2C85:D0 C9 36 B0 0D EE 00 7F 2C8D:D0 08 AD 10 D0 99 18 AD
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:90 Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA 27BD:4C DD 27 FE Ø1 DØ AD B4 D9 27C5:2F C9 Ø7 9Ø Ø3 FE Ø1 DØ ED 27C5:ED 27 ØD EB 27 8D ED 27 B7	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E 2A1D:AD C1 2F 9D D4 2F AD B5 EC 2A25:2F 9D FB 07 CA 10 F1 E8 CB 2A25:2F 9D FB 07 CA 10 F1 E8 CB 2A25:AD 15 D0 09 F8 8D 15 D0 49	2C45:D0 09 04 8D 10 D0 8C 05 83 2C4D:D0 AD 15 D0 09 04 8D 15 B1 2C55:D0 8D EB 2F A9 0A 8D C7 42 2C5D:2F A9 28 8D CB 2F A9 11 15 2C65:8D 04 D4 60 00 AD 00 DC B9 2C6D:29 0F AA BD 3C 2E A8 BD F8 2C75:2C 2E AA E0 01 D0 1B AD 02 2C7D:10 D0 29 01 F0 07 AD 00 46 2C85:D0 09 AD 10 D0 69 01 8D 41 2C8D:D0 08 AD 10 D0 09 01 8D 41 2C8D:D0 08 FF D0 1B AD 10 A4
278D:EC 27 ØD EB 27 8D EC 27 EC 2795:AD EB 27 2D ED 27 FØ 23 7E 279D:DE Ø1 DØ AD B4 2F C9 Ø7 8D 27A5:9Ø Ø3 DE Ø1 DØ BD Ø1 DØ 39 27AD:C9 46 BØ 2C A9 FF 38 ED F6 27B5:EB 27 2D ED 27 8D ED 27 BA 27BD:4C DD 27 FE Ø1 DØ AD B4 D9 27C5:2F C9 Ø7 9Ø Ø3 FE Ø1 DØ EE 27CD:BD Ø1 DØ C9 E4 9Ø Ø9 AD 1B 27D5:ED 27 ØD EB 27 8D ED 27 B7 27DD:ØE EB 27 E8 E8 C8 CØ Ø8 95	29E5:2A 4D 10 D0 8D 10 D0 C0 BE 29ED:FF D0 13 DE 00 D0 BD 00 83 29F5:D0 C9 FF D0 09 20 0D 2A 3D 29FD:4D 10 D0 8D 10 D0 AD CF DC 2A05:2F AC CE 2F AE CD 2F 60 54 2A0D:A2 00 A9 01 EC CF 2F F0 ED 2A15:04 E8 0A D0 F7 60 A2 04 7E 2A1D:AD C1 2F 9D D4 2F AD B5 EC 2A25:2F 9D FB 07 CA 10 F1 E8 CB 2A25:2F AC E A2 68 FB 2F 30 2A35:AD 15 D0 09 F8 8D 15 D0 49 2A3D:8D B6 2F AD C3 2F 20 2A 0C	2C45:DØ Ø9 Ø4 8D 10 DØ 8C Ø5 83 2C4D:DØ AD 15 DØ Ø9 Ø4 8D 15 B1 2C5D:DF AD BE 2F A9 ØA 8D C7 42 2C5D:2F A9 28 BD CB 2F A9 ØA BD C8 2C6D:29 ØF AA BD GC 2E A8 BD S2 2C7D:20 ØF AA BD SC 2E A8 BD S2 2C7D:10 DØ 29 Ø1 FØ Ø7 AD ØØ 46 2C8D:DØ O9 36 BØ ØD EØ ØT AD ØØ 46 2C8D:DØ O8 AD 10 DØ 29 AD 10 DØ 46 2C9D:DØ Ø8 AD 10 DØ ØD AD 10 AD 46 2C9D:DØ Ø8 AD DØ ØD
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2DED:1B 0 2DF5:00 0 2DFD:00 0 2E05:0E 0 2E0D:C0 C 2E15:05 0 2E1D:05 8 2E25:80 0 2E2D:00 0 2E35:FF F 2E3D:00 0 2E45:01 F 2E4D:92 9 2E55:20 9 2E55:20 2 2E65:20 2	0 0 0 0 0 0 0 FF 0 0 0 FF 0 0 0 FF 0 0 0 0 0 0 0 0 15 10 3 3 0 0 F 0 <td>01 1 00 0 02 0 02 0 02 0 02 0 00 0 00 0</td> <td>D8 ØØ ØØ ØØ ØØ ØØ ØE C2 C3 ØA ØFF Ø5 ØØ ØØ ØØ ØØ FF ØØ FF ØØ FF ØØ ØØ ØØ FF ØØ SPF 2Ø SPF 2Ø SO 9F SO 9F</td> <td>1E 5F ØØ 5Ø ØØE 26 CØ 7D ØA BA ØØ 60 ØØ 80 ØØ 91 ØØ 91 13 3D 45 4E 2Ø B3 2Ø 20 2Ø 93</td> <td>304D:6F9B$0E$$6F$9B$39$$BE$$6C$$B0$$3055:39$$BE$$6C$$E6$$F9$$B0$$E6$$F9$$B0$$E6$$F9$$3055:39$$BE$$6C$$39$$BE$$6C$$34$$MLX$, the machine language entry$3065:F9$$B0$$B6$$F9$$B0$$E6$$F9$$B0$$E6$$79$$3075:6C$$39$$BE$$6C$$60$$79$$B0$$E6$$F9$$B0$$E6$$3075:6C$$39$$BE$$6C$$E6$$F9$$B0$$E6$$60$$3075:6C$$39$$BE$$CC$$E6$$F9$$B0$$E6$$60$$3075:6C$$2A$$AA$$80$$FF$$FF$$60$$70$$3085:50$$2A$$AA$$80$$FF$$FF$$60$$70$$3085:50$$2A$$AA$$80$$FF$$FF$$60$$94$$3095:60$$79$$B0$$36$$A0$$CC$$92$$70$$3095:80$$79$$80$$36$$C0$$1A$$1B$$1E$$30A2:00$$98$$00$$00$$60$$00$$8A$$30C5:90$$93$$A6$$CE$$6F$$9B$$60$$3005:55$$CC$$39$$A6$$CE$$6F$$9B$$3005:50$$09$$AA$$80$$39$$A8$$300C1:55$$6C$$39$<!--</td--></td>	01 1 00 0 02 0 02 0 02 0 02 0 00 0 00 0	D8 ØØ ØØ ØØ ØØ ØØ ØE C2 C3 ØA ØFF Ø5 ØØ ØØ ØØ ØØ FF ØØ FF ØØ FF ØØ ØØ ØØ FF ØØ SPF 2Ø SPF 2Ø SO 9F SO 9F	1E 5F ØØ 5Ø ØØE 26 CØ 7D ØA BA ØØ 60 ØØ 80 ØØ 91 ØØ 91 13 3D 45 4E 2Ø B3 2Ø 20 2Ø 93	304D:6F9B $0E$ $6F$ 9B 39 BE $6C$ $B0$ $3055:39$ BE $6C$ $E6$ $F9$ $B0$ $E6$ $F9$ $B0$ $E6$ $F9$ $3055:39$ BE $6C$ 39 BE $6C$ 34 MLX , the machine language entry $3065:F9$ $B0$ $B6$ $F9$ $B0$ $E6$ $F9$ $B0$ $E6$ 79 $3075:6C$ 39 BE $6C$ 60 79 $B0$ $E6$ $F9$ $B0$ $E6$ $3075:6C$ 39 BE $6C$ $E6$ $F9$ $B0$ $E6$ 60 $3075:6C$ 39 BE CC $E6$ $F9$ $B0$ $E6$ 60 $3075:6C$ $2A$ AA 80 FF FF 60 70 $3085:50$ $2A$ AA 80 FF FF 60 70 $3085:50$ $2A$ AA 80 FF FF 60 94 $3095:60$ 79 $B0$ 36 $A0$ CC 92 70 $3095:80$ 79 80 36 $C0$ $1A$ $1B$ $1E$ $30A2:00$ 98 00 00 60 00 $8A$ $30C5:90$ 93 $A6$ CE $6F$ $9B$ 60 $3005:55$ CC 39 $A6$ CE $6F$ $9B$ $3005:50$ 09 AA 80 39 $A8$ $300C1:55$ $6C$ 39 </td
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2DED:1B 0 2DF5:00 0 2DF5:00 0 2E05:0E 0 2E05:0E 0 2E15:05 0 2E15:05 0 2E15:05 0 2E15:05 0 2E15:05 0 2E15:05 0 2E15:05 0 2E25:00 0 2E35:FF F 2E35:FF F 2E35:FF F 2E35:20 2 2E65:20 2 2E65:20 2 2E65:20 2 2E65:20 2 2E85:20 2 2E85:20 5 2E95:20 5 2E95:20 5 2E95:20 5 2E95:01 0 2E85:01 0 2E85:01 0 2E85:02 0 2E85:01 0 2E85:02 0 2E55:02 0 2E55:0	00 00 00 00 00 00 FF 66 03 05 10 33 10 33 15 10 33 10 00 FF 10 00 00 00 00 00 00 10 00 00 00 00 00 00 00 10 00	Ø1 1 ØØ 0 ØZ 0 ØZ 0	DB ØØ DB ØØ ØØ ØØ ØØ ØØ ØØ C2 C3 ØA ØA <	1E 5F 00 50 00E 26 00A BA 05 02 05 08 000 91 000 91 000 91 000 91 000 91 000 91 000 91 000 91 000 91 000 91 200 01 200 02 200 01 200 01 200 01 200 01 200 01 200 01 201 01 01 01 02 02 03 09 04 05 02 05 02 05 02 05 02 05 02 05	304D: 6F 9B 07 6F 9B 39 BE 6C B0 3055: 39 BE 6C E6 F9 B0 78 66 F9 58 3050: 08 F6 F9 B0 78 67 98 98 E6 79 58 3050: 08 66 F9 B0 78 67 98 98 E6 79 3075: 6C 39 BE 6C 67 98 99 BE 20 3075: 6C 39 BE 6C 67 98 99 BE 20 3075: 6C 39 BE 6C 6F 98 99 BE 20 3085: 50 2A AA A8 07 FF 77 00 55 3085: 50 2A AA A8 07 FF F7 00 55 3085: 50 2A AA A8 07 FF F7 00 56 3085: 50 2A AA A8 07 FF F7 00 56 3085: 50 2A AA A8 07 FF F7 00 56 3085: 62 79 B0 35 A0 EC EE C9 25 3090: 38 A9 85 26 EE C9 38 35 63 30A5: A0 EC 07 9 B0 63 6C 07 1A 30A0: 60 98 00 00 66 00 0F F8 99 30B5: FF 2A AA A8 15 55 50 0F 22 30B0: FF 00 63 00 00 00 00 00 00 80 30C1: 55 6C 39 AA 6C E6 FF 98 60 30D5: E6 C3 9B E6 C3 9B E6 E8 98 E6 77 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3C 9B E6 C3 9B E6 FF 9B 78 30E5: 3B 00 00 00 00 00 00 00 00 00 00 00 00 00

GAZETTE COMMODORE 64/128

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PROGRAMS

f you enjoy a good game of solitaire from time to time, ther. try your hand at *Line-Up*. This intriguing game of numbers will keep you entertained for hours.

In *Line-Up*, a deck consisting of 50 cards (five colored sets numbered 0–9) is randomly laid out in five rows. The object is to rearrange the cards so that they're in ascending numerical order in rows of the same color.

Getting Started

Line-Up is written entirely in BASIC. To prevent typing errors, use *The Automatic Proofreader* to type it in. See "Typing Aids" elsewhere in this section. When you've finished typing, be sure to save a copy of the program.

To play a round, simply load and run the program. After a brief pause, the cards are shuffled and dealt for the first game.

Playing the Game

Line-Up's numbered cards are grouped into five different colors red, blue, green, purple, and cyan. There are also 5 blank yellow cards. At the start of a game, the cards are dealt in five rows of 11 cards each. Your goal is to arrange the cards in each row by color while at the same time placing them in ascending numeric order, beginning with 0. You do this by repeatedly swapping a blank card with a numeric card.

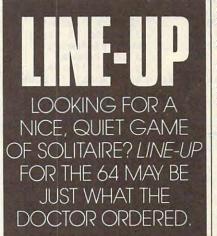
Your current position is marked by a large, target-shaped cursor that appears on one of the blank cards. To move the cursor to the next available blank card, press the space bar. You can move to any one of the five blank cards unless it follows a 9 card or another blank card.

When you're ready to move a card, press Return. The blank card will change positions with the numeric card that's the same color as and one number higher than the card just to the left of the blank. For example, if the card to the left of the blank card is a red 4, then the blank card will be exchanged with the red 5. Using this process, you can eventually move the

R.B. COOK

cards into the correct order.

If you attempt to swap a card at the beginning of a row, you'll be asked to select a color with which to start the row. Press R (red), G (green), B (blue), P (purple), or C (cyan). After you've chosen the color, the 0 card in that color is exchanged with the blank card.



When no more swaps are possible, the program reshuffles the remaining cards. You have five deals to place the cards in order before the game ends.

Line-Up

			P	QR	210	PURE 190, 0. WAI 1190, 1. GEI
	HO	10	REM COPYRIGHT 1990 COMPU			G\$
	-		TE! PUBLICATIONS, INC	JM	320	FORJ=1T05:IFG\$<>MID\$("R
			ALL RIGHTS RESERVED			BGPC", J, 1) THENNEXT: GOSU
	AE	20	GOSUB680:GOSUB620:GOSUB4			B420:GOTO310
			70	EX	330	T=J*10-10:PRINTCL\$
	DQ	30	PL=0:FORL=RWTO4:FORK=CLT	JC	340	POKESP, Ø:FORJ=ØTO4:FORH
			010			=ØTO1Ø
	KJ	40	IFLO(L,K)<50THEN110	EH	350	IFLO (J,H) <>TTHENNEXT:NE
	DG	50	IFK>ØTHENIFRIGHT\$(STR\$(L			XT
			O(L, K-1)), 1) = "9"ORLO(L, K)	PK	360	PRINTLEFT\$ (CD\$,9+L*3) TA
l			-1)>49THEN110			B(K*3+3)CC\$(LO(J,H))TH\$
	QA	60	PL=1:T=K*24+27:IFT>255TH			CD\$ (LO (J,H)) BH\$
			ENT=T-256	BF	370	PRINTLEFT\$ (CD\$, 9+J*3) TA
l	EO	70	POKESX, T: POKESM, - (K>9) : P			B(H*3+3)"{YEL}"TH\$CD\$(5
l	1.0		OKESY,L*24+116:POKEVL,Ø:			Ø)BH\$:GOSUB4ØØ
			POKEVL, 15: POKESP, 1	PD	380	T = LO(L, K) : LO(L, K) = LO(J,
I	AH	80	POKE198, Ø:WAIT198, 1:GETG			H):LO(J, H)=T
			S	PX	390	RETURN
l	FG	90	IFG\$=CHR\$ (13) THENGOSUB29	PR	400	POKEAT, 10: POKESR, 73: POK
l			Ø:MV=MV+1			EWV, 17: POKEHF, 50: POKELF
l	ED	100	POKESP,Ø			,0
	EA	110	NEXT:NEXT:IFPLTHEN30	EA	410	FORI=1T0333:NEXT:POKEWV
	PQ	120	NC=0:LC=0:FORL=0TO4:FOR			,16:RETURN
	100		K=ØTO1Ø	PX	420	POKEHF, 5: POKEAT, Ø: POKES

et	1.1.1	and the second
MD	130	IFK>ØTHENIFLO(L,K-1)+1<
		>LO(L,K)THEN150
PK	140	IFVAL (RIGHT\$ (STR\$ (LO (L,
		K)),1))=KANDLO(L,K)<50T
	150	HEN160
MD	150	TB(L)=K:FORJ=KTO10:DK(N
		C) = LO(L, J) : NC = NC + 1 : NEXT
OF	160	:K=10 NEXT:NEXT:IFNC=50RDL=5T
QE	160	HEN180
XA	170	GOSUB470:GOTO30
BK	180	SC=Ø:FORL=ØTO4
BF		IFLO (L, Ø) /10>INT (LO (L, Ø
)/10)THEN220
HC	200	T=5-VAL (LEFT\$ (STR\$ (LO (L
		,0)),2))
QS	210	SC=SC+TB(L)*T*10-(TB(L)
		=10)*100
HS	220	NEXT
BS	230	SC=SC-MV*5-DL*100:IFSC<
		ØTHENSC=Ø
KC	240	
FQ	250	PRINT" {HOME } {4 DOWN } "CL
		\$:PRINTTAB(8)"{UP}{YEL}
		SCORE {WHT } "SCTAB (22- (HS
		<1000))"{YEL}HIGH{WHT}"
		HS
KM	260	FORL=ØTO5:GOSUB440:GOSU
DD	270	B450:NEXT PRINTTAB(8)"{DOWN}PRESS
PB	210	ANY KEY TO REPLAY"
DD	280	
00	200	Ø:DL=Ø:MV=Ø:GOSUB62Ø:GO
		SUB470:GOTO30
ER	290	IFK>ØTHENT=LO(L,K-1)+1:
		GOTO34Ø
MS	300	
		\$: PRINTTAB (14) " {UP}
		{YEL}WHICH COLOR?{UP}":
		GOSUB450
QR	310	the second s
		G\$
JM	320	
		BGPC", J, 1) THENNEXT: GOSU
	220	B420:GOTO310
EX	330	T=J*10-10:PRINTCLS
JC	340	POKESP,Ø:FORJ=ØTO4:FORH =ØTO1Ø
FU	350	IFLO (J,H) <>TTHENNEXT:NE
EH	330	XT
PK	360	PRINTLEFT\$ (CD\$,9+L*3)TA
	500	B(K*3+3)CC\$(LO(J,H))TH\$
		CD\$ (LO (J,H)) BH\$
BF	370	PRINTLEFTS (CDS, 9+J*3) TA
		B(H*3+3)"{YEL}"TH\$CD\$(5
		Ø) BH\$: GOSUB400
PD	380	T = LO(L,K) : LO(L,K) = LO(J,
		H):LO(J,H)=T
PX	390	RETURN
PR	400	
		EWV, 17: POKEHF, 50: POKELF
-	41.0	,Ø
EA	410	FORI=1T0333:NEXT:POKEWV
		10:KETUKN

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PROGRAMS

_			-					
DR	430	R,240:POKEWV,33 FORI=1T0500:NEXT:POKEWV	XR	750	DIM CD\$(54),CC\$(54),DK(54),LO(4,10),TB(4)	SQ	1020	DATA 0,252,230,230,252
		,32:RETURN	FH	760	LF=54272:HF=54273:WV=54			,238,230,0,0,126,224,1 24,14,238,124,0
DC	440	POKESR, 240: POKEHF, 50: PO KELF, 35: GOTO460			276:AT=54277:SR=54278:V L=54296:POKEVL,15	EC	1030	DATA 0,254,56,56,56,56,56,56,56,56,56,56,0,0,230,230,230,230,230,230,230,230,230
MB	450	POKESR, 225: POKEHF, 33: PO KELF, 33	FE	770	SP=53269:SX=53248:SY=53 249:SM=53264	DT	1010	0,230,124,0 DATA 0,230,230,230,230
xc	460	POKEAT, Ø: POKEWV, 17: FORI	1.00		FORL=ØTO9	00	1040	,124,56,0,0,227,227,23
		=1T099:NEXT:POKEWV,16:R ETURN	JR	790	READT\$:CD\$(L)=T\$:CD\$(L+ 10)=T\$:CD\$(L+20)=T\$:CD\$	GJ	1050	5,255,247,227,0 DATA 0,198,238,124,124
		DL=DL+1:R=RND(-TI) PRINT"{HOME}{6 DOWN}"TA	100		(L+30)=T\$:CD\$(L+40)=T\$: NEXT			,238,198,0,0,230,230,1
0.	400	B(10)"{YEL}SHUFFLING TH	FF	800	FORL=ØTO4ØSTEP10:READT\$	HF	1060	24,56,56,56,0 DATA 0,254,28,56,112,2
cc	490	E CARDS {UP}":GOSUB450 PRINTCD\$TAB(13)"{YEL}DE	100		:FORK=ØTO1Ø:CC\$(L+K)=T\$:NEXT:NEXT	1		24,254,0,0,15,63,63,63
		AL NUMBER { WHT } "DL;	MP	81Ø	FORL=50T054:CC\$(L)="	SF	1070	DATA 0,240,252,252,252
PJ	500	IFSH=ØTHENNC=54:FORL=ØT 054:DK(L)=L:NEXT:FORL=Ø	1.00		{YEL}":CD\$(L)="{RVS} {OFF}":NEXT	-		,252,252,252,63,63,63, 63,63,63,15,0
		$TO4:TB(L) = \emptyset:NEXT:GOTO53$	BK	820	TH\$="[@£{3 LEFT}{DOWN} =":BH\$=">{3 LEFT}{DOWN}	CX	1080	DATA 252,252,252,252,2
JG	510	FORL=ØTO4:PRINTLEFT\$ (CD]* [†] {2 UP}":EC\$="			52,252,240,0,215,125,2 53,245,215,95,127,85
GB	520	<pre>\$,9+L*3)TAB(TB(L)*3+3); FORK=TB(L)TO10:PRINTEC\$</pre>			<pre>{3 SPACES}{3 LEFT} {DOWN}{3 SPACES}</pre>	BB	1090	DATA 0,0,0,0,0,0,0,0,0,2 47,215,247,247,247,247
		;:NEXT:NEXT FORL=ØT099	1		<pre>{3 LEFT}{DOWN} {3 SPACES}{2 UP}"</pre>		11.00	,247,213
		R1=INT (RND(1)*NC):R2=IN	CF	830	CD\$="{HOME}{24 DOWN}":C	ES	1100	DATA 102,102,102,0,0,0 ,0,0,215,125,253,215,2
RO	550	T (RND (1) *NC) T=DK (R1) :DK (R1) =DK (R2) :	BH	840	L\$="{OFF}{35 SPACES}" FORL=832T0895:READK:POK	AC	1110	53,253,125,215 DATA 245,221,125,125,8
-		DK(R2)=T NEXT	DV	050	EL, K:NEXT			5,253,253,253,85,127,1
		T=0:FORL=0TO4:PRINTLEFT	LU	0.20	FORL=14336TO14847:READK :POKEL,K:NEXT	PD	1120	27,87,253,253,125,215 DATA 215,125,127,87,12
		\$ (CD\$,9+L*3) TAB (TB(L)*3 +3);			RETURN DATA +,1,<,#,\$,8,&,',(,			5,125,125,215,85,125,2 53,247,223,223,223,223
QE	580	FORK=TB(L)TO10:PRINTCC\$	1)	BB	1130	DATA 215,125,125,215,1
		(DK(T))TH\$CD\$(DK(T))BH\$;:LO(L,K)=DK(T)	HC	880	DATA "{3}","{7}","{6}", "{5}","{4}"			25,125,125,215,215,125,125,125,125,125,213,253,125,2
		T=T+1:NEXT:NEXT SH=1:PRINT"{HOME}	XB	890	DATA 0,7,240,0,12,24,0, 9,200,0,11,104,0,10,40,	CD	1140	15 DATA 255,255,255,255,2
		{6 DOWN}"TAB(10)"{YEL}P		044	Ø	CF	1140	55,255,255,0,215,125,1
		RESS {WHT}RETURN {YEL}T O SWAP"	по	900	DATA 10,40,0,11,104,0,9 ,200,0,12,24,0,7,240,0,	CR	1150	25,117,93,125,125,215 DATA 175,175,175,175,1
		RETURN POKE53280,0:POKE53281,0	СК	910	Ø DATA 0,0,0,0,0,0,0,0,0,0,0,			75,175,175,170,255,255,255,255,170,170,255,255,2
	630	PRINT"{CLR} {8} "TAB (9)"[0,0,0,0,0,0,0			55
	111	@£[@£[@£[@£[@£ [@£"			DATA 0,0,0,0,0,0,0,0,0,0,0, 0,0,0,0,0,0,188	BC	1160	DATA 170,235,235,235,2 35,235,235,170,171,170
GM	640	PRINTTAB(9)"=,>=.>=/>=: >=->=;>=<>"	DR	930	DATA Ø,255,255,255,255, 255,255,255,0,124,230,2			,174,174,174,174,174,1
GS	650	PRINTTAB(9)"]* [†]]* [†]]* [†]]*			54,230,230,230,0	XK	1170	74 DATA Ø,124,230,238,246
СК	660	[]*[]*[]*[" PRINT"{DOWN}{OFF}"TAB(5	KQ	940	DATA 0,252,230,252,230, 230,252,0,0,124,230,224			,230,124,0,0,56,248,56 ,56,56,254,0
)"{WHT}R{RED}ED {2 SPACES}{WHT}B{BLU}LU	KE	950	,224,230,124,0 DATA 0,248,236,230,230,	KQ	1180	DATA Ø,124,206,28,112,
		E{2 SPACES}{WHT}G{GRN}R	ND	550	236,248,0,0,254,224,248			224,254,0,0,124,206,28 ,14,206,124,0
		EEN{2 SPACES}{WHT}P {PUR}URPLE{2 SPACES}	FM	960	,224,224,254,0 DATA 0,254,224,248,224,	JD	1190	DATA 0,30,62,110,255,1 4,14,0,0,254,224,252,1
OR	670	{WHT }C{CYN }YAN"			224,224,0,0,124,224,238 ,230,230,124,0		1000	4,206,124,0
		RETURN POKE56334,0:POKE1,51	PH	97Ø	DATA 0,230,230,254,230,	нР	1200	DATA 0,124,224,252,230 ,230,124,0,0,254,206,2
RG	690	POKE781,9:POKE782,1:POK E88,0:POKE89,64:POKE90,			230,230,0,0,124,56,56,5 6,56,124,0	MY	1210	8,56,56,56,0 DATA 0,124,230,124,230
	700	Ø: POKE91,216	JJ	980	DATA 0,62,28,28,28,220,		1210	,230,124,0,0,124,206,2
		SYS41964:POKE1,55:POKE5 6334,1:POKE53272,30			120,0,0,236,248,240,248 ,236,230,0	KS	1220	Ø6,126,14,124,Ø DATA 170,175,175,171,1
SK	710	POKE53272, (PEEK (53272) A ND240) OR14	RC	990	DATA 0,224,224,224,224, 224,254,0,0,227,247,255	L		75,175,175,170,174,174,174,174,174,174,174,174,174,174
KG	720	POKE53270, PEEK (53270) OR	VC	1000	,235,227,227,0	-	1000	35
XG	730	16 POKE2040,13:POKE53287,9	AC	TOOL	DATA 0,230,246,254,238 ,230,230,0,0,124,230,2	CF	1230	DATA 171, 174, 174, 174, 1 71, 175, 175, 175, 63, 63, 6
		:POKE53269,0 POKE53276,0:POKE53283,9	RA	1010	30,230,230,124,0 DATA 0,252,230,230,252	OF	1240	3,63,63,63,63,63
пп	140	: POKE 53285, 1: POKE 53277,	RA	TOTI	,224,224,0,0,124,230,2	Q.E	1240	DATA 252,252,252,252,2 52,252,252,252,0,62,10
		1:POKE53271,1			30,230,124,14,0			3,14,28,0,28,0

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OGRAMS

CROSS HUBERT

our 64's Sound Interface Device (SID) chip is a very capable instrument. It can play up to three sounds at once, each with its own envelope. It can also filter the voices and combine them synthetically for enhanced effects.

Now, Sound Master offers you even greater control over the SID chip. With this sound-effects editor. you can completely program the first 160 jiffies of each sound. (A jiffy is 1/60 second.) For instance, you can start a sound with a sawtooth waveform on voice 1, change it to a noise waveform 10 jiffies later, turn on the filter 5 jiffies later, and finally turn on voice 2. While all this is going on, you can also continuously change each voice's frequency and pulse width or the filter frequency and resonance.

When you've finished designing, Sound Master saves your sounds to disk or creates an interrupt-driven sound routine you can add to your own programs. For greater flexibility, Sound Master lets you place this routine anywhere in memory and include up to 32 separate sounds with it.

Getting Started

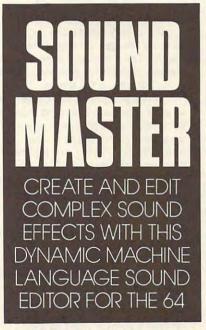
This article assumes that you have some familiarity with the SID chip. If you need further information on programming sound on the 64, Mapping the 64 (by Sheldon Leemon) and All About the Commodore 64, Volume 2 (by Craig Chamberlain), from COM-PUTE Books, and The Commodore 64 Programmer's Reference Guide are excellent places to start. If you don't have any experience with the SID chip, you may also want to read Larry Cotton's "BASIC for Beginners" column in the July and August 1989 issues of Gazette.

To use Sound Master, first type it in using MLX, a machine language entry program. See "Typing Aids" elsewhere in this section. Load and run MLX. When MLX prompts you, respond with the values given below.

Starting address: 0801 Ending address: 1F38 When you've finished typing in the program, be sure to save a copy to disk.

To get started, plug a joystick into port 2 and then type LOAD "filename", 8, where filename is the name that you used when you saved the program. To activate Sound Master, type RUN and press Return. The program's main screen will appear with the following menu options.

(L)oad File (S)ave File (E)dit File (C)lear Sound (O)uit to BASIC (M)L Routine



The first two options, Load and Save, allow you to store and recall the sound files that you've created. When you press L or S, Sound Master prompts you for a filename. Enter the name of the sound file you wish to load or save. If you're loading a file, Sound Master searches the disk in drive 8 for the file you've requested. If you're saving, it stores the file on the disk in drive 8. In either case, a disk error will cause the program to

prompt you with the message Disk Error: Try again? (Y/N). If you respond by pressing Y, Sound Master tries the load or save again; otherwise, it returns you to the menu.

Editing Sounds

Pressing E from the main menu places you in the sound editor. The editor's main screen contains a list of the available edit screens and the number keys used to access them (see the following table).

Available Edit Screens

- Voice 1 Frequency
- Voice 2 Frequency 2
- Voice 3 Frequency 3
- Voice 1 Pulse Width 4
- 5 Voice 2 Pulse Width
- 6 Voice 3 Pulse Width 7
- **Filter Frequency**
- 8 **Filter Resonance** 0
- Sound Points

To begin editing, press 1, 2, or 3 to set the frequency for a specific voice. If you've already loaded a sound file, you'll see a line drawn across the bottom of the screen, indicating how the sound changes over the 160-jiffy time interval. If you're programming a new sound, the frequency will be undefined. The first point at the left side of the screen represents the first jiffy of your sound: the point on the far right represents the 160th jiffy.

In addition to the frequency line, you'll also see a pointer on the screen. Press the joystick left or right to move the pointer over the range of the sound interval. To raise or lower the frequency, press the joystick up or down, respectively.

The frequency line always follows the pointer as you move it about the screen. You can anchor it at a particular point by pressing the fire button. After you've defined a few points, press the space bar to hear the new sound. (If you haven't loaded another sound or haven't set some of the other parameters, you may not hear anything.)

If you change your mind about a point you've set, press the S key until the pointer is on the point that you want to change. Then press M to move it using the joystick, or press the Del key to remove it entirely.

Editor Commands

Screens 1-8	
Keypress	Function
S	Select point
М	Move point
Del	Delete point
Run/Stop	Exit to main menu
Space bar	Play sound
1-9	Display screens 1-9
Fire	Add point to line
Screen 9	
Keypress	Function
Crsr keys	Move around windows
+/-	Increment/decrement
	parameter
I	Copy to buffer
0	Restore from buffer
S	Select sound point
Space bar	Play sound
Run/Stop	Exit to main menu
1-8	Display screens 1-8
Shift-	and the second second second
Clr/Home	Clear parameter window
Fire	Pick up/place points

You don't have to define a voice's frequency for every jiffy of the time interval; it can begin and end at any time. You can even leave the frequency undefined for the entire interval.

VS

The other edit screens, selected with keys 4–8, allow you to set a voice's pulse width or the filter frequency and resonance for all three voices. Each of these edit screens is similar to the one just described, and each has a joystick and keyboard interface for setting the parameters.

Creating Your Own Sounds

Edit screen 9, Sound Points, lets you define the remaining sound parameters for each voice. Again, the joystick and keyboard are your interface for entering points, only this time, there are four parameter windows associated with each point and additional keystrokes for fine-tuning each voice.

To set a sound point, use the cursor keys to move around the parameter windows; then use the + and keys to change the parameter values. When the parameters are set to your liking, press the joystick left or right to position the point along the time interval and press the fire button to set it.

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If you want to see the contents of an existing point, select it with the S key and then press the fire button. This deletes or picks up the point and copies its contents to the parameter windows. You can restore the point by pressing the fire button again without moving the joystick.

To save the contents of the parameter windows to a temporary buffer—the Into buffer—press I. Press O to restore the values to the windows or press Shift-Clr/Home to clear them.

To test your sound at any time, press the space bar. A sound note appears at the left edge of the screen (time = 0 jiffies) and moves toward the right border (time = 159 jiffies). The note may disappear before it reaches the right border if the program determines that there are no more changes in the sound. (This doesn't mean that the sound has finished playing, it only means that there are no more changes to be made to the sound.) The note won't appear at all if the only changes for your sound occur at the left edge of the screen.

If you press the space bar several times in rapid succession, as many as three notes will begin moving across the screen. (Until the first three sounds finish playing, any additional keypresses are ignored.) This is because *Sound Master* can handle up to three different sounds at once. If you're careful while creating your sounds, you'll be able to activate all three voices at the same time without conflicts.

When you set a parameter for a sound point and then play the sound, that parameter is sent to the SID chip even if it's the same value sent by a previous point. To pass a parameter through a point without changing it, set it to the blank or no-change position. For most sound points, you'll probably leave most of the parameters blank. For example, say you'd set the voice 1 gate, wave, attack, decay, sustain, and release values at the beginning of a sound and later turn off the gate to start the release cycle of the sound. The best way to accomplish this is to set only the gate parameter in the second sound point. The remaining parameters don't need to be

changed and should be left blank. If you follow this advice you'll also save a lot of memory when you create a sound routine.

When you're ready to exit the sound editor, press Run/Stop. Pressing this key at any time during the editing process will return you to the main menu.

More Menu Options

The next two menu options, Clear Sound and Quit to BASIC, allow you to clear the current sound from memory and exit the program, respectively. Be careful with these commands because a single keystroke could wipe out hours of hard work.

The last menu option, ML Routine, allows you to combine several sounds into a stand-alone sound routine. Before you begin, be sure that you have saved on disk all of the sounds that you want to use and know what their filenames are. Once you've done that, press M at the main menu.

Sound Master prints the number of the sound that you're loading (you can place up to 32 in one sound-routine file) and asks for the first filename. Enter the name of the sound file and press Return. After the file loads, the program asks ADD MORE SOUNDS?. Press Y to add more sounds to the file or N to continue.

When you've finished selecting sound files, *Sound Master* prompts you for the starting address of the sound routine. Enter a value in the range 512–53248. Next, type the filename for the sound-routine file and press Return. The program will save the file and return you to the main menu.

To play the sounds from a soundroutine file, load it from disk with a command similar to LOAD "filename",8,1. Next, activate the sound routine with SYS start, where start is the starting address of the sound routine. To begin playing a sound, POKE 2,n, where n is the sound number (1-32). As we mentioned earlier, you can have up to three sounds active at the same time; any sounds activated after the first three are ignored.

The sound routine is short and should work with most other programs. However, it won't work with programs that use locations 2 and 3 or locations 886–1023. Also, programs

PROGRAM	/IS

		CONTRACTOR OF A CONTRACTOR
that redirect the IRQ interrupt vector	ØA39:00 DC 85 03 46 03 B0 03 08	ØC99:04 A2 00 86 FD 20 6A 0D 17
may not work with Sound Master.	ØA41:20 7B ØA 46 Ø3 BØ Ø3 20 EA	ØCA1:85 57 78 20 8D ØA 58 4C F4
	ØA49:78 ØA 46 Ø3 BØ Ø3 20 6A 51	ØCA9:9E ØB E4 Ø6 FØ 2C A5 F7 4C
Sound Master	ØA51:ØA 46 Ø3 BØ Ø3 20 67 ØA D8	ØCB1:85 F9 A5 F8 85 FA A5 F9 AC
	ØA59:46 Ø3 66 8E A5 28 30 50 85	ØCB9:18 69 20 85 F9 90 02 E6 91
0801:0A 08 00 00 9E 32 30 36 6C	ØA61:20 8D ØA 4C B1 ØA A9 Ø1 F8	ØCC1:FA AØ 1F B1 F9 91 F7 88 ØD
0809:31 00 00 00 A9 22 8D FE A1	ØA69:2C A9 FF 18 65 57 C9 AØ 3C	ØCC9:10 F9 A5 F7 18 69 20 85 C8
Ø811:FF A9 Ø8 8D FF FF DØ 22 29	ØA71:BØ Ø4 85 57 46 28 6Ø A9 42	ØCD1:F7 90 02 E6 F8 E8 E4 06 F3
Ø819:68 85 Ø1 68 A8 68 AA 68 ØA	ØA79:01 2C A9 FF 18 65 5C C9 27	ØCD9:DØ DC C6 Ø6 6Ø AØ 1F B1 4Ø
0821:40 48 8A 48 98 48 A5 01 6B	ØA81:68 9Ø Ø8 C9 C8 BØ Ø4 85 22	ØCE1:F7 99 DC 9D 88 DØ F8 2Ø 6B
Ø829:48 A9 Ø8 48 A9 19 48 Ø8 97	ØA89:5C 46 28 60 A2 00 8A ØA 9C	ØCE9:AB ØC 20 C1 ØD 4C ØF ØD BF
0831:48 48 48 A9 37 85 01 4C 39	ØA91:A8 B5 57 69 ØB ØA 99 ØØ 9C	ØCF1:20 42 0D B0 E8 A6 06 E0 26
0839:23 0A 78 A9 23 8D 14 03 81 0841:A9 0A 8D 15 03 58 20 74 D9	ØA99:DØ AD 10 DØ 3D Ø1 1C 90 47	ØCF9:40 BØ 32 AØ 1F B9 DC 9D E5
0841:A9 0A 8D 15 03 58 20 74 D9 0849:10 20 96 12 20 4E 10 20 D7	ØAA1:03 1D F9 1B 8D 10 DØ B5 73 ØAA9:5C 18 69 32 99 Ø1 DØ 60 15	ØDØ1:91 F7 88 DØ F8 A5 57 91 9E
Ø851:B8 14 20 E2 1D A9 87 20 B3	ØAA9:5C 18 69 32 99 Ø1 DØ 6Ø 15 ØAB1:4C FC 1D A2 ØØ 8E EE ØA 1B	ØDØ9:F7 E6 Ø6 A9 Ø2 2C A9 ØØ 48 ØD11:85 8F A5 61 48 A9 AØ 2Ø E6
0859:17 11 A9 C7 20 17 11 A2 0D	ØAB9:BD BA ØE 8D 7B 13 BD A6 4Ø	ØD11:85 8F A5 61 48 A9 AØ 2Ø E6 ØD19:2F ØD A9 EØ 2Ø 2F ØD 68 91
Ø861:04 BD F7 Ø8 9D F8 8B 9D E7	ØAC1:ØE 8D DC ØA BD AB ØE 8D C2	ØD21:85 61 AD ØØ DC 29 10 FØ A8
Ø869:F8 CB A9 Ø1 9D 27 DØ A9 Ø3	ØAC9:DA ØA BD BØ ØE 8D E5 ØA ØD	ØD29:F9 A9 80 85 8E 60 85 61 75
Ø871:55 95 5C CA 10 EB A9 FC 4A	ØAD1:BD B5 ØE 8D EA ØA A9 20 BF	ØD31:A5 57 85 22 85 24 A9 58 2F
0879:A0 08 20 1E AB A9 45 CD 1E	ØAD9:A2 Ø1 AØ Ø9 20 6C 13 20 1D	ØD39:85 23 85 25 E6 25 4C 57 9D
Ø881:36 1F FØ Ø6 8D 36 1F 20 96	ØAE1:24 13 C8 CØ 1F DØ F5 E8 Ø3	ØD41:11 A9 27 85 F7 A9 73 85 5E
0889:4C 19 20 E4 FF C9 4C DØ E8	ØAE9:EØ ØB DØ EE A2 ØØ BD A6 71	ØD41:11 A9 27 65 F7 A9 75 85 5E
Ø891:06 20 E3 18 4C 77 Ø8 C9 C4	ØAF1:0E 85 62 8D A1 13 BD AB 14	ØD51:00 B1 F7 C5 57 FØ 11 A5 79
Ø899:4D DØ Ø9 20 DD 19 20 4C 87	ØAF9:ØE 85 63 BD 22 1C BC 30 E9	ØD59:F7 18 69 20 85 F7 90 02 D3
Ø8A1:19 4C 77 Ø8 C9 53 DØ Ø6 Ø4	ØBØ1:1C 20 8F 13 AE EE ØA 60 F5	ØD61:E6 F8 E8 E4 Ø6 DØ E8 18 F5
Ø8A9:20 27 19 4C 77 Ø8 C9 45 30	ØBØ9:A6 72 FØ FB EØ Ø9 FØ F7 F1	ØD69:60 A9 00 85 F8 8A A0 05 AE
Ø8B1:DØ 12 20 68 18 20 55 09 2E	ØB11:AD 27 7B 48 24 6F 3Ø Ø8 Ø3	ØD71:ØA 26 F8 88 DØ FA 69 27 2E
Ø8B9:20 ED 17 20 75 12 20 81 EF	ØB19:CE 27 7B 20 08 10 A6 72 12	ØD79:85 F7 A5 F8 69 73 85 F8 B5
Ø8C1:FF 4C 60 08 C9 43 DØ 24 92	ØB21:AD 27 7B 9D 27 7B 8A 18 75	ØD81:AØ ØØ B1 F7 6Ø 78 A5 57 29
08C9:A9 D8 A0 08 20 4B 1B D0 AE	ØB29:69 7B 8D 35 ØB AØ ØØ B9 6C	ØD89:48 A6 Ø6 CA 3Ø 1Ø 8E 9B 59
Ø8D1:A5 20 4C 19 4C 77 08 0D 35	ØB31:30 7B 99 30 7B C8 DØ F7 ØD	ØD91:0D 20 6A 0D 85 57 20 0C 2E
Ø8D9:41 52 45 20 59 4F 55 20 9C	ØB39:68 8D 27 7B 4C Ø8 1Ø BD E3	ØD99:0D A2 00 4C 8C 0D 68 85 96
Ø8E1:53 55 52 45 3F 2Ø 28 59 B3	ØB41:27 7B 8D 27 7B 8A 18 69 8D	ØDA1:57 58 60 20 E6 0D 20 2A E1
Ø8E9:2F 4E 29 ØØ C9 51 DØ 9A 1A	ØB49:7B 8D 51 ØB AØ ØØ B9 3Ø Ø4	ØDA9:0E A5 B4 0A 0A 69 0F 85 05
Ø8F1:20 DF 17 4C 44 E5 1C 1D CØ	ØB51:7B 99 30 7B C8 DØ F7 38 FA	ØDB1:58 A5 B5 ØA ØA ØA 85 5D 99
Ø8F9:1E 1E 1E 93 11 20 12 4C 17	ØB59:66 6F 6Ø A9 5B 85 5C 78 47	ØDB9:A2 Ø1 78 20 8F ØA 58 60 2C
0901:92 4F 41 44 20 46 49 4C 95	ØB61:20 8D ØA 58 A2 Ø1 20 B6 C1	ØDC1:A5 FE 48 A5 A3 48 A2 ØC 61
Ø9Ø9:45 ØD 2Ø 12 53 92 41 56 E3	ØB69:0A E8 E0 05 D0 F8 A9 1F 08	ØDC9:86 A3 AØ Ø2 84 FE 20 F6 9B
Ø911:45 20 46 49 4C 45 0D 20 DC	ØB71:8D 15 DØ A9 8Ø 8D 8A Ø2 99	ØDD1:0D 20 2A 0E C6 FE 10 F6 E9
Ø919:12 45 92 44 49 54 20 53 4B	ØB79:20 C1 ØD A2 ØE AØ Ø9 A9 8A ØB81:33 20 24 13 AØ 16 A9 34 D3	ØDD9:C6 A3 A5 A3 C9 Ø4 BØ EA D9
0921:4F 55 4E 44 0D 20 12 43 8E	ØB81:33 20 24 13 A0 16 A9 34 D3 ØB89:20 24 13 A0 23 A9 35 20 6F	ØDE1:AØ ØØ 84 FE 2Ø F6 ØD 2Ø E3
Ø929:92 4C 45 41 52 20 53 4F 5D Ø931:55 4E 44 ØD 20 12 51 92 59	ØB91:24 13 A9 Ø4 85 A3 A9 ØØ Ø2	ØDE9:2A ØE C6 A3 1Ø F6 68 85 62 ØDF1:A3 68 85 FE 6Ø A5 A3 C9 43
0939:55 49 54 20 54 4F 20 42 37	ØB99:85 FE 2Ø A4 ØD 24 8E 3Ø C6	ØDF1:A3 68 85 FE 60 A5 A3 C9 43 ØDF9:04 B0 0D A9 14 85 B4 A5 44
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Ø961:20 DØ A9 ØØ 8D 21 DØ 20 9F	ØBC1:1F A9 1F 8D C2 17 8D 57 73	ØE21:A3 AA A5 A3 69 ØB 85 B5 EØ
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Ø979:18 38 66 6F 4C 86 Ø9 8A 82	ØBD9:C9 91 DØ Ø5 CA EØ ØD 90 28	ØE39:29 7F A8 B9 4E ØE 20 02 67
Ø981:60 C9 Ø3 FØ FB 20 8C Ø9 28	ØBE1:18 C9 11 DØ Ø5 E8 EØ ØD C1	ØE41:13 B9 67 ØE 20 02 13 B9 ØC
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Ø9B1:09 ØB 4C BF Ø9 20 B4 ØA CC	ØC11:DD 9D 10 0C 38 E9 01 D9 87	ØE71:33 33 33 33 33 33 24 29 65
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Ø9D1:71 20 E4 Ø9 20 89 14 A5 C6	ØC31:A4 A3 BD DD 9D 10 ØC 18 77 ØC39:69 Ø1 D9 99 ØE 90 Ø7 A9 85	ØE91:20 26 30 28 23 20 37 20 F7 ØE99:92 92 92 98 92 96 90 90 20
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Ø9E1:4C 5C ØB 48 BD 10 ØA 8D E6	ØC41:00 FØ Ø3 B9 29 16 9D DD 4C ØC49:9D 29 7F 20 2A ØE 4C 9E 2D	ØEA1:90 90 92 92 92 09 01 01 01 ØEA9:0E 1B 00 04 0E 0E 0E 1F B7
Ø9E9:7B 13 8E ØØ ØA A2 ØC 86 C9 Ø9F1:63 AØ 27 A9-20 20 6C 13 CA	ØC51:0B C9 49 DØ ØE A2 1E BD 8C	ØEB1:18 ØD 1A 27 ØA Ø8 18 18 8B
Ø9F9:20 24 13 88 10 F7 A2 00 B5	ØC59:DD 9D 9D FC 9D CA 10 F7 7B	ØEB9:18 33 44 22 55 66 A9 50 41
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ØAØ1:BD 19 ØA 85 82 BD 20 1C 48 ØAØ9:BC 34 1C 20 AF 13 68 60 Ø9	ØC69:1E BD FC 9D 9D DD 9D CA E3	ØEC9:30 7B BE 85 7B 85 57 86 34
ØA11:22 55 66 22 55 66 44 44 8B	ØC71:10 F7 20 C1 0D C9 93 DØ 37	ØED1:5C 20 42 10 20 65 ØF A9 CB
ØA19:77 ØC ØC ØC ØB ØB ØB ØC D4	ØC79:10 A2 1E A9 00 9D DD 9D 70	ØED9:10 8D 15 DØ 20 8C 09 C9 A6
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ØA31:F3 EE 27 DØ EE 28 DØ AD 54	ØC91:16 E6 FD A6 FD E4 Ø6 90 B8	ØEF1:4C DD ØE C9 4D DØ Ø6 20 E3

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ØFØ1:05 20 DF ØF A9 53 C9 53 18 1161:38 F5 22 BØ Ø9 48 98 95 9C 13C1:F5 6Ø AD ØØ DD C9 ØFØ9:DØ 19 E6 2A A4 2A CC 27 E3 1169:66 68 49 FF 69 Ø1 95 64 EØ 13C9:Ø6 2Ø 53 14 4C D6 ØF11:7B 90 Ø4 AØ ØØ 84 2A B9 BB 1171:CA 1Ø EB A5 65 C5 64 9Ø 7Ø 13D1:57 14 A9 BØ 2C A9 D ØF19:30 7B 85 57 B9 85 7B 89 85 7B 85 B4 1179:36 85 69 E6 69 4A 85 9A CD 13D9:FØ 13 A9 DØ 8D ED ØF21:5C 46 28 A5 8E 30 2C 78 64 1181:24 67 1Ø Ø3 2Ø E8 11 2Ø A8 13E1:01 48 A9 ØØ 85 Ø1 A ØF29:AC 27 7B CØ 54 BØ 23 B9 48 1189:FB 11 C6 69 DØ Ø1 60 E6 8F 13F1:C8 DØ F7 EE ED 13 A	13 20 AA 80 8D 60 13 A5 6F 14 00 89 150 60 21 168 9D 5A 168 8A 6E
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ØF39:DØ F8 FØ 16 EE 27 7B AC 35 1199:08 38 E5 65 BØ Ø4 28 90 57 13F9:13 CA DØ EE 68 85	88 8A 6E
ØF41:27 7B A5 57 99 30 7B A5 26 11A1:E6 24 28 85 9A A5 22 18 65 1401:A9 B1 A2 00 9D 00 9 ØF49:5C 99 85 7B 20 0B 10 20 D1 11A9:65 66 85 22 4C 88 11 A5 37 1409:00 89 9D 00 8A 9D 1	
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ØF69:57 99 30 7B A5 5C 99 85 AE 11C9:22 A5 9A 18 65 65 85 9A A1 1429:14 A2 20 A0 00 A9 ØF71:7B 20 ØB 10 A9 00 85 29 39 11D1:08 38 E5 64 B0 04 28 90 7F 1431:99 00 A0 99 00 E0 0	C8 DØ B9
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ØF99:CC 27 7B DØ 1Ø A5 6F 3Ø 8A 11F9:FØ 6Ø A5 22 A8 29 Ø3 AA 1E 1459:8D 7Ø 14 A9 DØ 8D ØFA1:ØC E6 29 A6 29 EC 27 7B D5 12Ø1:BD F5 1B 8D 33 12 49 FF 32 1461:A5 Ø1 48 A9 ØØ 85	
ØFA9:BØ 2B BC DB 3Ø 7B DE 12Ø9:A6 8F 3D 3D 12 8D 35 12 23 1469:ØF 85 Ø4 AØ ØØ B9 ØFB1:85 24 B9 85 7B 85 25 A9 11 1211:78 A5 Ø1 48 A9 ØØ 85 Ø1 D8 1471:AA BD 1B 9E 99 40	40 B0 1D
ØFB9:02 85 8F A2 02 B5 22 C9 4B 1219:A6 23 BD 70 85 18 79 30 C7 1479:D0 F3 EE 70 14 EE	77 14 4B
ØFC1:AØ BØ ØD B5 23 C9 C8 BØ DB 1221:84 85 F7 BD 38 86 79 DØ 63 1481:C6 Ø4 DØ E9 68 85 ØFC9:07 CA CA 10 FØ 20 57 11 40 1229:84 65 61 85 F8 AØ ØØ B1 69 1489:20 80 13 8D A2 14	49 40 55
ØFD1:E6 29 4C 79 ØF 78 2Ø 8D F6 1231:F7 29 ØØ Ø9 ØØ 91 F7 68 CA 1491:8D A5 14 78 A5 01 ØFD9:ØA 58 2Ø 41 12 6Ø AC 27 BD 1239:85 Ø1 58 6Ø ØØ 55 AA FF 1C 1499:ØØ 85 Ø1 A2 2Ø AØ	00 B9 AA
ØFE1:7B 88 30 F9 B9 30 7B C5 DØ 1241:AD 00 DD C9 95 F0 0E C9 EA 14A1:00 A0 99 00 E0 C8 0FE9:57 D0 F6 B9 85 7B C5 5C 64 1249:94 F0 1F A9 A0 85 61 20 70 14A9:EE A2 14 EE A5 14	
ØFF1:DØ EF C8 B9 30 7B 99 2F FA 1251:D3 13 4C 78 12 A9 EØ C5 F3 14B1:EE 68 85 01 4C 46 ØFF9:7B B9 85 7B 99 84 7B CC 4F 1259:61 FØ 05 85 61 4C D6 13 60 14B9:0B B9 DD 14 99 71	
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1031:66 04 E8 EC 27 7B D0 DC 17 1291:1B 8D 00 DD 60 A9 30 8D 1C 14F1:D4 E1 EE FD 00 00	AD C1 D7
1039:A5 04 30 D2 60 46 6F 10 6B 1299:F7 12 A9 84 8D F8 12 A0 D0 14F9:17 8D F5 14 AD C2 1041:F1 A2 00 8A 9D DA 7B E8 E3 12A1:27 A9 F8 18 69 08 20 F0 01 1501:F6 14 A2 01 A9 30	85 F7 21
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1069:9D 1B 9E E8 DØ E1 60 40 90 12C9:38 18 69 01 20 F6 12 88 D6 1529:7B 90 1B E8 EØ 09 1071:10 04 01 A2 00 BD 9B 10 23 12D1:10 F7 CA 10 EF A9 FE A2 1D 1531:A2 00 FØ 0B 8A 48	
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10E1:22 00 07 55 57 00 06 22 32 1341:0A 0A A8 8A 0A 0A 0A AA E3 15A1:6B A9 00 E5 6C 85 10E9:27 00 07 17 47 00 07 13 4B 1349:B9 30 84 18 7D 70 85 85 A8 15A9:B5 16 28 B0 0D A9	00 38 8B
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1151:10 10 10 70 F0 60 A2 01 D7 13B1:13 8C B9 13 A2 00 BD 00 7D 1611:49 FF 4C 1C 16 10	14 ØA 3Ø

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16C9:E6 6C A5 6B Ø5 6C DØ Ø1 6C		1B89:0D 00 0D 45 58 49 54 3F 0C
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1749:38 E5 FB 85 Ø5 A9 ØØ E5 99	IJAJ. 20 DD II AJ UL AZ UO AO DI	
1751:FC 85 04 A9 00 38 E5 05 2C	LUDI. LU DA IL LU CU LL AL UL LD	1C11:01 01 01 01 01 02 02 02 50 1C19:02 02 02 02 03 03 03 03 60
1759:8D 66 17 A8 FØ Ø2 E6 Ø4 B6 1761:AD F5 14 38 E9 ØØ 85 F7 3C		1C21:03 3E F8 48 48 48 47 5B 5B
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17C1:77 1F EE C1 17 DØ ØA EE 6C 17C9:C2 17 AD C2 17 C9 73 BØ 78		1C89:33 20 2A 2E 28 37 23 20 10
17D1:01 60 20 4C 19 20 A2 1D 0D	1A31:20 A2 19 DØ C2 AE E4 1B 04	1C91:30 26 32 2D A5 0D 37 3C 90
17D9:20 DF 17 4C 35 A4 08 78 7C	1A39:AD C1 17 9D 37 1F AD C2 C5	1C99:2F 32 26 22 23 20 34 20 FE
17E1:A9 31 8D 14 Ø3 A9 EA 8D 46		1CA1:2A 2E 28 37 23 20 30 26 13
17E9:15 Ø3 28 6Ø A9 ØØ 8D 5D 34		1CA9:32 2D A5 ØD 38 3C 2F 32 ØF 1CB1:26 22 23 2Ø 35 2Ø 2A 2E 98
17F1:18 A9 8D 8D 5E 18 A2 01 BA 17F9:BD 27 7B 20 5C 18 E8 E0 38		1CB9:28 37 23 20 30 26 32 2D E5
1801:09 DØ F5 A5 06 20 5C 18 84		1CC1:A5 ØD 39 3C 24 26 28 2D 32
1809:A9 7C 8D 1F 18 A9 7C 8D BE	1A69:1B A9 D3 AØ 1B 20 1E AB 5B	1CC9:23 2C 20 24 2C 23 2B 2E 57
1811:25 18 A9 7C 8D 2B 18 A2 C2		1CD1:23 29 22 B1 ØD 3A 3C 24 33
1819:01 AØ FF C8 B9 30 7B 20 24		1CD9:26 28 2D 23 2C 20 2C 23 64
1821:5C 18 B9 85 7B 20 5C 18 42 1829:B9 DA 7B 20 5C 18 98 DD B0		1CE1:37 32 29 21 29 22 A3 ØD 9F 1CE9:3B 3C 37 32 2E 29 32 2Ø 73
1829:89 DA 78 20 5C 18 98 DD 80 1831:27 78 DØ E7 EE 1F 18 EE 7F		1CF1:2A 32 26 29 2D B7 ØØ 24 8F
1839:25 18 EE 2B 18 E8 EØ Ø9 C1		1CF9:26 28 2D 23 2C 20 28 32 8B
1841:DØ D7 A2 ØØ E4 Ø6 FØ 12 57	1AA1:D6 85 F7 98 E9 1D 85 F8 F2	1DØ1:30 20 2A 21 37 37 3D 3D 01
1849:20 6A 0D A0 00 B1 F7 20 A6		1D09:3D BD 0D 24 26 28 2D 23 84
1851:5C 18 C8 CØ 20 DØ F6 E8 F5		1D11:2C 2Ø 3A 21 29 32 2Ø 2A 3F 1D19:21 37 37 3D 3D BD ØD 24 8B
1859:DØ EA 6Ø 8D ØØ 8D EE 5D Ø3 1861:18 DØ Ø3 EE 5E 18 6Ø A9 DE		1D19:21 37 37 3D 3D 3D 8D 0D 24 8B 1D21:26 28 2D 23 2C 20 25 26 A2
1869:00 8D D8 18 A9 8D 8D D9 12		1D29:3E 25 20 2A 21 37 37 3D 04
1871:18 A2 Ø1 20 D7 18 9D 27 F9		1D31:3D BD ØD 22 2E 2D 20 2F D2
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	1D49:20	2F	32	26	22	23	ØD	3E	FD	1E49:F7	A2	ØE	BD	80	03	18	7D	85	
	1D51:21	2D	23	3D	3D	3D	BD	ØD	07	1E51:99	Ø3	9D	80	Ø3	BD	81	Ø3	EB	
	1D59:30	21	2F	23	3D	3D	3D	BD	23	1E59:7D	9A	Ø3	9D	81	Ø3	BD	9D	66	
1	1D61:0D	21	2D	2D	21	22	27	3D	FF	1E61:03	18	7D	9B	Ø3	9D	9D	Ø3	5B	
	1D69:BD	ØD	32	23	22	21	31	3D	73	1E69:BD	9E	Ø3	7D	9C	Ø3	9D	9E	2F	1
	1D71:3D	BD	ØD	37	2E	37	2D	21	98	1E71:03	8A	38	E9	07	AA	10	D3	4E	
1	1D79:26	29	BD	ØD	2C	23	28	23	FA	1E79:AD	B4	03	18	6D	AE	Ø3	8D	55	
	1D81:21	37	23	BD	ØD	2C	26	29	E8	1E81:B4	03	AD	B5	Ø3	6D	AF	Ø3	1A	
	1D89:3E	3D	3D	3D	BD	ØD	37	31	6F	1E89:8D	B5	Ø3	AD	B3	Ø3	18	6D	7C	
	1D91:29	22	3D	3D	3D	BD	ØD	24	83	1E91:B1	Ø3	8D	B3	Ø3	A6	02	FØ	FB	
	1D99:26	28	2D	23	2C	3D	BD	ØD	A7	1E99:25	EØ	ØØ	FØ	02	BØ	1Ę	AØ	61	
	1DA1:00	A2	D6	AØ	1D	8A	18	69	16	1EA1:02	B9	7D	Ø3	C9	FC	FØ	Ø5	56	
1	1DA9:26	8D	D8	1D	98	69	ØØ	8D	3F	1EA9:88	10	F6	30	11	BD	36	1F	1B	
l	1DB1:DD	1D	8A	18	69	60	8D	AF	8C	1EB1:99	77	03	BD	56	1F	99	7A	Bl	
	1DB9:1E	98	69	01	8D	BØ	1E	8A	5C	1EB9:03	A9	ØØ	99	7D	Ø3	A2	02	BA	
	1DC1:18	69	80	8D	B5	1E	98	69	ØC	1EC1:8E	76	03	AE	76	Ø3	BD	7D	E6	
	1DC9:01	8D	B6	1E	8E	D4	1D	8C	2F	1EC9:03	C9	FC	FØ	5C	BD	77	Ø3	74	
	1DD1:D5	10	60	D6	1D	78	A9	FC	D2	1ED1:85	02	BD	7A	Ø3	85	Ø3	AE	93	
	1DD9:8D	14	03	A9	1D	8D	15	Ø3	27	1ED9:76	03	AØ	00	B1	02	C9	FC	4C	
	1DE1:58	A2	7F	A9	00	9D	80	Ø3	F5	lEE1:FØ	3A	DD	7D	Ø3	DØ	2F	C8	3B	
	1DE9:CA	10	FA	A9	ØF	8D	98	Ø3	6A	1EE9:B1	02	08	29	7F	AA	C8	B1	FC	
	1DF1:A2	02	A9	FC	9D	7D	Ø3	CA	B6	1EF1:02	28	10	ØC	9D	80	Ø3	C8	B9	
1	1DF9:10	FA	60	A2	ØE	BD	9D	03	D6	1EF9:B1	02	9D	81	03	18	90	Ø9	FD	
	1EØ1:85	03	BD	9E	Ø3	AØ	04	4A	4F	1FØ1:3D	80	·Ø3	C8	11	02	9D	80	37	
ľ	1EØ9:66	03	88	DØ	FA	9D	83	Ø3	AF	1F09:03	A5	02	18	69	04	85	02	5C	
	1E11:A5	03	9D	82	Ø3	8A	38	E9	59	1F11:90	C5	E6	03	BØ	C1	BD	7D	9B	1.
	1E19:07	AA	10	El	AD	97	03	29	9E	1F19:03	18	69	Ø1	9D	7D	03	A5	AA	
	1E21:0F	85	03	AD	B3	03	29	FØ	6E	1F21:02	9D	77	03	A5	03	9D	7A	D5	
	1E29:05	03	8D	97	03	AD	B4	03	ØF	1F29:03	CE	76	03	10	95	A9	ØØ	C5	
	1E31:4A	4A	4A	4A	4A	8D	95	03	C9	1F31:85	02	4C	31	EA	ØØ	00	00	A6	
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TYPING AIDS

MLX, the machine language entry program for the 64 and 128, and The Automatic Proofreader are utilities that help you type in Gazette programs without making mistakes. These labor-saving utilities are on each Gazette Disk and printed in issues of Gazette through June 1990.

If you don't have access to a back issue or to one of our disks, write and we'll send you free copies of both of these handy utilities. We'll also include instructions on how to type in Gazette programs. Please enclose a self-addressed, stamped envelope.

Write to Typing Aids, COMPUTE's Gazette, 324 West Wendover Avenue, Greensboro, North Carolina 27408.

n evil syndicate has stolen the security numbers for the national defense system and stashed them in their underground vaults. Your job, if you choose to accept it, is to unlock the vaults and recover the stolen numbers. Since the air surrounding the vaults is laced with cyanide gas, you'll need the assistance of a Mobile Datalink Robot special model MDR007—for the job.

Codebusters is a one-player guessing game that requires deductive reasoning skills and a good memory. In this game, you must use your robot to decode the four security panels that control the lock for each vault. A destruct-timer and a pesty security robot add to the suspense.

Getting Started

Codebusters is written entirely in machine language. To type it in, you'll need *MLX*, a machine language entry program. See "Typing Aids" elsewhere in this section. When *MLX* prompts you, respond with the values given below.

Starting address: 0801 Ending address: 17D0

After you have finished typing in the program, be sure to save a copy of it

HERE'S A CHALLENGING MEMORY GAME FOR THE 64 THAT YOUNGSTERS WILL REALLY ENJOY. JOYSTICK REQUIRED.

EDL

OGRAMS

before exiting MLX.

Although written in machine language, *Codebusters* loads and runs like a BASIC program. When you're ready to play, plug your joystick into port 2; then load the program and type RUN.

EZKY

A title screen will appear. To proceed, press the fire button.

Open the Vault

As the game begins, you find yourself in front of a vault where the missing security numbers are located. Before you are the four separate security panels which must be decoded before the vault doors will open. To decode each panel, you must determine its fivedigit access code. To assist you in decoding the panels is a Mobile Datalink Robot, initially located offscreen to the left.

To control the robot, as well as to issue any other commands, use the command line window at the bottom of the screen. To scan through the command line selections, move the joystick up or down. Press the fire button to execute the command shown.

To activate your robot, select the Robot Movement Control command. When you press the fire button, the message *Motor Controls Engaged* will appear on the command line; you can now move the robot. To position the robot in front of one of the four panels' connectors (the connectors are at your robot's eye level, just to the left of each panel), move the joystick left or right. Once the robot is aligned

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with a connector, disengage the motorcontrols command by pressing the fire button. Then, select the Analyzer Hook Up command to connect the robot to the panel.

You're now ready to attempt to decipher the panel's access code. Choose the Enter Code Selection command to select a number using your joystick. A hyphen will appear under the rightmost digit in the access code. To increase or decrease the value of this digit, move the joystick up or down, respectively. To locate the hyphen under another digit, move the joystick left or right. When you've finished entering the five-digit number, press the fire button to activate the command line. Then select the Transmit Data to Panel command to relay your guess to the panel.

The Decode Analyzer evaluates your response and reports back to you with a color code for each digit. If the color is green, then the digit is correct. If it's red, then the correct number is higher. Yellow indicates that the correct digit is lower. When you've correctly identified all five digits, you'll receive 500 points. Toggle the Analyzer Hook Up command to unplug the MDR007 and then move on to the next panel. When you've activated all four panels, the vault doors will open, revealing the stolen security numbers. The value of the security numbers are then added to your score. To advance to the next vault and begin the entire process anew, press the fire button.

Security Alert!

Failing to identify the access codes for the four panels within 50 guesses or within nine minutes ends the game. If, however, you're successful, you can continue on to the next vault. Each time you open a vault, you'll receive 10 bonus guesses. Your current score (middle of the screen), the nine-minute timer (lower left), your high score (upper left), your best time to open a vault (upper right), and the number of guesses remaining (lower right) are all displayed.

Figuring out the access codes is not the only problem you'll encounter in Codebusters. Periodically, a security robot will appear and try to unplug the MDR007 from a panel. A red warning light will flash on your onscreen control panel for four seconds before the guard appears. If the guard

is successful in disconnecting your robot, you'll lose five decoding attempts. To prevent this from happening, unplug the MDR007 from the panel yourself. This keeps you from losing any attempts, but it also causes the five-digit number that's currently showing on the decoder to be erased. Therefore, be sure to memorize the code before you disconnect your robot.

If you find that the guard robot comes around too often, you can decrease the frequency of its appearance by POKEing a number between 140 and 255 in location 3319 (the current value is 140). To do this, just load the program, POKE the given value, and then run the program. You can also change the color of your robot in a similar manner; just POKE a given color value (0-15) into location 3378.

Codebusters

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Ø801:0C	08	01	ØØ	9E	20	32	38	4B	3
0809:31	38	ØØ	00	ØØ	21	21	2B	B1	
Ø811:2B	2B	2B	25	00	ØØ	ØØ	00	39	
0819:00	00	00	00	20	20	20	03	ED	
Ø821:ØF	04	05	02	15	13	14	05	9C	
0829:12	13	20	20	20	28	03	29	DD	6
0831:20	31	39	39	30	20	03	ØF	6F	H
Ø839:ØD	10	15	14	05	21	15	01	8F	
0841:54	00	07	15	00	07	6A	80	1F	
0849:07	9F	CØ	07	EA	AØ	07	EA	20	1
Ø851:A4	05	E6	A4	07	D6	97	01	DF	
Ø859:6F	57	07	EE	97	03	EE	A4	12	
0861:03	AA	A4	00	AA	80	00	FF	89	
Ø869:CØ	02	66	60	ØØ	FF	CØ	02	BØ	
0871:66	60	ØØ	FF	CØ	ØØ	FF	CØ	93	
0879:00	3F	00	ØØ	Ø8	00	47	00	28	
0881:05	50	ØØ	15	34	00	AA	74	E4	
0889:00	FD	B4	02	AA	F4	06	AA	AF	
Ø891:F4	06	A6	D4	35	A5	F4	35	1F	
Ø899:7E	50	35	AE	F4	06	AE	FØ	9C	
Ø8A1:06	AA	BØ	ØØ	AA	80	ØØ	FF	CC	
Ø8A9:CØ	Ø2	66	60	ØØ	FF	CØ	02	FØ	8
Ø8B1:66	60	ØØ	FF	CØ	ØØ	FF	CØ	D3	
Ø8B9:ØØ	3F	00	ØØ	Ø8	00	47	ØØ	68	
Ø8C1:Ø4	00	ØØ	37	00	ØØ	77	40	76	2
08C9:00	B7	80	Ø2	B7	AØ	02	F7	34	
Ø8D1:EØ	Ø6	D5	E4	Ø5	F7	D4	ØE	9C	
Ø8D9:5D	6C	ØE	F7	EC	ØE	FF	EC	81	
Ø8E1:02	BF	AØ	ØØ	AE	80	ØØ	FF	6E	
Ø8E9:CØ	Ø2	66	60	00	FF	CØ	02	31	
Ø8F1:66	60	ØØ	FF	CØ	ØØ	FF	CØ	14	
Ø8F9:00	3F	00	ØØ	Ø8	ØØ	47	00	A8	
0901:04	00	ØØ	37	ØØ	ØØ	77	40	B7	
0909:00	B7	80	02	B7	AØ	Ø2	F7	75	Ľ
Ø911:EØ	06	D5	E4	05	F7	D4	ØE	DD	
0919:59	6C	ØE	F7	EC	ØE	FF	EC	CØ	
0921:02	BF	AØ	ØØ	AE	80	ØØ	FF	AF	
Ø929:CØ	Ø1	99	90	ØØ	FF	CØ	Ø1	9A	
Ø931:99	90	ØØ	FF	CØ	ØØ	FF	CØ	FA	1
0939:00	3F	ØØ	ØØ	Ø4	ØØ	47	FF	C9	1
Ø941:FF	FF	FF	FF	FF	D5	55	57	AC	1
Ø949:D5	7D	57	D5	7D	57	D5	AA	8D	
0951:57	D5	69	57	D6	AA	97	DA	92	1
Ø959:7D	A7	D6	AA	97	D5	69	57	D7	1
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Ø961:D5 AA 57 D5 7D 57 D5		:3
Ø969:57 D5 7D 57 D5 7D 57	D5 E	A
Ø971:7D 57 D5 55 57 FF FF	FF E	2
		3
Ø981:FF FF FF FF FF D5 41	57 C	4
Ø989:D5 C3 57 D5 C3 57 D6	82 6	в
Ø999:C3 6B DA 82 A7 D5 82	57 D	C
Ø9A1:D6 82 97 D5 C3 57 D5	C3 F	A
Ø9A9:57 D5 C3 57 D5 C3 57		D
Ø9B1:C3 57 D5 41 57 FF FF		5
Ø9B9:FF FF FF FF FF FF F3	FF B	3
Ø9C1:FF FF FF FF FF D5 ØØ	57 8	
09C9:D7 00 D7 D7 00 D7 DA	00 5	5
Ø9D1:A7 D6 ØØ 97 EA ØØ AB	E7 7	D
Ø9D9:00 DB EA 00 AB D6 00	97 9	Ø
Ø9E1:DA ØØ A7 D7 ØØ D7 D7	00 E	
Ø9E9:D7 D7 ØØ D7 D7 ØØ D7	D7 A	1
Ø9F1:00 D7 D5 00 57 FF FF	FF 6	F
Ø9F9:FF FF FF FF FF FF F3	FF F	
ØAØ1:FF FF FF FF FF D4 ØØ	17 7	F
ØAØ9:DC ØØ 37 DC ØØ 37 E8	00 E	A-1
ØA11:2B D8 ØØ 27 E8 ØØ 2B	DC D	
ØA19:00 37 E8 00 2B D8 00	27 F	B
ØA21:E8 ØØ 2B DC ØØ 37 DC	00 7	3
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	DC B	
ØA31:00 37 D4 00 17 FF FF	FF 6	
ØA39:FF FF FF FF FF FF F3	FF 3	5
ØA41:FF FF FF FF FF CØ ØØ	03 5	- C
ØA49:CØ ØØ Ø3 CØ ØØ Ø3 CØ	00 B	
ØA51:03 CØ ØØ Ø3 CØ ØØ Ø3	CØ 1	4
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ØA99:A8 ØØ 22 AA 20 Ø2 AA	00 4	F
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ØAA9:00 00 30 00 00 30 00	00 8	4
		() ()
ØAB1:10 00 01 55 00 01 55	00 F	100
ØAB9:00 00 00 00 00 00 4D	FF 6	8
ØAC1:FF FF FF FF FF F5 55	5F B	7
ØAC9:F5 55 5F F5 55 5F F5	55 E	
ØAD1:5F F6 AA 9F F6 AA 9F	F6 3	B
ØAD9:AA 9F F6 AA .9F F6 AA	9F 8	2
	AA E	
		100
ØAE9:9F F5 55 5F F5 55 5F		5
ØAF1:55 5F F5 55 5F FF FF	FF 9	7
ØAF9:FF FF FF FF FF FF ØØ	00 0	
ØBØ1:00 A9 93 20 D2 FF A9	ØA E	
ØBØ9:8D 20 DØ A9 00 8D 21	DØE	B
ØB11:A2 18 A9 ØØ 9D ØØ D4	CA 1	5
ØB19:10 F8 A9 ØA 8D 18 D4		B
ØB21:C8 8D Ø5 D4 8D Ø6 D4		4
ØB29:21 8D Ø4 D4 A2 10 BD	2E F	F
ØB31:08 9D 13 06 BD 1D 08		5
		E
ØB41:9D 13 DA CA 10 E8 EE		4
ØB49:CF AD FF CF 8D ØØ D4	49 Ø	F
ØB51:FF 29 ØF 8D Ø1 D4 CE		5
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ØB59:CF DØ Ø8 AD 20 DØ 49		6
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ØB69:DØ C2 A2 10 BD 1A 0D		в
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ØB71:00 DØ BD 2B 0D 9D 20		6
ØB79:CA 10 F1 A2 07 BD 0E	Ø8 B	4
ØB81:9D F8 Ø7 CA 10 F7 A9		6
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ØB89:8D 17 DØ 8D 1D DØ A9		
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ØB99:8D ØE D4 8D ØF D4 A9 ØBA1:8D 12 D4 AØ 27 A9 AØ ØBA9:00 Ø4 99 28 Ø4 99 90	99 6 Ø5 2	2
ØB99:8D ØE D4 8D ØF D4 A9 ØBA1:8D 12 D4 AØ 27 A9 AØ ØBA9:00 Ø4 99 28 Ø4 99 90	99 6 Ø5 2 Ø8 5	2

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ØBC1:98 Ø7 99 CØ Ø7 A9 64 99 66	ØE21:4C 91 ØD 20 96 11 4C 91 8E	1081:40 8D 04 D4 60 FF 08 FF 06
ØBC9:68 Ø5 A9 78 99 50 Ø4 A9 D1	ØE29:0D A9 00 8D CC CF A9 0E 16	1089:07 10 99 F9 FF 0F FF 07 47
ØBD1:0C 99 90 D9 99 B8 D9 99 01	ØE31:8D FE CF AD Ø4 CF DØ 11 BA	1091:10 72 28 FF 03 FF 07 80 02
ØBD9:EØ D9 A9 ØØ 99 ØØ D8 99 24	ØE39:AD ØØ DC C9 7F DØ EA CE 48	1099:F1 F9 FF 09 FF 07 10 A2 A0
ØBE1:28 D8 99 50 D8 99 68 D9 52	ØE41:CC CF DØ EF CE FE CF DØ B3	10A1:FD FF 0F FF 0A 40 C1 F0 68
ØBE9:99 Ø8 DA 99 30 DA 99 58 3C	ØE49:EA 60 AD E8 CF D0 06 AD B2	10A9:AD FA CF D0 01 60 A2 06 3B
ØBF1:DA 99 98 DB 99 CØ DB 8D C1	ØE51:E6 CF DØ 49 6Ø A9 Ø1 8D BC	10B1:A9 64 8D F9 CF A9 06 8D CF
ØBF9:04 D4 88 10 A8 A0 05 A9 D4	ØE59:BA CF 20 6C ØF 20 60 13 5E	10B9:18 D4 BD 8D 10 9D 00 D4 77
ØCØ1:AØ 99 89 Ø5 A9 ØC 99 89 8B	ØE61:A2 1A BD CB 14 09 80 9D 2D	10C1:CA 10 F7 A2 04 8E C5 CF 2A
ØCØ9:D9 88 10 F3 A9 AD 8D 42 D2	ØE69:C7 Ø7 CA 10 F5 AD Ø0 DC C8	10C9:AD 04 CF F0 03 4C 0C 11 3D
ØC11:05 8D 49 05 8D 50 05 8D CD	ØE71:29 10 DØ EC EE AB CD AD 7E	10D1:AE C5 CF A9 AD 9D 18 07 6A
ØC19:58 Ø5 A9 ØØ 8D 42 D9 8D 8A	ØE79:AB CD C9 ØA DØ Ø3 CE AB 94	10D9:CE FE CF DØ EB CE F9 CF 86
	ØE81:CD A9 22 8D F8 07 CE FF 8D	10E1:D0 E6 AD E6 CF F0 01 60 EC
ØC21:49 D9 8D 50 D9 8D 58 D9 9A	ØE89:CF DØ F6 CE ØØ DØ DØ F1 64	10E9:A9 19 8D F9 CF A9 10 8D 49
ØC29:AØ 1Ø A9 AD 99 B3 Ø6 99 E6		
ØC31:03 07 B9 3A 0D 99 DB 06 F3	ØE91:AD Ø7 CF DØ FB 68 68 20 BF	10F1:04 D4 AD 04 CF F0 03 4C D3
ØC39:A9 AØ 99 2B Ø7 B9 1D Ø8 95	ØE99:C5 16 4C 6B ØB A9 ØB 8D Ø1	10F9:0C 11 EE FF CE AD 00 DC 4C
ØC41:09 80 99 01 04 A9 A0 99 E2	ØEA1:11 DØ A2 Ø6 BD 94 10 9D 2D	1101:8D FD CF C9 7F FØ EB 29 CØ
ØC49:53 Ø7 A9 ØØ 99 B3 DA 99 EC	ØEA9:00 D4 CA 10 F7 A9 ØF 8D 67	1109:10 DØ 11 AE C5 CF A9 AØ D5
ØC51:DB DA 99 Ø3 DB 99 2B DB E8	ØEB1:18 D4 A9 81 8D Ø4 D4 A9 2C	1111:9D 18 Ø7 20 4E 14 A9 ØA ØB
	and the second states and the	
ØC59:99 53 DB 88 10 CC AØ 07 13	ØEB9:01 8D 27 DØ A9 02 8D F5 12	1119:8D 18 D4 60 AD 04 CF F0 B6
ØC61:8C C1 CF A9 AØ 99 A9 Ø6 89	ØEC1:CF A9 ØØ 8D FA CF 8D FE 3A	1121:03 4C 0C 11 AD FD CF 29 98
ØC69:99 D1 Ø6 99 F9 Ø6 99 C6 FE	ØEC9:CF AD 27 DØ 49 Ø1 8D 27 BB	1129:02 DØ 1A DE F4 CF 10 05 BD
ØC71:06 99 C7 06 99 EE 06 99 7A	ØED1:DØ AD FE CF 8D Ø1 D4 29 E1	1131:A9 09 9D F4 CF A9 11 8D 42
ØC79:EF Ø6 99 16 Ø7 99 17 Ø7 73	ØED9:07 09 C8 8D 16 D0 AD 00 FC	1139:04 D4 BD F4 CF 09 B0 9D 3B
ØC81:99 49 Ø7 A9 ØØ 99 A9 DA C8	ØEE1:DØ 49 Ø7 8D ØØ DØ AD Ø2 13	1141:FØ Ø6 4C C9 10 AD FD CF 86
	ØEE9:DØ 49 Ø7 8D Ø2 DØ CE FE 6A	1149:29 Ø1 DØ 12 FE F4 CF BD A4
ØC89:99 D1 DA 99 F9 DA 88 10 34	ØEF1:CF DØ D6 A9 1B 8D 11 DØ A1	1151:F4 CF C9 ØA DØ DF A9 ØØ 15
ØC91:D2 AD ØØ ØB FØ Ø3 4C BE 1A		
ØC99:ØC A9 Ø1 8D AA CD 8D ØØ C2	ØEF9:CE F9 CF DØ CC CE F5 CF 60	1159:9D F4 CF 4C 36 11 AD FD 95
ØCA1:0B A9 00 8D 3C 03 8D 3D C8	ØFØ1:DØ C7 AD 15 DØ 49 Ø1 8D BB	1161:CF 29 Ø4 DØ 12 AE C5 CF E9
ØCA9:03 8D 3E 03 8D 3F 03 8D 9B	ØFØ9:15 DØ A2 1A BD E7 14 Ø9 9A	1169:A9 AØ 9D 18 07 CA 10 01 42
ØCB1:40 03 8D 41 03 A9 05 8D C6	ØF11:80 9D C7 07 CA 10 F5 A9 6C	1171:E8 8E C5 CF 4C C9 10 AD B8
ØCB9:C1 CF 8D AB CD A2 FF A9 B5	ØF19:80 8D 04 D4 A9 00 8D 0B 1C	1179:FD CF 29 08 F0 03 4C C9 2A
ØCC1:00 9D 00 CF CA D0 F8 A2 6C	ØF21:D4 8D 3C Ø3 8D 3D Ø3 8D B9	1181:10 AE C5 CF A9 A0 9D 18 30
ØCC9:13 AD 1B D4 29 ØF C9 ØA AA	ØF29:3E Ø3 8D 3F Ø3 8D 4Ø Ø3 9E	1189:07 E8 EØ Ø5 DØ Ø1 CA 8E 84
ØCD1:BØ F7 9D DØ CF Ø9 30 CA CE	ØF31:8D 41 Ø3 8D ØØ ØB A9 C8 E7	1191:C5 CF 4C C9 10 AD FA CF AD
ØCD9:10 EF A2 03 AD 1B D4 29 27	ØF39:8D 16 DØ AD ØØ DC 29 10 6E	1199:DØ Ø1 6Ø 2Ø 4F 12 A2 Ø6 8Ø
ØCE1:ØF C9 ØA BØ F7 9D BD CF C1	ØF41:DØ F9 68 68 20 C5 16 A9 C7	11A1:BD A2 10 9D 00 D4 CA 10 20
ØCE9:09 30 9D 12 05 A9 07 9D E1	ØF49:00 8D 15 DØ 4C 11 ØB AD E4	11A9:F7 A9 Ø1 8D 18 D4 A9 41 D3
ØCF1:12 D9 CA 10 E7 A9 8C 8D 70	ØF51:FF CF 29 Ø7 AA BD Ø5 15 64	11B1:8D Ø4 D4 A9 FF 8D FE CF D4
ØCF9:E4 CF 8D Ø8 CF 18 69 Ø2 5E	ØF59:AA AØ ØØ BD 5F 14 FØ ØA Ø8	11B9:AD FE CF 8D 2D DB 8D 30 69
ØDØ1:8D C3 CF A9 1E 8D C4 CF E7	ØF61:09 80 99 C7 07 C8 E8 4C 4D	11C1:DB 8D 33 DB 8D 36 DB 8D E3
ØDØ9:8D AD CE 8D ØØ CF A9 3C D6	ØF69:5C ØF 60 AD C0 CF F0 09 90	11C9:39 DB CE F9 CF AD F9 CF F1
ØD11:8D E7 CF 8D 1B DØ 4C 4C BF	ØF71:20 A5 ØF CE CØ CF 4C 6C 22	11D1:8D ØØ D4 8D Ø2 D4 DØ F2 26
ØD19:0D 01 73 01 73 35 5C 70 12	ØF79:0F AD BF CF FØ Ø9 20 B4 20	11D9:AD E6 CF DØ Ø5 CE FE CF C4
ØD21:5C AA 5C E7 5C 2Ø 53 ØØ 28	ØF81:ØF CE BF CF 4C 7A ØF AD E7	11E1:DØ D6 A9 40 8D 04 D4 A9 2B
ØD29:00 40 00 0B 00 00 00 06 0A	ØF89:BE CF FØ Ø9 20 C3 ØF CE A6	11E9:05 8D ED CF A9 04 8D EE 14
ØD31:00 01 02 00 00 00 00 00 CB	ØF91:BE CF 4C 88 ØF AD BD CF 8F	11F1:CF AC EF CF B9 52 15 A8 ØC
ØD39:00 A0 84 85 83 8F 84 85 4D	ØF99:FØ Ø9 20 D2 ØF CE BD CF A2	11F9:B9 DØ CF AE EE CF DD F4 79
	ØFA1:4C 96 ØF 6Ø EE 41 Ø3 AD A3	
ØD41:AØ 81 8E 81 8C 99 9A 85 7B		1201:CF FØ 11 BØ 21 AE EE CF E7
ØD49:92 AØ ØØ 20 1D 16 20 46 9E		1 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
	ØFA9:41 Ø3 C9 ØA DØ 44 A9 ØØ ED	1209:BD 29 15 AA A9 07 9D 2D 75
ØD51:13 20 19 14 20 4F 12 20 E3	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF	1211:DB 4C 33 12 CE ED CF AE 3A
ØD51:13 20 19 14 20 4F 12 20 E3 ØD59:A8 ØF A9 40 8D ØD CF A9 AE		
	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF	1211:DB 4C 33 12 CE ED CF AE 3A
ØD59:A8 ØF A9 4Ø 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 2Ø AA 16 A2 9A	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:05 8D ØE CF 20 AA 16 A2 9A ØD69:0A 8E ØC CF AD DB ØD DØ 72	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA D0 35 A9 00 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F 03 E2 ØFC9:C9 ØA D0 26 A9 00 8D 3F 73	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:05 8D ØE CF 20 AA 16 A2 9A ØD69:0A 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D EE A9	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA D0 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 5B	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 CØ 78
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 29A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D 50 ØD79:DA 9D 16 DB 9D 49 DB 9D 50	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D F7 38 ØFD1:03 EE SE Ø3 AD 3E 93 F93 64 ØFD1:03 AD IT A9 ØØ 8D SF 73 ØFD1:03 EE X ØA D3E Ø3 C9 5B ØFD9:ØA DØ IT A9 ØØ 8D 3E 36 64	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 80 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90
ØD59:A8 ØF A9 4Ø 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 2Ø AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D E A9 ØD79:DA 9D 16 DB 9D 49 DB 50 ØD81:A1 CE CA 1Ø EC A9 07 8D 24	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:Ø3 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D S7 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 58 ØFD9:ØA DØ 17 A9 ØØ 8D 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25
ØD59:A8 ØF A9 4Ø 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 2Ø AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D EE A9 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB ØD 20 8B 17 AF	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:Ø3 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:4Ø Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA ØFE9:DØ Ø8 A9 ØØ 8D 3D Ø3 EE FD	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD79:DA 9D 06 DA 9D EE A9 ØD79:DA 9D 16 DB 9D 49 DB 9D ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 04 B17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 55 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 Ø4 ØFE1:EE 3D Ø3 AD 3D Ø3 EF FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 9D 5B	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D E A9 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB 0D 20 8B 17 AF ØD89:A3 CE 8D DB 0D 20 4B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 <	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:Ø3 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:4Ø Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFC1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 ØFD1:Ø3 AD AD 3D Ø3 C9 ØA ØFD1:Ø3 AD AD 3D Ø3 C9 ØA ØFD1:Ø3 AD AD 3D Ø3 C9 ØA ØFD1:Ø ØA AD 3D Ø3 C9 ØA ØFE1:EE AD ØA AD 3D Ø3 EE FD <	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD79:DA 9D 06 DA 9D EE A9 ØD79:DA 9D 16 DB 9D 49 DB 9D ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 04 B17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 55 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 64 ØFE1:E2 3D Ø3 AD 3D Ø3 C9 Ø4 ØFE1:2C Ø3 AD 3D Ø3 EF FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 9D 5B	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01
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ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D EA ØD71:DA 9 ØØ 9D C6 DA 9D EA ØD71:DA 9 ØØ 9D C6 DA 9D EA ØD87:DA DD 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB ØD 20 8B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:Ø3 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:4Ø Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD9:ØA DØ 17 A9 ØØ 8D 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA 95 ØFE9:DØ Ø8 A9 ØØ 8D 3D Ø3 EE FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 9D 5B ØFF9:3D Ø6 BD 3C Ø3 Ø9 9D EE 1ØØ1:43 Ø6 CA 10 F7 Ø8 34 1ØØ1:43	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 CØ 78 1239:AD ED CF DØ 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD DØ 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 69 3B 1269:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AA CD 09 30 8D 6B 46
ØD59:A8 ØF A9 4Ø 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 2Ø AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD79:DA 9D 06 DB 9D DE DA 9D E2 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB ØD 20 8B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:Ø3 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:4Ø Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA DØ 26 A9 ØØ 8D 3F 73 ØFD1:Ø3 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD9:ØA DØ 17 A9 Ø8 D3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA ØFE9:DØ Ø8 A9 ØØ 8D 3D Ø3 EE FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 1Ø 9D 5B ØFF9:3D Ø6 BD 3C G3 ØB ØD EE 1ØØ 92 85	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 69 3B 1269:07 AD AB CD 09 30 8D 6B 46 1279:07 AD AA CD 09 30 8D 6B 42
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 29A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D F2 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D B0 02 8B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 <	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:03 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD9:0A DØ 17 A9 Ø0 8D 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA 95 ØFE9:DØ Ø8 A9 Ø0 BD 3D Ø3 EE FD ØFF9:3D Ø6 BD 3C G5 BD Ø7 Ø 9D 5B<	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 69 3B 1269:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AA CD 99 30 8D 6A 5D 1271:07 AD 0E CF 8D 69 DB 8D A2 1281:6A DB 8D 6B DB 60 A9 01 EE
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ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 29A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D F2 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D B0 02 8B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 <	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA DØ 35 A9 ØØ 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:03 EE 3E Ø3 AD 3E Ø3 C9 5B ØFD9:0A DØ 17 A9 Ø0 8D 3E Ø3 64 ØFE1:EE 3D Ø3 AD 3D Ø3 C9 ØA 95 ØFE9:DØ Ø8 A9 Ø0 BD 3D Ø3 EE FD ØFF9:3D Ø6 BD 3C G5 BD Ø7 Ø 9D 5B<	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 8C EE EC F 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6B 46 1279:07 AD 0E CF 8D 69 DB 8D A2 1281:6A DB 8D 68 DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D 0A CD 1C
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ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D 50 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD8:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB ØD 20 8B 17 AF ØD91:A0 PA ØE 20 50 ØF 20 4B 54 ØD91:A0 FA ØE 20 50 ØF 20 4B 54 ØDA1:8D Ø4 CF 20 26 10 A2 04 3A ØDA1:8D FD CF 20 16 FF 64 6C ØD 8D	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA D0 35 A9 00 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA D0 26 A9 Ø0 BD 3F 73 ØFD1:03 EE 3E Ø3 AD 3E Ø3 C9 ØA 95 ØFE1:EE 3D Ø3 AD 3D Ø3 CE FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 95 ØFF9:3D Ø6 BD 3C Ø3 A2 ØB BD 11 1E	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EC CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D AA CD 1C 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D AB CD 4C 65 12 AE CF A6 1299:CF BD E9 CF F0 01 60 A9 45 1281:6A DB 8D CB 46 1299:CF BD E9 CF F0 04 60 A9 45 12A1:01 9D E9 CF 8D 08 CF AD C9 12A1:01 9D E9 CF 8D 08 CF 8D 3F 12A1:01 9D E9 CF A0 08 CF 8D 3F 12A1:01 9D E9 CF A0 08 CF 8D 3F 12A1:01 9D E9 CF A0 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 98 12B1:00 CF A2 06 BD 9B 10 9D 98 12C1:04 D4 8D 08 CF A0 04 20 A8
ØD59:A8 ØF A9 4Ø 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 2Ø AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D EA ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD99:A3 CE 8D DB ØD 20 8B 17 AF ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD99:ØE AD Ø4 CF F0 16 A9 00 BE ØD1:20 AØ Ø4 CF 20 16 FA AD 00 5E <		1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 07 9B 1231:2D DB 88 CE EE CF 10 CG 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 3D 1269:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AA CD 09 30 8D 6B 46 1279:07 AD 8E CF 8D 69 DB 8D A2 1281:6A DB 8D 6B DB 60 A9 01 1281:6D 8D 6C F A9 00 8D AA CD 1C 1291:8D AB CD 4C 55 12 AE EF A6 1299:CF BD E9 CF 8D 0A CF AD C9 12A1:01 9D E9 CF 8D 0A CF AD C9 12A1:00 CF A2 06 BD 9B 10 9P 12A1:00 CF A2 06 BD 98 10 82 12A1:01 9D 59 12A1:00 CF A2 06 BD 98 10 99 12B1:00 CF A2 06 BD 98 10 9
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D 50 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD89:A3 CE 8D DB ØD 20 8B 17 AF ØD9:A2 AE 20 50 ØF 20 4B 54 ØD9:A3 CE 8D DB 0D 20 8B 17 AF ØD1:20 2A ØE 20 50 ØF 20 4B 54 ØD9:ØE AD Ø4 CF 20 16 A2 Ø4 3A ØDA1:8D </td <td>ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA D0 35 A9 00 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA D0 26 A9 Ø0 BD 3F 73 ØFD1:03 EE 3E Ø3 AD 3E Ø3 C9 ØA 95 ØFE1:EE 3D Ø3 AD 3D Ø3 CE FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 95 ØFF9:3D Ø6 BD 3C Ø3 A2 ØB BD 11 1E</td> <td>1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 4C 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D AA CD 1C 1291:8D AB CD 4C 65 12 AE EF A6 1299:CF BD E9 CF F0 01 60 A9 45 12A1:01 9D E9 CF 8D 0A CF AD C9 12A9:08 CF E9 28 8D 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 98 12B1:00 D4 CA 10 F7 A9 11 8D 83 12C1:04 D4 8D 08 CF A0 04 20 A8 12C9:C3 0F 88 10 FA A2 03 A0 AE</td>	ØFB1:8D 41 Ø3 EE 40 Ø3 AD 40 DF ØFB9:03 C9 ØA D0 35 A9 00 8D F7 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC1:40 Ø3 EE 3F Ø3 AD 3F Ø3 E2 ØFC9:C9 ØA D0 26 A9 Ø0 BD 3F 73 ØFD1:03 EE 3E Ø3 AD 3E Ø3 C9 ØA 95 ØFE1:EE 3D Ø3 AD 3D Ø3 CE FD ØFF1:3C Ø3 A2 Ø5 BD Ø7 10 95 ØFF9:3D Ø6 BD 3C Ø3 A2 ØB BD 11 1E	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 4C 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D AA CD 1C 1291:8D AB CD 4C 65 12 AE EF A6 1299:CF BD E9 CF F0 01 60 A9 45 12A1:01 9D E9 CF 8D 0A CF AD C9 12A9:08 CF E9 28 8D 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 98 12B1:00 D4 CA 10 F7 A9 11 8D 83 12C1:04 D4 8D 08 CF A0 04 20 A8 12C9:C3 0F 88 10 FA A2 03 A0 AE
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB 0D DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D E4 A9 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 RD 24 ØD91:20 2A ØE 20 60 B7 20 4B 54 ØD91:20 2A ØE 20 60 A7 40 84 54 ØD91:20 2A ØE 20 16 A9 00 55 ØDA	\Im FB1:8D41Ø3EE40Ø3AD40DF \emptyset FB9:03C9ØAD035A9Ø08DF7 \emptyset FC1:40Ø3EE3FØ3AD3FØ3E2 \emptyset FC9:C9ØAD026A9Ø08D3F73 \emptyset FD1:03EE3EØ3AD3EØ3C95B \emptyset FD1:04DEE3EØ3AD3E03C95B \emptyset FD9:04DØ17A9Ø08D3E0364 \emptyset FD9:04DØ17A9Ø08D3E0364 \emptyset FF9:D0Ø8A9Ø08D3DØ3EEFD \emptyset FF9:3DØ6BD3CG309B09DEE $1001:43$ Ø6CA10EF6093834A $1009:8F$ 9285A0A2ØBBD111E $101:15$ CDØ6D0F0Ø4CA1079 $1019:F5$ 60BD1D15SDEFCF64 $102:ADFACFF013A9238DF2102:ADFACFF013A9238DF2103:FCCF2019144C4D10D5103:FCCF60A206BD$	1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 80 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 69 3B 1269:07 AD AB CD 09 30 8D 6A 5D 1271:07 AD AA CD 09 30 8D 6B 46 1279:07 AD 0E CF 8D 69 DB 8D A2 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D AA CD 1C 1291:8D AB CD 4C 65 12 AE EF A6 1299:CF BD E9 CF F0 01 60 A9 45 12A1:01 9D E9 CF 8D 08 CF 8D 3F 12A1:01 9D E9 CF 8D 08 CF 8D 3F 12A1:01 9D E9 CF 8D 09 B8 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 92 12A9:08 CF E9 28 8D 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 88 12C1:04 D4 8D 08 CF A2 03 A0 AE 12C1:03 BD E9 CF F0 01 88 CA 88
ØD59:A8 ØF A9 40 8D ØD CF A9 AE ØD61:Ø5 8D ØE CF 20 AA 16 A2 9A ØD69:ØA 8E ØC CF AD DB ØD DØ 72 ØD71:1C A9 ØØ 9D C6 DA 9D EE A9 ØD79:DA 9D 16 DB 9D 49 DB 9D 50 ØD81:A1 CE CA 10 EC A9 07 8D 24 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 ØF 20 4B 54 ØD91:20 2A ØE 20 50 60 BE 60 BE ØDA1:8D Ø4 CF 20 16 FA AD 60 5E <td></td> <td>1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 4C 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D AA CD 1C 1291:8D AB CD 4C 65 12 AE EF A6 1299:CF BD E9 CF F0 01 60 A9 45 12A1:01 9D E9 CF 8D 0A CF AD C9 12A9:08 CF E9 28 8D 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 98 12B1:00 D4 CA 10 F7 A9 11 8D 83 12C1:04 D4 8D 08 CF A0 04 20 A8 12C9:C3 0F 88 10 FA A2 03 A0 AE</td>		1211:DB 4C 33 12 CE ED CF AE 3A 1219:EE CF BD 29 15 AA A9 05 9E 1221:9D 2D DB 4C 33 12 AE EE CD 1229:CF BD 29 15 AA A9 02 9D B8 1231:2D DB 88 CE EE CF 10 C0 78 1239:AD ED CF D0 03 20 97 12 90 1241:A9 00 8D 04 D4 A9 0F 8D 25 1249:18 D4 20 4E 14 60 CE AA 02 1251:CD 10 11 A9 09 8D AA CD BE 1259:CE AB CD D0 05 A9 07 8D 01 1261:0E CF 30 22 A9 30 8D 6A 5D 1271:07 AD AB CD 09 30 8D 6A 4C 1281:6A DB 8D 6B DB 60 A9 01 EE 1289:8D E6 CF A9 00 8D AA CD 1C 1291:8D AB CD 4C 65 12 AE EF A6 1299:CF BD E9 CF F0 01 60 A9 45 12A1:01 9D E9 CF 8D 0A CF AD C9 12A9:08 CF E9 28 8D 08 CF 8D 3F 12B1:00 CF A2 06 BD 9B 10 9D 98 12B1:00 D4 CA 10 F7 A9 11 8D 83 12C1:04 D4 8D 08 CF A0 04 20 A8 12C9:C3 0F 88 10 FA A2 03 A0 AE

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GAZETTE COMMODORE 64/128

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PROGRAM	VIS

12E1:CF 8D BD CF 09 30 8D 12 3C 12E9:05 AD AB CD 8D BE CF 09 5E 12F1:30 8D 13 05 8D B0 CF A2 B5 12F9:06 BD 86 10 9D 00 D4 CA C3 1301:10 F7 A9 03 8D 18 D4 A2 AB 1309:03 EE AE CF AD AE CF 8D 94 1311:00 D4 A9 21 8D 04 D4 AD 87 1319:B1 CF 8D 01 D4 CE B1 CF E2	1541:0F ØE 14 12 ØF ØC 13 20 Ø9 1549:05 ØE Ø7 Ø1 Ø7 Ø5 Ø4 20 DE 1551:20 Ø4 Ø9 ØE 13 AD FA CF A3 1559:FØ Ø1 60 20 51 14 A9 Ø7 7F 1561:8D 18 D4 A2 Ø6 BD 9F 15 98 1569:9D ØØ D4 CA 10 F7 A9 11 6E 1571:8D Ø4 D4 20 2A ØE AD E6 CB 1579:CF FØ Ø1 60 A9 Ø3 8D Ø1 63	17A1:A2 CE Ø9 BØ 8D 26 Ø4 AD BB 17A9:A1 CE Ø9 BØ 8D 27 Ø4 A9 43 17B1:BA 8D 25 Ø4 2Ø 9F 13 A2 CD 17B9:11 BD ED ØD 9D ØØ Ø4 CA 2E 17C1:1Ø F7 A2 Ø5 BD A4 CE Ø9 C1 17C9:BØ 9D ØB Ø4 CA 10 F5 6Ø 3C
1321:DØ E7 A9 20 8D 04 D4 A9 B0 1329:Ø1 8D E8 CF CE B0 CF DØ F6 1331:D8 A9 96 8D B0 CF EE FE 7B 1339:07 CA 10 CD A9 80 8D 04 E2 1341:D4 EE AA CD 60 A9 00 8D F6 1349:FØ CF 8D F1 CF 8D F2 CF 17 1351:8D F3 CF 8D CD CF A9 BA C9 1359:8D D4 06 20 BF 13 60 AD F6	1581:D4 20 98 15 20 A6 15 AD F5 1589:00 DC 29 10 DØ E8 20 2A A5 1591:0E A9 10 8D 04 D4 60 AD E9 1599:00 DC 8D 18 16 60 FF 03 63 15A1:FF 01 40 73 F9 CE 19 16 9E 15A9:F0 01 60 AD 18 16 29 7F 5E 15B1:49 7F DØ 0B CE 1A 16 DØ 07 15B9:05 A9 23 8D F8 07 60 AD 60	The Automatic Proofreader See article on page 24. 10 VE=PEEK(772)+256*PEEK(773): LO=43:HI=44:PRINT"{CLR} {WHT}AUTOMATIC PROOFREADER {SPACE}FOR "; 20 IF VE=42364 THEN PRINT "64"
1361:F3 CF CD A3 CE 90 17 F0 41 1369:01 60 AD F2 CF CD A2 CE D6 1371:90 0C F0 01 60 AD F1 CF 7E 1379:CD A1 CE 90 01 60 AD F1 A8 1381:CF 8D A1 CE AD F2 CF 8D 7A 1389:A2 CE AD F3 CF 8D A3 CE 74 1391:A2 09 BD 2E 15 09 80 9D 51 1399:44 04 CA 10 F5 60 A2 00 B3	15C1:00 D0 8D 17 16 AD 18 16 F0 15C9:29 04 D0 24 A9 22 8D F8 CF 15D1:07 A9 07 8D 01 D4 A9 0A 5C 15D9:8D 1A 16 CE 17 16 EE 17 07 15E1:16 D0 03 EE 17 16 CE 17 60 15E9:16 AD 17 16 8D 00 D0 60 3D 15F1:AD 18 16 29 08 F0 01 60 B4 15F9:A9 21 8D F8 07 A9 07 8D FC	<pre>30 IF VE=17165 THEN LO=45:HI=4 6:GRAPHIC CLR:PRINT"128" 40 SA=(PEEK(LO)+256*PEEK(HI))+ 6:FOR J=SA TO SA+166:READ B :POKE J,B:CH=CH+B:NEXT 50 IF CH<20570 THEN PRINT "*E RROR* CHECK TYPING IN DATA {SPACE}STATEMENTS":END 60 FOR J=1 TO 5:READ RF,LF,HF:</pre>
13A1:A0 05 BD A4 CE DD 3C 03 C4 13A9:F0 03 90 06 60 E8 88 10 43 13B1:F1 60 A2 05 BD 3C 03 9D 10 13B9:A4 CE CA 10 F7 60 AD E8 C5 13C1:CF F0 01 60 EE F1 CF AD BE 13C9:F1 CF C9 0A D0 31 A9 00 55 13D1:8D F1 CF EE F2 CF CE 0D A5 13D9:CF AD F2 CF C9 06 D0 1F D5 13E1:A9 00 8D F2 CF EE F3 CF AF	1601:01 D4 A9 0A 8D 1A 16 EE A8 1609:17 16 D0 03 CE 17 16 AD 3D 1611:17 16 8D 00 D0 60 00 00 08 1619:00 00 01 01 78 AD 14 03 1B 1621:8D 00 CD AD 15 03 8D 01 79 1629:CD A9 D9 8D 14 03 A9 16 D0 1631:8D 15 03 A9 03 8D 0C 49 91 1639:A9 17 8D 0D D4 A9 41 8D DF 1641:08 D4 A9 0F 8D 18 D4 58 1D	<pre>RS=SA+RF:HB=INT(RS/256):LB= RS-(256*HB) 70 CH=CH+RF+LF+HF:POKE SA+LF,L B:POKE SA+HF,HB:NEXT 80 IF CH<>22054 THEN PRINT "*E RROR* RELOAD PROGRAM AND CH ECK FINAL LINE":END 90 IF VE=17165 THEN POKE SA+14</pre>
13E9:CE ØC CF AD F3 CF C9 Ø9 CA 13F1:DØ ØD A9 ØØ 8D F1 CF 8D 5A 13F9:F2 CF A9 Ø1 8D E6 CF AD 28 14Ø1:F1 CF Ø9 BØ 8D D6 Ø6 AD C3 14Ø9:F2 CF Ø9 BØ 8D D5 Ø6 AD 48 1411:F3 CF Ø9 BØ 8D D3 Ø6 6Ø 7B 1419:A9 Ø6 8D 2D B8 D3 Ø D8 6D 1421:8D 33 D8 8D 36 D8 8D 39 A6	1649:60 AD 07 CF DØ 01 60 AD E7 1651:10 CF FØ 0B CE 11 CF DØ 73 1659:05 A9 00 8D 10 CF 60 CE 9A 1661:03 CF AD 03 CF 29 01 FØ FE 1669:01 60 AD 28 DØ 49 0B 8D B5 1671:28 DØ AD 01 CF 29 01 DØ A1 1679:0D EE 02 DØ AD 02 DØ C9 16 1681:FF FØ 0B 4C BØ 16 CE 02 8D	,22:POKE SA+18,23:POKESA+29 ,224:POKESA+139,224 100 POKE SA+149,PEEK(772):POKE SA+150,PEEK(773):PRINT" {CLR}PROOFREADER ACTIVE" 110 SYS SA:POKE HI,PEEK(HI)+1: POKE (PEEK(LO)+256*PEEK(HI))-1,0:NEW
1429:DB 4C 3E 14 A9 0E 8D 2D 29 1431:DB 8D 30 DB 8D 33 DB 8D EC 1439:36 DB 8D 39 DB A2 04 A9 D3 1441:00 9D F4 CF A9 B0 9D F0 A8 1449:06 CA 10 F3 60 4C 2A 0E FE 1451:A0 19 B9 38 15 09 80 99 32 1459:C7 07 88 10 F5 60 20 20 CA 1461:12 0F 02 0F 14 20 0D 0F D1	1689:DØ FØ Ø3 4C BØ 16 AD F9 B2 1691:Ø7 49 Ø3 8D F9 Ø7 AD Ø1 15 1699:CF 49 Ø1 8D Ø1 CF CE Ø7 E4 16A1:CF DØ ØB AD Ø8 CF 8D ØØ CØ 16A9:CF A9 Ø5 8D ØF CF 6Ø AD C7 16B1:FC CF DØ Ø1 6Ø AD Ø2 DØ Ø9 16B9:CD ØØ DØ FØ Ø1 6Ø A9 Ø1 D3 16C1:8D Ø4 CF 6Ø 78 AD ØØ CD FD	120 DATA120,169,73,141,4,3,169 ,3,141,5,3,88,96,165,20,133 ,167 130 DATA165,21,133,168,169,0,1 41,0,255,162,31,181,199,157 ,227 140 DATA3,202,16,248,169,19,32 ,210,255,169,18,32,210,255,
1469:16 05 0D 05 0E 14 20 03 D3 1471:0F 0E 14 12 0F 0C 20 20 51 1479:00 20 20 20 20 20 20 01 0E 41 1481:01 0C 19 1A 05 12 20 08 AA 1489:0F 0F 0B 20 15 10 20 20 A9 1491:20 20 20 00 20 20 20 05 9C 1499:0E 14 05 12 20 03 0F 04 BE 14A1:05 20 13 05 0C 05 03 14 95	16C9:8D 14 03 AD 01 CD 8D 15 6C 16D1:03 58 A9 00 8D 0B D4 60 6D 16D9:AD 0A CF F0 19 A9 05 8D 6F 16E1:27 D0 CE 0B CF D0 0F A9 E9 16E9:00 8D 0A CF A9 01 8D 27 4B 16F1:D0 A9 10 8D 04 D4 20 4A C9 16F9:16 AD 04 DC 6D FF CE 29 1D 1701:0F 8D FF CE A2 03 BD E9 8D	160 150 DATA0,132,180,132,176,136, 230,180,200,185,0,2,240,46, 201 160 DATA34,208,8,72,165,176,73 ,255,133,176,104,72,201,32, 208
14A9:09 0F 0E 20 20 20 00 20 7F 14B1:20 14 12 01 0E 13 0D 09 21 14B9:14 20 04 01 14 01 20 14 7D 14C1:0F 20 10 01 0E 05 0C 20 48 14C9:20 00 10 12 05 13 13 20 DF 14D1:02 15 14 14 0F 0E 20 20 15 14D9:14 0F 20 03 0F 0E 14 09 E5	1709:CF F0 08 BD 29 D0 49 05 5C 1711:9D 29 D0 CA 10 F0 AD E6 A5 1719:CF F0 03 4C 31 EA CE AD 11 1721:CE D0 15 A0 05 AD 0F CF 64 1729:49 08 8D 0F CF 99 4A DB F5 1731:88 10 FA A9 1E 8D AD CE F2 1739:AD E7 CF 8D 07 D4 49 FF 29 1741:29 07 8D 08 D4 8D 09 D4 BB	170 DATA7,165,176,208,3,104,20 8,226,104,166,180,24,165,16 7 180 DATA121,0,2,133,167,165,16 8,105,0,133,168,202,208,239 ,240 190 DATA202,165,167,69,168,72, 41,15,168,185,211,3,32,210,
14E1:0E 15 05 20	1741.29 Ø7 80 ØA D4 CE E7 CF 9Ø 1751:FØ 1A AD FC CF FØ 12 CE 39 1759:C4 CF DØ ØD A9 14 8D C4 46 1761:CF AD F8 Ø7 49 Ø7 8D F8 EC 1769:Ø7 4C 31 EA A9 3C 8D E7 44 1771:CF CE ØØ CF DØ ØB A9 Ø2 4Ø 1779:8D ØF CF 8D Ø7 CF 8D 1Ø A7 1781:CF 2Ø BF 13 2Ø 8B 17 4C 72	255 200 DATA104,74,74,74,74,74,168,18 5,211,3,32,210,255,162,31,1 89 210 DATA227,3,149,199,202,16,2 48,169,146,32,210,255,76,86 ,137 220 DATA65,66,67,68,69,70,71,7 220 DATA65,66,67,68,69,70,71,7
1521:01 01 02 02 02 03 03 05 91 1529:00 03 06 09 0C 0E 05 17 1F 1531:20 12 05 03 0F 12 04 20 A9 1539:20 0D 0F 14 0F 12 20 03 DD	1789:31 EA A2 10 BD DC 0D 9D 79 1799:31 EA A2 10 BD DC 0D 9D 79 1791:1A 04 09 80 CA 10 F5 AD 27 1799:A3 CE 09 B0 8D 24 04 AD 2C	2,74,75,77,80,81,82,83,88 230 DATA 13,2,7,167,31,32,151, 116,117,151,128,129,167,136 ,137

HOW TO TYPE IN

Each month, Gazette publishes programs for the Commodore 128 and 64. Each program is clearly marked by title and version. Be sure to type in the correct version for your machine. All 64 programs run on the 128 in 64 mode. Be sure to read the instructions in the corresponding article. This can save time and eliminate any questions which might arise after you begin typing.

We regularly publish two programs designed to make typing easier: *The Automatic Proofreader*, for BASIC programs, and *MLX*, for entering machine language programs.

When entering a BASIC program, be especially careful with DATA statements, as they are extremely sensitive to errors. A mistyped number in a DATA statement can cause your machine to "lock up" (you'll have no control over the computer). If this happens, the only recourse is to turn your computer off and then on, erasing what was in memory. This could cause you to lose valuable data, so be sure to *save a program before you run it.* If your computer crashes, you can always reload the program and look for the error.

Special Characters

Most of the programs listed in each issue contain special control characters. To facilitate typing in any programs from Gazette, use the following listing conventions.

The most common type of control characters in our listings appear as words within braces: {DOWN} means to press the cursor-down key; {5 Spaces} means to press the space bar five times.

To indicate that a key should be shifted (hold down the Shift key while pressing another key), the character is underlined. For example, <u>A</u> means hold down the Shift key and press A. You may see strange characters on your screen, but that's to be expected. If you find a number followed by an underlined key enclosed in braces (for example, $\{8 \underline{A}\}$), type the key as many times as indicated (in our example, enter eight shifted A's).

If a key is enclosed in special brackets, **[2]**, hold down the Commodore key (at the lower left corner of the keyboard) and press the indicated character.

Rarely, you'll see a single letter of the alphabet enclosed in braces. This can be entered on the Commodore 64 by pressing the Ctrl key while typing the letter in braces. For example, {A} means to press Ctrl-A.

The Quote Mode

Although you can move the cursor around the screen with the Crsr keys, often a programmer will want to move the cursor under program control. This is seen in examples such as {LEFT} and {HOME} in the program listings. The only way the computer can tell the difference between direct and programmed cursor control is the *quote mode*.

Once you press the quote key, you're in quote mode. This mode can be confusing if you mistype a character and cursor left to change it. You'll see a graphics symbol for cursor left. In this case, you can use the Del key to back up and edit the line. Type another quotation mark and you're out of quote mode. If things really get confusing, you can exit quote mode simply by pressing Return. Then cursor up to the mistyped line and fix it. If the mistake involves cursor movement, however, you must press the quote key to reenter quote mode.

When You Read:	Press:	See:	When You Read:	Press:	See:	When You Read:	Press:	See:
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{RIGHT}	\leftarrow CRSR \rightarrow	I	{ F2 }	SHIFT f1		E 2 3	COMMODORE 2	Ē
{RVS}	TRL 9	FP:	{ F3 }	f3		E 3 3	COMMODORE 3	
{OFF}	TRL 0		{ F4 }	SHIFT f3	·	E 4 3	COMMODORE 4	O
{BLK}	TRL 1		{ F5 }	f5		E 5 3	COMMODORE 5	-1-
{WHT}	TRL 2	E	{ F6 }	SHIFT f5		E 6 3	COMMODORE 6	
{RED}	TRL 3	£.	{ F7 }	f7		E 7 3	COMMODORE 7	٠
{CYN}	TRL 4		{ F8 }	SHIFT [7		E 8 3	COMMODORE 8	

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SWITCH BETWEEN PROGRAMS • AUTOMATE APPLICATIONS ZAP GRAMMAR ERRORS • CHALLENGE FIGHTER BOMBERS

TAKE CHARGE!

ow many of us run our computers, and how many are run by them? If you're tired of trying to make the computer do what you want it to do, or if you've finally given in and started doing things its way, *Take Charge!* from Departmental Technologies could be the utility package that puts you back in the driver's seat.

Take Charge! offers a broad array of disk and file utilities that you can use from the command line or from the program's menu system. It also provides a collection of small applications. You can have it use your modem to dial any number you type onscreen at the DOS prompt. It can switch in seconds between applications of any size and provide instant access to other utilities.

The big news is that Take Charge! uses only 20K of RAM. Since it's so small and it task-switches so effectively, you don't have to consider your word processor, desktop publisher, database, spreadsheet, and telecommunications programs as separate entities anymore. Simply assign them hot keys and treat them as if they were components of the world's greatest integrated system. This high efficiency deserves to be applauded, particularly in the face of the ever more gargantuan programs developers are foisting on the public, programs that soak up RAM like mad sponge monsters.

Access *Take Charge!*'s broad array of disk and file utilities from the command line or from the program's menu system. The program provides a collection of small applications. Use the online calendar feature to make appointments through the end of 2099. You can write or edit straight-ASCII text files with its friendly text editor. You can also access powerful disk and file utilities that even let you do such things as edit file attributes or

optimize disks. (These commands might be better placed in your DOS directory. You'll find yourself using them often.)

You can lock your keyboard for while you're away, dial a number from the command line or a database, or cut and paste unlimited amounts of text between applications. I'd go on, but I'm out of breath.

Most of us have to make appointments, get to meetings, or (for those among us who program computers) be reminded to eat at the proper times. The alarm provided with *Take Charge!* is the answer for people who *want* to be punctual but never seem to get away from their desks on time. When the alarm goes off, it announces the appointed time with a chirp and displays a message on the top line of the screen. The chirp and message repeat every few seconds.



Switch among applications with ease.

I discovered one possible bug: You can set the alarm to ring at 00:00, but it won't ring at midnight. So if your carriage is going to turn into a pumpkin, you'd better set the alarm for 23:59 or 00:01. Otherwise, *Take Charge!* is very intelligent about rejecting inappropriate input, such as impossible times and dates.

The manual is old, and you may discover some out-of-date information. The menu program, for instance, is called TCMENU rather than MENU, as the book says. An addendum clarifies most of the confusing references. If you still run into problems, you'll find technical support knowledgeable and fairly patient. The text editor doesn't automatically wrap text, which can present a problem. If you type a single line of several hundred characters, the cursor will follow you across the screen and miles out to the right, clear past Jesse Helms. You can turn on word wrap, but it still acts peculiarly. You wouldn't want to write the great American novel on it, but as a text editor and batch-file writer, it's highly functional.

All hard disk optimizers seem extremely slow to me, but *Take Chargel*'s seems even slower. It doesn't provide all of the options and detailed information about the disk that you'd receive from *PC Tools Deluxe*.

Another module allows you to edit your directory. With it, you can simply type in a new volume name, for example, or change a file's attributes. This is almost too much power for the casual user. Don't enter this module (its name is DE) unless you know what you're doing. A Departmental Technologies spokesman said that most companies purchasing *Take Charge!* in bulk for their employees insist that this feature be removed.

Take Charge! also features a telecommunications package. The module doesn't allow scripting, though you can write ten 70-character macros and save them as a file. Since you can load other macro files very easily, you could access a virtual infinity of macros. A 70-character macro could probably do as much work as most scripts. You can also send all interaction to a log file or save a screen shot.

Departmental Technologies is proudest of *Take Charge!*'s ability to switch among programs. Even if you don't like any of the programs that come with it (and I feel certain several will endear themselves to you), the



ability to switch among programs so rapidly—and with so little overhead—makes *Take Charge!* a program to be reckoned with. It's worth looking for.

ROBERT BIXBY

IBM PC and compatibles; 320K; DOS 2.0 or higher; hard disk—\$99.95

DEPARTMENTAL TECHNOLOGIES Box 645 Andover, NJ 07821 (201) 786-6878

<u>CRIME WAVE</u>

hough the design and concept of the packaging are almost identical, *Crime Wave* by Access is not a sequel to last year's major Access release, *Mean Streets. Crime Wave* is pure arcade-style action.

The Crime Wave world of 1995 is not a pretty place. Crime syndicates have taken over the inner cities and turned them into crumbling wastelands. Onto this landscape you strut



Rescue the president's daughter.

as Lucas McCabe, a one-man sea wall to face the cresting wave of crime. Archvillain King Pin has snatched the President's daughter and is holding her, and the country, hostage. Only McCabe has the high-tech weapons and savvy to attempt a rescue in the heart of the city.

A comic book-style storyboard introduces the plot and characters before the action starts. Real actors and actresses were used to create the excellent digitized sequences. Titillating scenes of Brittany, resplendent in her red miniskirt, offer boys plenty of incentive to fight their way to the next sequence. The fact that most arcade games are played by teenage males was not lost on designer Bryan Brandenburg.

The onscreen graphics in *Crime Wave* are really outstanding. In VGA mode the foregrounds and backgrounds are almost TV quality. When played in VGA, *Crime Wave* not only makes Nintendo graphics look substandard, it even outshines the new 16-bit home videogame systems and most stand-up arcade games. The graphics are still very good in EGA, but I found that the dull-red, slowmoving shots from the bad guys tended to get lost in the background and were hard to spot out of the corner of my eye.

Several levels of difficulty are included, so even if you're a novice, you'll be able to play for an hour or so the first time out before losing all your lives. It will take significantly longer than that to get all the way through this large game. Including the story segments, it takes up almost 3MB on your hard disk. You can use a special version (including only the arcade sequences) that will only take up 1.2MB.

Access's Real Sound technology makes realistic sound possible in *Crime Wave* without the need for additional hardware. While Real Sound has impressed me in the past, I thought it could have been put to better use in this game.

Those who shun onscreen violence will find *Crime Wave* particularly offensive. Burning body parts of blasted bad guys literally rain down in some segments. And joystick junkies will have to learn to drive the keyboard because a joystick option was not included. The game's copy protection involves looking up information in the manual.

Crime Wave is another example of a game that probably couldn't be played on today's videogame systems. It's big, it's action-packed, and it's graphically sophisticated. It will wash you away.

RICHARD SHEFFIELD

IBM PC and compatibles; 640K; EGA, MCGA, VGA, or Tandy 16-color; hard disk; clock speed of at least 8 MHz— \$59.95

ACCESS SOFTWARE 545 W. 500 South Suite 130 Bountiful, UT 84010 (801) 298-9077

<u>MAXAR 286</u>

powerhouse doesn't have to look like one. Take the Maxar 286L computer. It provides the power of a state-of-the-art 80286 system, but it's packaged in a compact, aesthetic design that doesn't overwhelm your desk.

The 286L case is a trim 16-inch square standing less than 4 inches tall. Capable of running at either 8 or 12 MHz, the machine boasts 1MB of zero-wait-state RAM on the motherboard. Other standard features include an Award Software ROM BIOS; a 1.2MB, 5¹/₄-inch floppy disk drive and controller; and three AT- and three XT-compatible expansion slots (mounted horizontally to save space).



Good things come in a small package.

Also standard are one parallel port, two serial ports, an 80287 math coprocessor socket, a battery-backed clock/calendar, a 101-key keyboard, GW-BASIC, and MS-DOS. The basic system retails for \$1,375. (The system I tested was customized with two halfheight 1.2MB floppy drives, a 40MB hard drive, and a 12-inch monochrome monitor.)

While many companies hide power switches in hard-to-reach locations, the Maxar sports a push-button power switch on the front panel so you don't have to stand on your ear to turn it off and on. This switch also controls a power receptacle on the back of the unit (perfect for powering a monitor). A recessed design for this switch prevents accidental power outages from wayward fingers, coffee cups, software boxes, books, or other jungle hazards of the cluttered desk. Other items of interest on the front

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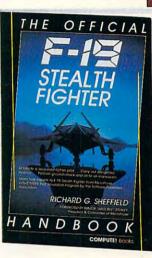
The Official F-19 Stealth Fighter Handbook

by Richard G. Sheffield Foreword by Major "Wild Bill" Stealey, president and cofounder of MicroProse \$14.95 192pp

Learn the ins and outs of flying MicroProse's new F-19 Stealth Fighter flight simulator. Study the practical hints and tips for flying the simulator and performing ground-attack and air-to-air tactics. Then read all the background information in the book to learn to fly the real F-19. In the final section of the book, you'll find yourself looking over the shoulder of an expert F-19 Stealth Fighter game player as he carries out several dangerous missions.

Easy 1-2-3 for Small Business by Sandra Cook Jerome, C.P.A. \$18.95 320pp

This hands-on guide is perfect for smallbusiness owners who need financial reports and information quickly. It is more than just another tutorial on *Lotus 1-2-3*; it's a guide to building practical spreadsheets. You get complete instructions for creating more than a dozen spreadsheets, including income statements, job costing, tax planning, balance sheets, and accounts-receivable aging. You'll even learn to write a business plan. Although written specifically for *Lotus 1-2-3* releases 2.2 and 3, the spreadsheets in *Easy 1-2-3 for Small Business* are also compatible with release 2.01.



COMPUTE!'s Guide to Nintendo Games

by Steven A. Schwartz \$9.95 272pp A valuable buyer's guide, this book is packed with tips for better play and reviews of available game cartridges for the Nintendo Entertainment System. Each game description includes a screen shot; basic information such as type of game, number of players, and controller type; and ratings for the essential elements such as sound and graphics quality, violence, difficulty, and overall play value.



PC

SPEEDSCRIPT

RANDY THOMPSON

COMPUTE! Book

by Bonnie Derman and Strawberry Software **\$14.95 224pp** The second edition of this easy-to-use guidebook covers all versions of MS-DOS through version 4. Commands and directions are logically arranged for quick reference. Topics include directories, files, disk commands, screen and printer output, and more. It's the only MS-DOS book that employs a truly task-oriented approach.



PC SpeedScript

by Randy Thompson, associate editor at COMPUTE! Publications \$24.95 224pp

SpeedScript, a full-featured word processor and the most popular program ever published by COMPUTE1, is now available for IBM, Tandy, and compatible personal computers. From letters and reports to novels and term papers, PC SpeedScript handles all your word processing needs. This 51/4-inch disk contains the read-to-run PC SpeedScript program and the Turbo Pascal source code. You do not need BASIC or Turbo Pascal to run the programs. The package includes a 224-page book with complete documentation and source code listings.

PFS: First Choice Business Solutions

by Eina Tymes with Charles Prael **\$18.95 256pp** This book is a must for all *PFS: First Choice* business users. Automate office chores with a complete range of business models: inventory, forecasting, commission records, presentations, telecommunications, P & L analysis, and so much more. *PFS: First Choice* software from Software Publishing is not included.

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panel are a reset button (recessed and just below the power switch) and indicator lights for power and turbo processor speed.

Maxar's clear and informative manual provides numerous drawings to simplify system setup. A section also demonstrates how to install extra floppy drives, hard drives, and expansion boards. MS-DOS installation and several of the more useful DOS commands are clearly explained, all without overwhelming you with extraneous details.

QAPlus, a quality-assurance diagnostic program, comes bundled with the Maxar. It checks everything from CPU, disk, and video speeds to interrupt controllers. It also checks RAM, the keyboard, the printer, communication ports, and floppy and hard disk drives.

In a world crowded with PC clones, the Maxar 286L is a solid performer that incorporates features usually found in higher-priced systems. If you're looking for a powerful 80286-based computer in a small, attractive package, consider the Maxar 286L.

TOM NETSEL

Maxar 286L standard configuration with 1MB of RAM, 1.2MB floppy disk drive, 80287 math coprocessor socket—\$895

HYOSUNG COMPUTER AND INFOR-MATION SYSTEMS 710 Lakeway Suite 285 Sunnyvale, CA 94086 (408) 733-0810

QUICKPASCAL

ou might call *QuickPascal* an extended subset of Borland's *Turbo Pascal* 5.0. The language itself is quite similar, with the following exceptions: Borland-style graphics calls are not officially supported, there are no overlays, and *Quick-Pascal* contains a set of object-oriented extensions that have no analog in *Turbo* 5.0.

QuickPascal also has a goodly number of features that Turbo ought to have, such as support for C-style strings and some new text-mode functions that ease the creation of snappy text screens. Its unit-level recreation even includes a totally undocumented GRAPH unit for quite a few of *Turbo Pascal*'s graphic calls, but not for font or BGI calls.

The Quick environment has evolved from its brethren QuickC and QuickBASIC products. The incredible online help system Microsoft pioneered with QuickBASIC 4.0 is even better in QuickPascal, the tutorials are better than QuickC's, and the editor has been given mulitple windows with the usual great mouse support. However, the reference material is unacceptable. In fact, there is almost no reference material. You can't even buy it as an option.

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QuickPascal's online help is unbeatable.

The online help contains an ample supply of sample programs, and the code from the samples can be dropped into your own programs fairly easily.

Error handling is built into the environment. The good news is that when the compiler encounters an error, it puts up a dialog box you can use to obtain an explanation of the error message and advice on what to do about it. This is exactly the way online error handling should work.

The bad news is one serious omission: If you run the command line version of the compiler, you can't get error-message documentation. Neither runtime errors nor compiletime errors are covered in the printed manual. Nor is there a good listing of the units and library routines, documentation of an assembly language interface, or full reference material anywhere. Want to know whether text-mode screen-handling coordinates use a screen origin of (0,0) or (1,1)? You'll have to figure it out for yourself. You won't find it written anywhere in any of the documentation, online or otherwise.

QuickPascal is not compatible with ISO-standard Pascal, nor is it compatible with Microsoft's older Pascal compilers or *CodeView*. For the time being, you must use its integrated debugger (which is quite good). The generated code and compile speed are very close to those of *Turbo Pascal*.

Is QuickPascal worth the money? If you want the brilliant Microsoft graphics library, Windows-style fonts, unbeatable online help, and high textmode compatibility with Borland's *Turbo Pascal*, look no further. Bear in mind that QuickPascal isn't compatible with Codeview, the MS LINK format, Windows, OS/2, or Microsoft Pascal.

If, however, you need overlays, adequate reference documentation, advanced debugger support, better fonts, an open architecture, and graphics or unit compatiblity with the Borland interface, you might want to consider your alternatives.

TOM CAMPBELL

IBM PC and compatibles; 512K; DOS 2.1 or higher; two floppy disk drives or one floppy disk drive and a hard disk; mouse optional—\$99

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AVAGIO

utstanding desktop publishing results with average output devices? Avagio can do it, and at a great price, too. Even on your nine-pin printer, you can produce remarkably high-quality brochures, newsletters, business cards—the list goes on.

Avagio gives you extraordinary control of graphics and a very sharp and accurate onscreen display, closing the gap between what you see and what you get. Finally, the program simply prints better on dot-matrix printers than any other program I've ever seen.

Besides this powerful display and print technology, *Avagio* offers a complete list of editing features, the ability to import text files in several popular word processing formats or ASCII, support for several graphics formats, and 150 of its own high-quality clipart images.

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Avagio's menus have even more interesting dishes to serve up. Kerning lets you easily adjust the space between characters, such as the gap between a lowercase l and a lowercase v. Using text frames, you can flow text around graphics. While there's no option for wrapping text around uneven graphic edges, you can create text frames that allow graphics to overlap columns. Because you can sequentially link one frame (a box that contains text or graphics) to the next, you can work some pretty fancy dance steps around the edges of most graphics. But they're as complex to perform as they are impressive to see.



Say good-bye to printout jaggies.

Scale characters to 500 points (that's seven inches to you and me), and Avagio won't hesitate. Not even high-end programs like PageMaker let you change the fill of a character, but Avagio lets you treat any letter or group of letters as graphic elements.

When it comes to traditional graphics, you have the same kind of tools for editing fill patterns, line styles, and line widths. You'll think you're working with a full-fledged graphics program instead of a pagelayout program.

The Mingle options, probably the flashiest of *Avagio's* graphics tools, let you control how one element affects the appearance of another when they intersect on the page. You can make some shapes opaque and others translucent like tissue paper. Still others turn images into negatives.

As long as your ribbon is new, you'll get sharp output that very closely resembles what you see on your screen. This is especially important when you work with very detailed graphics, when you want to line up page elements precisely, and when you want to kern text.

If you do much printing on dot-

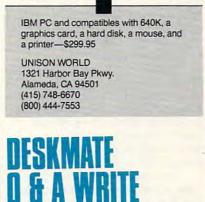
matrix printers, you'll also notice something else missing: jaggies. Avagio's features translate smoothly to the page, even in draft mode. Of course, the program also supports laser and ink-jet printers, and the quality just gets better.

You pay for quality in speed, though. Printing at draft quality is slow, but you shouldn't expect lightning-fast output from a nine-pin dotmatrix printer anyway. At standard and high-quality printing, the slowness is even more exaggerated.

Packed with features, Avagio still isn't any harder to learn than most other desktop publishing packages. If you've used PageMaker, you'll be amazed at the similarities, which should lower the learning curve considerably. Greenhorns shouldn't find this program any harder to learn than any other electronic page-layout program. A better tutorial would improve this package, though. So would an index for the manual.

While it doesn't demand much from your printer, the program does eat up a lot of disk space—nearly seven megabytes. Manual and tutorial aside, *Avagio* is the best page-layout package for the PC right now. You can have your dot-matrix printer and desktop publish, too.

HEIDI E. H. AYCOCK



or some people, using a sophisticated \$500 word processor for day-

to-day writing is like using a sledgehammer to drive a nail into the wall—it gets the job done, but the extra power can make the job more complicated.

If that description fits you, check out *DeskMate Q & A Write*, an inexpensive word processor that doesn't sacrifice power for ease of use. The *DeskMate* graphical user interface (GUI) makes D/Q & A, already known as one of the easiest-touse word processors, even better.

Although it runs under a GUI, D/Q & A isn't a WYSIWYG (What You See Is What You Get) word processor. It displays boldface and underlining onscreen, but it doesn't show graphics or multiple fonts while you edit. There is a page-preview mode, however, so you can see exactly how your document will appear before you print it.

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The friendly DeskMate interface and Q & A Write's power make word processing easier and much more enjoyable.

Almost all the commands in D/Q & A are available from six menus at the top of the screen, and there are keyboard equivalents for most functions.

The program has some surprisingly advanced page-layout capabilities for an entry-level word processor: lines, boxes, multiple fonts, headers and footers, and more.

You can import graphics in Desk-Mate Draw, Lotus 1-2-3, Symphony, PFS:Graph, and BASIC BSAVE formats. You can also use the command *SPREADSHEET* to directly import all or part of a Lotus-compatible spreadsheet file.

D/Q & A has a spelling checker, but unless you already own *Desk-Mate*'s dictionary, you'll need to order it with the manual's coupon. D/Q & Aalso lets you access Tandy's add-on *DeskMate Thesaurus* from its Tools menu.

Not only is D/Q & A a very capable word processor, it's also a handy minidatabase. *Card File*, the built-in database, can handle up to 180 fields and 1000 records in each file. Use it to look up an address or phone number or to maintain a mailing list. \triangleright

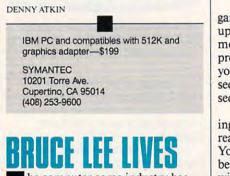


Of course, it's the printed output that matters the most, and here D/Q & A won't let you down. You can print up to eight columns on a page, continuous or single-sheet forms, justified or ragged text, and mailing labels. The program will even automatically find the addresses at the top of a business-format letter and print them on an envelope.

The manual is complete and easy to understand, explaining all of the program's operations in a procedural manner.

If you don't have a mouse already, this program makes getting one worthwhile. While you can access any of D/Q & A's functions with the keyboard, the mouse makes many operations, such as highlighting text, much easier.

For a fast, easy-to-use PC word processor that offers power at a reasonable price, don't look any farther than *DeskMate Q & A Write*.



he computer game industry has paid homage to the memory of Bruce Lee by creating martial arts contests focusing on classic competition, fight-to-the-death scenarios, and action/adventure games. Not until Bruce Lee Lives: The Fall of Hong Kong Palace, however, has a program successfully incorporated all three of these elements.

Before setting forth on your quest to defeat Master Po and his narcotics empire, you must win at least two of three qualifying rounds. You'll face one of the local martial arts school's top students in a beautifully rendered courtyard scene.

Since the student is no pushover, you should consider a few practice sessions before taking him on. The bottom of this screen displays two diagrams of the keypad and joystick, showing all of the possible moves you can make. Keyboard control is intuitive and responsive. Most players will find the joystick a poor choice, since it's virtually impossible to consistently position the shaft in the diagonal locations. At a critical moment, you might find yourself unintentionally dodging a blow when one more punch might have finished off a culprit or, worse yet, running toward a killer that you should be avoiding.



Defeat Master Po's narcotics empire.

Be sure to take advantage of the game's macros, which let you record up to three sequential martial arts moves and map them to a single keypress or joystick movement. So once you've perfected a *kick-duck-punch* sequence, you can execute the entire sequence with one action.

After you've completed the training and qualifying sequences, you're ready to pursue the evil Master Po. You must complete four missions before the climactic confrontation with your archenemy in his Hong Kong Palace headquarters.

In the first mission, the Trap, Po distracts you with a telephone call, while a pair of his thugs break down your apartment door with more on their minds than walking off with your PC clone. One at a time, you have to outfight both attackers in order to finish the screen.

To combat these and other opponents, a host of moves are available to you. You can punch or jab; employ a variety of kicks; dodge blows by jumping, ducking, or moving backward; or run away to a safe corner.

In the second sequence, the Brawl, you must knock out the huge bouncer at the seedy bar that operates as a front for Po's money-laundering operation. The next scenario, the Cargo Ship, requires you to board the ship on which Po stores his cache of opium. Find the ship's fuel tanks and attach a bomb to them by pressing the B key (this command is undocumented, by the way). Dispatch or avoid any guards you encounter, locate an alternate exit, and get clear of the ship within 30 seconds after the explosive is set.

Bruce Lee Lives will take even advanced arcaders hours to complete. Software Toolworks' Troy Heere offers some hints not found in the manual to help you get through the game a little faster.

First, you don't have to overwhelm all of the guards. Some you merely have to elude. If you must engage in combat, Heere recommends use of the jumping kick. "With a little practice, you can execute multiple jumping kicks consecutively, inflicting staggering blows on the opponent," he explains.

Another helpful tip is to get your hits in from as far away from your adversary as possible. "The opponent's strategy under this condition is generally to keep punching as long as you're too close to try anything else," Heere says.

The game's artificial intelligence adds to its challenge and excitement. "Bruce Lee Lives employs what I call a learning engine," Heere says. "It keeps track of the moves of both the computer and the human player and the effectiveness of one move versus another. It doesn't care who made what move, only whether it was effective in relation to the countermove. Because of this, the computer learns not only from its own successes and failures, but from the human's as well."

By blending elements from earlier martial arts contests and by adding sophisticated artificial intelligence, the creators of *Bruce Lee Lives* have freshened up what was becoming a very stale format. This is a game worthy of bearing the Dragon's name.

LEN POGGIALI

IBM PC and compatibles, 512K, CGA, EGA, VGA, or Tandy 16-color (requires 640K)—\$39.95

THE SOFTWARE TOOLWORKS Distributed by Electronic Arts 1820 Gateway Dr. San Mateo, CA 94404 (415) 571-7171 (800) 245-4525

C-www.commodore.ca



IBM CURRENT

ersonal Information Managers (PIMs) are supposed to manage all kinds of information in a manner that complements, rather than conflicts with, your way of doing things. The problem here is that everyone's method of managing information is different. To excel, therefore, a PIM must attempt to be all things to all people. While no program can totally achieve this lofty goal, IBM's *Current*, a new addition to the PIM lineup, comes close.



Current can assign items to appropriate categories based on key phrases.

Current runs under *Windows*, a graphical user interface that allows the program's screens to resemble familiar real-life objects. *Current*'s appointment calendar, for example, resembles the standard daily calendar found on most desktops. Its address/phone book has alphabetical tabs down the side. Consequently, *Current* is extremely intuitive to learn and use.

Unfortunately, *Current* makes significant hardware demands—a full 640K complement of RAM and, installed with its runtime version of *Windows*, over 3.5 megabytes of disk space just for its own files.

Although it's possible to run *Cur*rent without a mouse, you wouldn't want to. Keyboard alternatives to mouse operations, though functional, are unavoidably complex.

The first display you see when you install and run *Current* is the appointment calendar. Recording information on this calendar is simply a matter of entering an appointment at the appropriate date. You can adjust *Current*'s default half-hour time intervals all the way down to five-minute increments. Once an appointment has been recorded, the program's true power comes into play.

Each appointment you record is called an *item*. You can group items into categories and assign an individual item to as many categories as you like. You could, for example, create a category consisting of all items that mention the person with whom your appointment is scheduled, a second category with items referring to whatever project that appointment involves, and a third category based on the city where this appointment will take place.

A few mouse clicks allow you to organize and review all the items stored in any given category. Consequently, you can quickly check on whatever information you've recorded about the person, the project, or the place, depending on which category you choose. But there's a catch.

In order to reliably manage all your information in all its possible permutations, Current sacrifices adaptability. Although Current can display records in any one of six preformatted views, the output options for each view are limited. The report view, for example, is limited to firstlevel mathematical operations. Even though you can include a calculated field in a report-you could, for instance, total individual purchases to track a project budget-you can't perform calculations using the results of the first operations. Your budget report couldn't include a final calculation showing cost overruns or how much of the original budget remains unspent. This is hardly a major shortcoming, but you should check to make sure Current can satisfy your personal needs before adopting it as your PIM.

If you choose Current as your PIM, you'll be pleasantly surprised by some of its nifty extras: its alarm and its ability to dial any number in a current document with your modem, for example. Current is smart enough to assign the correct date to an appointment you schedule-for example, to next Tuesday. You can apply complex filters to any Current reports, extracting only sel ted items from even large categories. After a short while, you'll even figure out how to take advantage of one of the program's most useful features: its ability to automatically assign an item to the appropriate categories, based on certain key

phrases the item contains.

Current is, in short, one impressive program. And while it might not be all things to all people, it could be the perfect PIM for you. It's certainly worth investigating.

JACK NIMERSHEIM

IBM AT and compatibles, 640K, one floppy and one 20MB or larger hard drive, CGA, EGA, or VGA—\$395

IBM DESKTOP SOFTWARE 472 Wheelers Farms Rd. Milford, CT 06460 (800) 472-7699

HYUNDAI SUPER-386C Hyundai Super-286N

apan isn't the only Asian country hard at work in the electronics industry. Korea's Hyundai is offering its own versions of power, speed, and expandability in the Super-286N and the Super-386c. I had the opportunity to work with both of these machines, and each performed exceptionally well.



The Super-286N offers value and quality.

Each computer comes equipped with a 101-key keyboard, six expansion slots, one serial and one parallel port, a 200-watt power supply, MS-DOS version 3.3, and GW-BASIC, ready to be installed. The 386c is OS/2-compatible and can function as a UNIX workstation. With its VGA capabilities, it can also function as a graphics workstation for CAD/CAM and desktop publishing purposes.



Each of my review units came equipped with a 40MB hard drive and one 1.2MB 5¹/₄-inch floppy drive. The 286 had a Hyundai HCM-1420 EGA color monitor, while the 386 unit came equipped with Hyundai's HCM-40 VGA color monitor. Colors seemed somewhat more vivid on the VGA unit when I placed the monitors side by side, but unless you own or plan to buy software that's designed specifically for VGA, I don't see the advantage of owning the more expensive VGA monitor and card.



Power, speed, and expandability are yours with Hyundai's Super-386c.

Setup and software installation on the two computers were simple, as was opening up the units to add a modem card. I also experienced no compatibility problems. My word processor, spreadsheet, database, and favorite games worked fine on both units. The 386 crunched spreadsheet numbers noticeably faster than the 286 and searched for strings in my word processor and database in the blink of an eye; but the 286 wasn't that much slower.

I would recommend both units for everyday home or small-business use, but if you're thinking of moving up to OS/2 or are in need of a UNIX or CAD/CAM workstation in the near future, then the 386c becomes a necessity. It's also the less likely of the two to become obsolete anytime soon. Both computers are excellent buys, but since the Super-386c has a fullfledged 386 processor, it's priced considerably higher than the 386SX-chip models currently on the market that perform many of the same tasks without putting a hole in your wallet.

If you're content with less power and the slower speed of a 286 computer, then the Hyundai Super-286N will provide you with the reliable PC you've been looking for. And besides, if this is all you need, you'll save a great deal of money. With either of these computers, you can have power and performance to meet your future needs.

MICKEY McLEAN

Super-286N with one 1.2MB floppy disk drive—\$1,145; with one floppy drive and a 40MB hard drive—\$1,745

Super-386c with one 1.2MB floppy disk drive—\$2,195; with one floppy drive and a 40MB hard drive—\$2,795; with one floppy drive and a 100MB hard drive— \$3,695

HYUNDAI ELECTRONICS AMERICA 166 Baypointe Pkwy. San Jose, CA 95134 (408) 473-9200 (800) 727-6972

Amiga

REJUVENATOR

ith the impending release of Kickstart/Workbench 2.0 and the Enhanced Chip Set (ECS), Amiga 1000 owners may worry about being left behind. Their fears are unfounded, however, as a number of third-party projects in the works will let the original Amiga take advantage of OS 2.0 and the ECS.

The first of these products to hit the market is Greg Tibbs' Rejuvenator board, marketed by Expert Services. After installing the Rejuvenator in my Amiga 1000, I felt as if I were using a new computer. The Rejuvenator adds the SuperAgnus chip, a full megabyte of chip RAM, support for the ECS Denise chip (which will add a number of new graphics modes under OS 2.0), a battery-backed clock, and a flickerFixer-compatible video slot. The 1000's internal RAM is converted into 512K of true fast memory, giving you a total of 1.5 megs.

If one meg of chip RAM isn't enough, you can replace the Super-Agnus chip with an Amiga 3000 Agnus and expand to two megs of chip RAM.

The Rejuvenator has a socket that will accept a 500/2000-style Kickstart ROM chip. Kickstart 2.0 has grown to 512K, so it won't fit into the Amiga 1000's 256K of Kickstart RAM. Unlike competing boards, the Rejuvenator has a switch that will let you load older Kickstart versions from disk.

The Rejuvenator replaces the Kickstart RAM board inside your Amiga 1000 and requires no motherboard surgery. Just plug in the board, connect three jumper clips, and you're ready to go. You do have to line up about 150 pins with the proper sockets, though, so unless you're very experienced with hardware installation, I'd recommend you let the manufacturer install the board.

I've been using the Rejuvenator with both ECS chips for over a month and have encountered no compatibility problems. Although I've been running with Kickstart 1.3 in ROM, beta versions of 2.0 worked fine. My 1000 with two expansion cards is actually *less* crash-prone than before I installed the Rejuvenator. If you do encounter problems, Expert Services' technical support is excellent.

With the addition of a MicroWay flickerFixer board, which works flawlessly in the Rejuvenator, the Amiga 1000 acts just like a slower Amiga 3000. You don't get the 3000's faster speed, but you get to keep your keyboard garage.

DENNY ATKIN

Amiga 1000—\$499.95 EXPERT SERVICES 5912 Centennial Cir. Florence, KY 41042 (606) 371-9690

TYPHOON Thompson

ames like *Typhoon Thompson* don't come along often enough. It's one of those rare instances where the sum is far more than the individual parts. Although it comes a little closer to cute than I like, there's more than enough charm to offset any hint of saccharine. From the animation to the superlative gameplay, everything about it is exemplary.

The most immediately striking thing about *Typhoon Thompson* is the animation. It uses very small charac-



ters, no more than an inch high, but imbues them with such personality that they make other games look flat and soulless. The opening sequence has Typhoon, the intrepid hero, dropping from a flying saucer into the skimmer in which he glides around the open sea. Actually, he doesn't so much drop as get shoved out of the

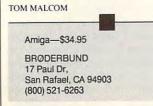


Skim the waves to rescue the sea child in Brøderbund's Typhoon Thompson.

spacecraft to reluctantly start his quest for a kidnapped sea child. To recover the child, he has to capture the water sprites who committed the dastardly deed. These sprites possess several types of flyers, vehicles that can cause harm in a number of ways. If you can destroy a flyer, you can then capture the sprite within.

Maneuvering the jet-sled around the ocean is one of the most exhilarating experiences I've ever had in a game. Response to the mouse is instantaneous, sending you flying just above the surface of the water, and even under it. This submarine capability is one of the details that makes the game so special. You see a waterdistorted image of your craft when you dive, and the illusion is so convincing you'll find yourself holding your breath.

If you like fast-action arcade games with excellent graphics and dynamic sound, this is the game for you. But even people who aren't fans of arcade games will find *Typhoon Thompson* a delight. Don't miss it.



BARNEY BEAR Goes to school

ommodore has had some recent success in the education market with the Amiga, but it still has a long way to go before it can compete with Apple and MS-DOS machines in the classroom. One of the obvious problems for the classroom Amiga—ever since the machine's debut—is the lack of software, especially at the preschool and elementaryschool levels.

To help fill this void, Free Spirit, a committed 64/128 and Amiga software publisher, has debuted *Barney Bear Goes to School*. According to Free Spirit, this package is the first in a series built around the Barney Bear character. In exploring new territory



Your kids will learn counting, spelling, the alphabet, and more as they guide Barney Bear through his day.

(educational software), Free Spirit has done a laudable job: *Barney* is a delightful program with nice graphics and good use of color. It has solid educational value, although I question the package's target age range of 3–8 years. It seems that ages 3–5, maybe age 6, would be a more appropriate range.

The premise of *Barney* is simple: Guide Barney through his day by following the narrator's prompts. You first find him in bed in the morning. The narrator's voice tells you to touch his shoulder, wake him, and help him get dressed for school. You get to decide whether Barney eats breakfast, and then you're off to school.

At school, you point and click on various objects in the classroom. Pick an object and you branch into counting, the alphabet, spelling, painting, or just listening to sounds. (If the program were truly intended for children ages 6–8, it should have been deeper here. Surely, most kids age 6–8 can count to 10 and spell *cat.*) Kids will probably have the most fun by selecting the easel. Here they can paint a variety of pictures with a nice palette of colors.

Barney is an excellent effort with a lot to recommend it, especially for preschoolers and kindergartners. Here's hoping that Free Spirit can deliver a bit more educational depth in the series' future titles.

LANCE ELKO

Amiga, 1MB-\$34.95

FREE SPIRIT SOFTWARE P.O. Box 128 Kutztown, PA 19530 (215) 683-5609

THE HOUND OF Shadow

nstead of the Sherlock Holmes mystery I was expecting when I opened The Hound of Shadow's package, I found a role-playing game based on H. P. Lovecraft's Cthulu horror-fiction works. Set in London in 1925, this isn't an adventure game in the traditional sense. It's much more of an atmospheric piece of interactive fiction, with puzzle-solving virtually eliminated in favor of character and event interaction. The approach is a good one, but in choosing to have certain events occur at certain times, the player is given no real control over them.

Too much time in *The Hound of Shadow* is spent waiting around for things to happen or being forced into arbitrary situations. Having missed an appointment with another character, I was snatched without warning from a location I was exploring and dumped into another scene. It's disconcerting and unfair to the player. Character and plot manipulation in a game of this type need to be much more subtle; I would much rather be guided than pushed.

The game's illustrations are ex-



traordinary, rendered in sepia shades and importing a wonderful feel for the period. The parser is among the better I've used, though I am absolutely appalled that the player isn't provided with any cursor movement or lineediting tools. If you make a typo, your only choice is to delete back to it.



Enter the strange world of H. P. Lovecraft's Cthulu mythos—if you dare.

Fans of Lovecraft and the horrors that sprang from his imagination will undoubtably be enthralled with *The Hound of Shadow*, but if you're just expecting an enjoyable adventure, you'll be disappointed.

TOM MALCOM

Amiga-\$39.95

ELECTRONIC ARTS 1820 Gateway Dr. San Mateo, CA 94404 (415) 571-7171

hen HyperCard took the Macintosh world by surprise three years ago, Amiga owners wished for a similar program to energize their machines. They looked for a powerful but simple "software erector set" that nonprogrammers could use to create custom applications with text, sound, graphics, animation, and interactivity.

CanDo from Inovatronics is the most ambitious attempt to date to fashion a HyperCard-style interactive authoring system for the Amiga, and it succeeds quite well on those terms. While in need of some polishing, it offers impressive programming power for the price.

CanDo documents or applica-

tions are called *decks*. Decks can be run under *CanDo* or, using a utility called the *Binder*, be made into independent programs that are freely distributable. If you plan to pass around your *CanDo* creation, you must include any graphics or sound files in the same directory that contains the deck.

Decks contain one or more *cards*, or screens of *CanDo* information. When you open a deck, you see the first card and the main control panel, which contains the most important tools for browsing through the deck. The main control panel has buttons for navigating from card to card, and it also gives you access to *CanDo*'s many layers of object-editing requesters. (All elements of a *CanDo* deck are called *objects*, from buttons and animations to the deck itself.)

These requesters contain a dazzling array of tools for customizing your decks. No other Amiga program offers anything like *CanDo's* degree of control. You can create custom windows, file requesters, menus, embedded and editable text documents, buttons in several varieties, data fields, bitmapped graphics, brush animations, and sounds.

Most objects can be modified in several ways. For example, buttons (objects that you click on to initiate a specific action) can be practically any CanDo object, including IFF brushes and text in fields. The program offers a multitude of button styles with highlighting, outlining, shadows, and other special effects. Buttons also can be set to react to various mouse messages, such as clicking, double-clicking, dragging, and mouse button release-and each message can trigger a different button action. This opens up a can of worms for novice users who might not be sure how to trigger a button, so CanDo authors should be cautious about designing nonstandard buttons.

Behind the actions of any object is its script, or list of commands. By learning and using *CanDo's* scripting language, you can gain even more control over the program and make your decks do some rather sophisticated tricks. Scripts can be attached to any object and trigger any action that can be accomplished through requester boxes and many actions that can't be.

CanDo's command language gives you control over some aspects of AmigaDOS, like file input and output, buffers, icons, and tooltypes. You can also use scripts to specify the properties of windows and other Intuition objects. With all the scripting tools provided, *CanDo* also makes a useful prototyping tool for programmers who want to design and test an application interface before doing actual programming in C or Assembler.

CanDo fully supports the ARexx language, with both incoming and outgoing messages. Your CanDo deck can communicate with other ARexxcompatible programs such as Deluxe Video III, Digi-Paint 3, MicroFiche Filer, and so on.



CanDo decks can include buttons, scrolling lists, and sampled sounds.

Documentation for a program as complex as *CanDo* is crucial; however, its manual earns a mixed review. It thoroughly discusses all aspects of the program (albeit in very tiny, hard-toread type), but the two rather skimpy and poorly designed tutorials won't take you far; you'll learn more by examining the sample decks provided. An introductory section describing the nature of hypermedia, the uses for interactive programming, the structure of *CanDo*, and what the program is capable of doing is sorely needed.

Surprisingly, this generally wellthought-out program sports a few obvious shortcomings. There are no hooks for calling external commands and functions written in another programming language, an ability included in both *HyperCard* and Intuitive Technologies' UltraCard, an Amiga program very similar to *HyperCard*. *CanDo* doesn't support the standard ANIM format for animation, but only the animbrush format used in *Deluxe Paint III*. To import an ANIM, you'll have to first turn it into an animbrush outside *CanDo*. While text handling



in fields is good, there's no support for ColorFonts; that means no slick Kara Fonts in your decks unless you import them as brushes.

Memory management is a problem, too. I was able to crash CanDo on a one-meg machine by trying to import and play a 340K DeluxePaint III animation. Given the tight memory constraints for one-meg users, serious CanDo authors will want to spring for additional RAM. (You can, however, discard parts of the program you don't need, such as help files and ARexx objects, making for a leaner application that takes up less RAM and disk space.) And since CanDo doesn't have the sophisticated datacompression scheme that gives the Mac's HyperCard its speed, disk access for each new card makes the program crawl on a floppy-only system. Run CanDo from a hard disk to save your sanity.

Then there are the bugs and the interface's rough edges. Granted, many first-generation programs need some time to mature, but I was surprised at how many problems I had with *CanDo*'s own demo deck.

One card loaded a brush animation and sound, played them, and promptly froze the program, which then had to be rebooted. This and other problems indicate that creating a bug-free, well-designed, easy-to-use *CanDo* application is no piece of cake, even for programmers who supposedly know how.

CanDo isn't easy to learn or use—but few power programs are. Its heavy-duty arsenal of tools would be overkill for many applications. But if you're looking for a full-featured hypermedia tool or an authoring/prototyping system that gives you control over the Amiga OS but doesn't require expertise in C or Assembler and you've got the hardware to run it properly and the patience to deal with the program's peculiarities—then CanDo is your best choice.

STEVEN ANZOVIN

Amiga; 1MB; 2 disk drives; additional RAM and hard disk highly recommended—\$149.95

INOVATRONICS 8499 Greenville Ave. Suite 2098 Dallas, TX 75231 (214) 340-4991

64/128

STRIKE ACES

ach year, the quiet of the South Dakota Badlands is suddenly shattered by the scream of jet engines as the Strategic Air Command begins its annual bombing and navigation competition. In this contest, the best fighter/bomber crews from around the world attempt to outscore each other in such areas as accuracy, time control, evasiveness, and terrain following.

In Accolade's *Strike Aces*, you become a participating pilot in the competition. Whereas the actual winners receive the coveted Curtis E. LeMay trophy, you experience the action and make the split-second decisions of a modern combat pilot. And if you are successful, you gain the satisfaction of a difficult job well done.

While the manual describes Strike Aces as "first and foremost a game," there is sufficient detail to keep us nonpilots challenged for a good while. After you enter your name (and thus enter the contest), your first decision is the type of aircraft you will fly. Choose from four modern fighter/bombers: the McDonnell Douglas F-4E Phantom, the General Dynamics F-111F Aardvark, the Panavia Tornado IDS, and the MiG-27 Flogger-D. Each plane has its own capabilities and flight characteristics.

To aid you in your choice, you have both online specifications and a detailed picture of each aircraft. In addition, you can view the aircraft in 3-D as seen from the perspective of a chase plane. Your choice will be reflected in an aircraft-specific cockpit display.

You next decide the type of aircraft you wish the enemy to fly: an F-14 Tomcat, F5E Tiger II, or MiG-29 Fulcrum. Each of these has its own idiosyncrasies, and you need to learn them if you are to evade these planes successfully.

If you are like most hard-core computer users who want to fly the thing and forget about reading the manual, *Strike Aces* has you covered. You can jump into the competition and fly a mission, or go to free flight, where you can practice maneuvers, including bombing and landing. It is here that you discover the 3-D scrolling landscapes and the multiple views available from your cockpit. Furthermore, there are multiple views of your aircraft. See your plane from an observer plane, a track view (from behind your aircraft), a satellite view, a control tower view, and an enemy view (from a chase plane behind your enemy). You even have a view from a missile you just launched at a SAM site. All proceed in real time, and you can watch yourself from outside the aircraft should you fly into the ground at 600 knots.



Strike Aces tests your bombing skills in friendly competition, not warfare.

If, however, you do take the time to read the manual, you will find plenty of information on flight controls, munitions, mission strategy, and maneuvers. A military pilot will have years of training before he flies complex aircraft and missions, but an hour or so with *Strike Aces* should get your gear up and you on your way toward a successful mission.

The key to success is planning. So before you actually take to the air, familiarize yourself with your mission objectives. The briefing is in three parts: a text summary, a map showing your planned course, and information about the target. You cannot return to this screen once a mission is underway, so it is well worth the time you spend memorizing the pertinent details.

The missions progress from relatively easy (take off, fly to target, destroy it, fly back and land) to complex (evade enemy radar, planes, and missiles; attack multiple targets; and engage in midair refueling). You cannot



attempt more difficult missions until you have successfully completed the easier ones. There are four difficulty levels with two missions each. If you "Top Guns" make it through all four levels, go back and do it again in a different plane to prove it wasn't a fluke!

You have at your disposal 13 different types of munitions, from "smart" guided bombs to cannon and cluster bombs. Smart bombs are good for destroying bridges, and cluster bombs are handy for punching holes in runways. When you arm your aircraft, there are online specs for the weapons to assist in your choice. Only those weapons available to a given aircraft will be displayed. After you choose your munitions, use the joystick to position the weapon on the aircraft. It is updated on both bottom and head-on views of your plane.

After you complete a mission, you are debriefed. Here you compare the planned mission course with the actual course you flew. Additionally, you relieve a report that describes your performance on that mission. If you were unsuccessful, (crashed, shot down, took out some friendlies), you can refly the mission. Alternatively, you can choose a new mission or select another pilot.

As a game, *Strike Aces* is sweatypalm entertainment. As a flight simulator, it is a sweaty-palm education. The detailed pictures and multiple views of aircraft are magnificent. Sound effects, while limited, are well done. The roar of your engines even continues when the game/simulation pauses. You cannot save a mission in progress, presumably because you can't in real life either.

The decisions you make while playing *Strike Aces* mimic those of a combat pilot. There is just the right amount of complexity to keep you challenged while not miring you in details. It is not easy to offer a program that is both a game and a simulation of real world events, but Accolade's *Strike Aces* does a masterful job of being both.

DAVID MINNICK Commodore 64 or 128, joystick—\$39.95 ACCOLADE 550 S. Winchester Blvd. San Jose, CA 95128 (408) 296-8400

TURBO Master CPU

ow many of us have become frustrated at the relatively slow operating speed of the 64? Onemegahertz (MHz) computer operation sounded like something out of science fiction when the 64 was first released, but it was soon surpassed by virtually every other machine on the market.

Some of these increases in speed were illusory: A 4.77-MHz PC, for example, is actually grinding through code at only about twice the rate as a 1-MHz 64. The reason for this is that the PC takes more cycles to interpret and execute an instruction. This and a number of other drawbacks of the 8088 CPU led experts to pronounce it brain damaged when it first began to appear in computers.

Since processing in the 6502 family of microprocessors (including the 6510 and 65C02) is so efficient, not much has to be done for it to keep pace with the 8088. In order to make it as good as a 4.77-MHz 8088, simply double the 6502's speed. To make it as good as an 8-MHz 8088, quadruple its speed. And that's just what Steven Schnedler did. The Turbo Master CPU from Schnedler Systems is an accelerator for the 64 or 128 in 64 mode that speeds up the central processing unit (CPU) from 1.0225 MHz to 4.09 MHz.

Faster cousins of the 6502 have been around for a long time. The 4-MHz Apple IIC was released a couple of years ago. Other speed-up chips for the 64 have been available, too, but speeding up the 64 proved to be more of a challenge than simply speeding up the 6510. The problem is that while most computers are cooperative enterprises, willingly waiting an extra cycle or two for information to return from memory or slowing down for bus access, the 64 is a very tightly timed and integrated package. Signals not arriving at the exact moment they're expected can cause the entire operation to go awry. Doubling or quadrupling the speeds of these signals makes timing a nightmare.

The solution is to create a new 64 on a card, with new ROMs, new RAM—new everything, in fact, except the timer chips, the keyboard, the SID, and a few other components. This raises the price to about the cost of a new 64. If you already have a 64, however, you can boost its capabilities simply by plugging in this card. Unlike other accelerator cards that have been sold, the Turbo Master CPU can work with the 128 (in 64 mode) without causing screen disturbances.

Not only can you improve CPU operation with the Turbo Master, you can also improve disk access (1541 or 1571 in 1541 mode only)—both saving and loading. (The unit doesn't



Boost your 64's speed to 4 MHz with the Turbo Master CPU accelerator.

work with tape drives.) In addition, Jiffy DOS has a chip that supports the Turbo Master CPU. It works with GEOS, but you have to install some special features to make it work, including a new mouse driver. It significantly speeds up GEOS operations, and geo Write had no trouble keeping up with me. The drawing pad moves fluidly underneath the drawing window, with the disk drive chattering away as new parts of the VLIR file are opened and displayed. Until I tried Turbo Master, I hadn't realized how badly GEOS was hampered by the CPU.

Although it could not be tested for this review, a patch that Schnedler says he has developed will let GEORAM and Turbo Master work together, provided you have a cartridge slot extender that allows two cartridges to be turned on at the same time. It will also work with the 1764 RAM expansion unit (REU). Using either of these REUs requires a beefed-up power supply because you'll be operating what amounts to two computers and a ton of RAM.

Just a handful of reasons to shop at The Software Labs

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One of the settings on the Turbo Master CPU provides you with an alternative ROM in which the DOS wedge is a permanent resident.

An additional advantage of buying the Turbo Master is that it provides the 65C02 opcodes. These include the useful codes BRA, for branch always; PHX, PHY, PLX, and PLY, for pushing and pulling values between the X and Y registers and the stack; and STZ, which can be used to store 0 in a memory location in a single operation. Schnedler also makes an assembler that can take full advantage of these new opcodes.

Quietly, with little fanfare, dedicated admirers of the unassuming little 64 are updating and upgrading its capabilities. Steven Schnedler is one of these admirers, and his company deserves your support.

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CURSE OF Babylon

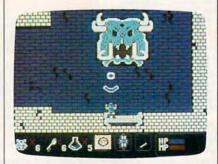
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ost games imported from other countries prove themselves worthy of being shipped to America. *Curse of Babylon* is no exception.

This arcade adventure game puts you up against a bevy of monsters, from bats and dragons to demon cats and Medusalike creatures. *Curse of Babylon* was originally released for the NEC computer in Japan and is brought to America by Kyodai. In Japan, the game was simply called *Babylon* and was a big hit with computer gamers there.

In Curse of Babylon, you must rid the title city of monsters and release the wizards who have been captured by an evil man. You do this by jumping and fighting your way through more than 150 screens of action both above and below ground. Along the way, you'll find many weapons and magical items. You must determine the best time to use these items, but look for better weapons as you move through the game.

You start out with a shield and knife, but you'll need more than these to succeed. To help you keep track of the objects you find, as well as other necessary information in the game. there is an options screen you can access by pressing RETURN. From this screen, you can select a magic article to be your current item, select one of seven bits of music the game offers, save a game, load a game, and examine statistics. Statistics include hit points (how much damage you can take), magic points (how much magic you can perform), strength, defensive power, weapon strength, and shield defensive power.



In Curse of Babylon, you face a bevy of monsters in waves of arcade action.

At the bottom of every screen is a strip of counters or indicators to help you. These include a crest counter (any crests that you locate help the wizards), a key counter, a healingpotion counter, a magic-item selector, a shield- and a weapon-status indicator, a current-hit-points indicator, and a current-magic-points indicator.

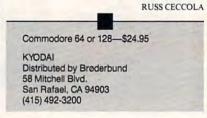
As you move through the screens, kill monsters and collect any objects that you discover. Occasionally, when you kill a monster, you'll find a potion or some other useful object. Red potions increase magic power. Blue potions are very important, as they restore hit points and magic points to their respective maximums—but only when your current life runs out of hit points.

There are seven magic items and six magic spells in the game. You'll know when to use them only through experimentation. By collecting keys to get into rooms and finding special items and potions in rooms, you progress through the game. It's very easy to lose lives, however, if you don't remain alert.

Once a monster is removed from a screen, it will not return. You can use this feature or the pause key to catch your breath. I recommend that you save the game frequently in order to finish it. Potions and objects are in the same place every game, so you may want to remember where they're located.

The graphics in the introductory screens show off the 64 at its best. The game graphics, however, are a little on the dark side but are still fairly good. The impressive elements of *Curse of Babylon* are its ease of play and the tremendous amount of music. The manual is put together well, with easyto-read language that describes the screens and your goal. Pictures of monsters from the game are printed throughout the manual.

Ultimately, *Curse of Babylon* is fun and takes several hours to finish, giving you more than your money's worth. And that's what's important.



HEAT WAVE

ccolade has a good reputation in the area of speed simulations. Leafing through its product catalog, you can choose to race a sleek supercar like a Ferrari F-40 through the California countryside or a Porsche on the Autobahn. You can drive a 1963 Corvette Sting Ray or another so-called muscle car, pilot a Blue Angel F/A-18 through the azure sky, straddle a cycle through the International Grand Prix motorcycle racing circuit, or hit the Grand Prix circuit for Formula One racing. Not wanting to exclude water vehicles from all this high-speed action, Accolade now offers Heat Wave, an offshore superboat racing program.

Heat Wave is fun and provides some diverting entertainment, but it's

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not up to the standard set by Accolade's previous titles. It's not detailed enough to be a simulation, nor is it challenging enough to be an arcade game.



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You choose from six course offerings: four offshore near Miami, one in the San Francisco Bay, and one on the Mississippi River. Next, select your boat from three deep-V-hulled boats and a catamaran. Each of these boats has unique characteristics that offer certain advantages depending on water conditions. Before you take off, you can add gasoline and up to three spare parts. Then it's on to practice, qualification time trials, and the race itself.

The joystick controls the boat's speed, direction, and trim. The space bar pauses the action. Status Key Indicators flash whenever something important happens. Press a corresponding key to see what's up. Navigation displays the current course map, and Time Sheet tells you how you're doing. Your time is recorded whenever you pass a marker buoy, as are any penalties you incur for such things as missing a marker, making repairs, or jumping the starting flag. Damage spells out what's gone wrong and provides a menu to allow you either to fix things or exit the race.

Your control panel bears the usual instruments and gauges: starter, fuel gauge, compass, clock, engine temperature, speedometer, and tachometer. The panel also informs you when your trim needs adjusting, and it allows you to activate the bilge pump.

All this has the potential for an exciting race program, something like *The Duel* on water. There's even a neat bobbing effect before the race starts. Good music and nice-looking

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background graphics foreshadow a good race, and a run in the boat is fun enough—but the anticipated excitement never materializes.

While there are some indications that one type of boat handles better than another (the rate of gas consumption, for instance), there's no appreciable difference among the boats. Their cockpit dashboards are identical; the design is the same for all four boats. There's no real difference between Rookie and Experienced Racer, either. While the various course maps indicate that you pass under bridges, we've yet to actually do so. Bridges appear only in the distance. The courses even seem similar-possibly because there are no changes in the water conditions. Basically, there is little challenge once you've accustomed yourself to the program.

The manual refers to two keys not present on the 64: the Escape and Tab keys. While pressing any key works in place of the Escape key, we couldn't find any key to instantly kill the engines, the Tab key's function.

The Heat Wave package refers to designing a custom course, a feature that could attract many buyers. Note that this option is not supported in the 64 version. You can probably make your own course on other computers—there are Heat Wave versions for the IBM, Amiga, Atari ST, and Apple IIGS—but you can't do it on the 64. I wish package designers would keep the different versions of the product in mind when they start listing a game's features on the box.

Heat Wave has potential, and if you want to polish your basic boatracing skills, it offers good practice. However, to live up to the hype of the packaging and to Accolade's reputation, these problems need to be addressed: correct the manual, vary the course conditions and play levels, put back the bridges, and let us design those custom courses. In other words, make the product do what it says it will. Then you'll have a terrific game.

DAVID AND ROBIN MINNICK

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MIGRO LEAGUE Wrestling

f you've seen World Wrestling Federation (WWF) wrestling at your local arena or on television, you know there are certain rules the wrestlers must follow: Always talk in gruff tones at no less than 90 decibels, and animate gestures as much as possible when an audience or TV camera is in view. And they are required to end each and every interview with a growl and a display of their muscle development.

Other than these few, modest guidelines, it appears that each punch, hold, and elbow swing that wrestlers execute—both in and out of the ring—are allowed and considered legal. These antics and more are now available for the 64. They are duplicated with incredible accuracy in *Micro League Wrestling* by Micro League Sports.

The Superstar of the WWF, Hulk Hogan, is featured in this game of rough-and-tumble action. His mission is to staunchly defend his title against such ruffians as Randy "The Macho King" Savage and Paul "Mr. Wonderful" Orndorff.

Micro League Wrestling features digitized video of actual wrestling action. Digitized pictures flash in rapid succession as the flamboyant world of the WWF unfolds on the computer screen. The effect accomplished by the changing pictures, combined with a little imagination from the user, creates the environment that is very close to watching a televised match.

As they do on television, the wrestlers strut, posture, and expound their virtues in prematch interviews with "Mean Gene" Okerlund. The printed dialogue of their remarks appears beneath their pictures as they gesture wildly and contort their faces in anger. When the match begins, announcers Vince McMahon and Jesse "The Body" Ventura offer their opposing commentary on the wrestlers' abilities and physical status.

The player who assumes the role of the Hulkster chooses from a menu of specialized moves and then enters a selection. The computer, in one-player mode, or a second player, acting as Macho Man or Mr. Wonderful, also chooses and enters a move. The program determines which of the two has succeeded in making the best choice. It then promptly displays the digitized video, in graphic detail, of the selected Elbow Drop, Body Slam, Suplex, Eye Rake, Atomic Drop, and so on as it is being delivered to the recipient. Ouch!

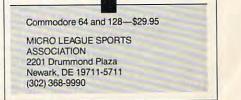
Just as if it were a live match, the players have to contend with distractions. The Hulk's manager, the Lovely Miss Elizabeth, captures his attention for a brief moment, and he is clubbed from behind with a stool. Manager Bobby "The Brain" Heenan enters the ring when the referee isn't looking and delivers a blow with a lead pipe. To rally his dwindling power, the Hulkster calls to the audience for support and absorbs their cheers. Inspired by their enthusiasm, he rises to the occasion, and often to victory.

A Power Level Bar of each wrestler, as well as his Damage Points tally, are shown at the bottom of the screen. The wrestler who can pound his opponent into submission within the allotted time of the match is declared the World Champion and is given the massive championship belt to hold before the cheering crowd.

According to the documentation, there are supplemental disks, sold separately, containing other WWF Wrestling Stars to challenge the Hulk and the title. My kids, who are avid wrestling fans and who have played this game extensively, can't wait to find the additional disks.

For their sake, and for the sake of other youngsters, I was pleased to see a message on the opening screen that explains that the moves and actions of the wrestlers are performed by professional athletes and should not be attempted by others, except on the computer. This message has served its purpose successfully, at least in my household. Now if I can only get the kids to stop wearing those silly headbands and posing in front of the mirror in their underwear.

STEVE HEDRICK



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Macintosh

GRAMMATIK MAC

ood writing doesn't come easy. It takes practice—a lot of it—to write effectively. Unfortunately, most of us don't have the time or the training to write well. We know our writing is merely adequate, but we don't know how to make it better.

Grammatik Mac helps you improve your writing. This full-featured program evaluates your prose for grammar, style, usage, and punctuation problems and then lets you edit and make corrections. It does nearly everything but put red marks on your paper.

The program checks for an array of grammatical and stylistic errors, displays each problem in context, and then lets you make immediate changes. You can accept *Grammatik Mac*'s advice (usually good), substitute your own correction, ignore the problem, or mark it for later review.

Grammar may be its namesake, but *Grammatik Mac* flags everything from overly long sentences to transposed letters and archaic terminology. I thought its constant nagging about passive voice was particularly valuable, and I was thankful for its careful attention to subject-verb agreement. *Grammatik Mac* can check spelling as well, but your word processor's spelling checker is probably faster . and its dictionary larger.

Once you've cleaned up the document, *Grammatik Mac* provides a blizzard of statistical facts about your writing. You'll see grade-level readability scores, sentencelength averages, passive-voice percentages, and more. The statistics are really only useful in spotting general problems. Unfortunately, the program refuses to recognize carriage returns in both *Word* 3.0 and *WriteNow* files, so it reported that my files contained only one paragraph!

You can customize *Grammatik Mac* to some extent by changing its writing style and adding to or dropping the grammatical rules it checks. Try out each style—general, business, technical, fiction, and informal—before deciding which one is best for you. I use general for most of my writing, though I change to fiction when I don't want my sentence fragments questioned. *Grammatik Mac* isn't as easily customized as the program's PC version, which includes an editor you can use to create new rules and modify existing ones. Look for a planned upgrade to *Grammatik Mac* that will closely follow the features and improvements in *Grammatik Windows*.

Grammatik Mac's interface is sometimes confusing, making the program more difficult to use. To change rule classes, for example, you use a strange Command-click combination instead of a standard click or double-click. If you don't click on the Save button at the opening screen, you can't save a modified file under a different name. And switching between Grammatik Mac and a word processor takes time, even with MultiFinder, for you still have to save the document in one program before using it in the other.

I find *Grammatik Mac* a useful writer's tool, but I don't take all of its advice. If I did, my writing would sound too formal and too dull. The hallmark of a good editor and proofreader is the ability to pinpoint problems and recommend changes. The hallmark of a good writer is to know when the recommendations work. *Grammatik Mac* looks over your shoulder and reminds you of the rules. You still get to decide which rules to break and which to bend.

GREGG KEIZER

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MISSION STARLIGHT

he doctor says I have to take a break from playing Mission Starlight. Just until the swelling in my finger goes down. It's nothing serious; I just pushed the fire button one time too many. But who could blame me? Casady and Greene has released a very addictive arcade game.

The game has two phases. First, you fly to a planet, killing enemy ships as you spiral down to the surface. Along the way, you dodge asteroids and pick up bonus orbs to earn extra ships and extra missles. You can always use extra ships and extra missles because it's so easy to lose them.

Once you get through the space gauntlet, you enter the second phase—a tougher battery of foes on the

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planet's surface. You fly toward an enemy base, firing missiles at the main building. It wouldn't be so hard to hit the building if it weren't for the enemy fliers that pursue you so relentlessly. And it would be easier to destroy the base if you only had more missiles.

Mission Starlight is a difficult challenge. It takes a long time to master the controls, and you have to figure out when your enemies are close enough to hit you. Then you have to nail down the evasive tactics that will save your life on the planet's surface.



Knock out the alien power plants with Mission Starlight.

On the surface and in space, the graphics are excellent. Each type of ship has a special shape, and that shape plays a role in how hard the ship is to destroy. For example, when you fly to the first planet, there's a diamond-shaped ship that rotates. In one stage of the rotation, the ship will hit you unless you dodge it. In another, you can fly right over it and zap it to astral smithereens. The trick is knowing when to dodge and when to zap.

And you don't just see the zaps you hear them. As with other Casady and Greene games, *Mission Starlight* is a symphony of great Macintosh sounds. From the first ditty at the introductory screen to the eerie electronic hum as you choose the next planet to conquer, the game puts the Mac through its audible paces.

The game runs fine on most home computers, but watch out if you have any INITs or special video requirements. The company includes a special INIT that takes care of most of these problems, but some INITs can still cause trouble.

Probably the biggest shortcoming of the game is the way it uses the mouse. The mouse isn't a precise enough controller for this game. I had to use the keyboard instead. It's easy to map the keys just as you like them, and I appreciated that feature. But I'd like to see the mouse play a bigger role in the game.

Mouse or no mouse, I'd like to play more *Mission Starlight*. It's proof that the Macintosh is a fine platform for pure fun.

HEIDI E. H. AYCOCK

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ULTRAPAINT

his program has almost everything a Mac artist needs in a graphics package—at a very reasonable price. It does the work of four different programs: a basic blackand-white paintbox in the *MacPaint* mold, a low-level structured drawing program such as *MacDraw*, a grayscale/8-bit color image processor for editing scanned art, and an 8-bit color paint program.

Not only does it offer all the standard graphics tools you've come to expect, but it has a remarkable amount of advanced functionality. Up to eight layers can be combined in one picture; layers can be paint, draw, or a combination; and any layer can be hidden or grayed. You can edit objects at up to 600 dpi, kern text to fractional widths, and do Boolean operations on draw objects (OR, XOR, BIC, and so on) in order to combine them in different ways.

Image-processing effects for grayscale and 8-bit images include adjustments to luminance, sharpness, contrast, blur, and pixelization. Bezier curve editing is available for highresolution drawing, and an adjustable autotrace tool—one of the best I've used—converts paint images to draw images with good fidelity. *UltraPaint* imports and exports all the standard graphics file formats except EPS (Encapsulated PostScript).

The program's most innovative feature is its modular open architecture. *UltraPaint* is designed to accept external tools, letting you easily add innovative paint and draw effects and create new kinds of objects. These options can be added to the program by simply dragging them into a special folder; the external tools then become available in their own tool palette. Among the more useful external tools included in the package are a chalk tool, for charcoal and pastel effects, and a water droplet tool, for blending the edges of paint objects.

UltraPaint is compact and useful, but no program is perfect. I missed small but significant features, such as autoscrolling on demand, resizing paint objects by percentages, and the ability to automatically set the opening size of a new painting to the size of the monitor you're using (pictures always open in the default 512×342 standard Mac screen size).



UltraPaint is four different kinds of graphics programs rolled into one application.

Many of the more specialized tools contained in dedicated color paint and gray-scale-editing packages aren't in *UltraPaint*, but the program's open architecture means that these tools can be added later.

Most serious Mac artists will already have invested in higher-priced software that does everything *Ultra-Paint* can do. But for the Mac artist looking for one package that does it all, *UltraPaint* is the best and most cost-effective choice. It could be all you ever need in a graphics program. STEVEN ANZOVIN

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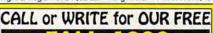
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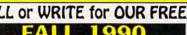
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Shinobi GAL28	This is one of the better arcade-style ninja games. The pace is nonstop, the joystick maneuvers easy to master. Your ninja scrolls horizontally on two levels, trying to take out thugs, gunmen, and frogmen before they elimi- nate him. Fling lethal shurikens or use your deadly fists to take out foes. When all else fails, rely on your ninja magic. But use it sparingly as you battle the evil Ring of Five. Tom Netsel	Commodore 64 and 128, joystick required.	Sega of America Distributed by Elec- tronic Arts 1820 Gateway Dr. San Mateo, CA 94404 (415) 571-7171 \$34.95
MyPhonebook	Nothing could be simpler than keeping track of your tele- phone numbers and addresses with this single-purpose software. Separate options are available for keeping records according to name and company or just by name, which doubles the number of available records. The product alphabetizes the list and prints out the names in the form of a booklet that can be carried in the leatherlike plastic wallet provided. <i>Robert Bixby</i>	IBM, Tandy, or compatible PC; 256K; DOS 2.0 or higher	MySoftware 1259 El Camino Real Suite 167 Menlo Park, CA 94025 \$9.95 (5¼-inch disk), \$14.95 (3½-inch disk)
Island of Lost Hope	A graphic adventure with crisp, overscan artwork, this game is simplistic and arbitrary. It has onscreen mapping, programmable function keys, and three methods of movement, but it lacks depth. <i>ILOH</i> is linear; there's generally only one method for solving the rather unimaginative puzzles. It's also short—I finished it in a matter of hours. A good starter game for beginning adventurers, it will disappoint experienced players. <i>Tom Malcom</i>	Amiga	Digital Concepts 43035 Hayes Sterling Heights, MI 48078 (313) 772-1416 \$39.95

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Menu! version 2.1	Menu! is an operating-system shell that lets you assign 25 programs to a menu called from your AUTOEXEC batch file at boot time. Pressing a letter key A-Y will call up the program associated with that letter on the menu. Menu! also offers a short list of DOS commands on a submenu called up by pressing Z. Menu! can provide prompts that precede and follow program operation and keypresses within the program. Robert Bixby	IBM, Tandy, or compatible PC; 68K; DOS 2.0 or higher; hard disk recommended	POP Computer Products P.O. Box 1833 Evergreen, CO 80439 \$29.95
Cactus Calendar	This is a comprehensive calendar program that caters to the needs of salespeople or other professionals requiring minute time management of multiple tasks. <i>Cactus Cal-</i> <i>endar</i> can produce several types of calendars in addition to daily calendars for task and appointment lists that uti- lize $5\frac{1}{2} \times \frac{8\frac{1}{2}}{2}$ inch 3-ring binders. The program's strong suit is calculating repetitive events. Unfortunately, no onscreen calendar display is possible. <i>James W. Maki.</i>	IBM, Tandy, or compatible PC; 640K; DOS 2.0 or higher; Epson (9- or 24- pin) or HP LaserJet II or compatible printer	Cactus Software P.O. Box 880 Peoria, AZ 85380-0880 \$49.95
ColoRIX VGA Paint	This is the most powerful PC paint program I've seen. It supports 360×480 with 256 colors on most VGA cards—that's nearly three times the usual VGA resolution for 256 colors! With SuperVGA graphics adapters, you can go all the way up to 800×600 with 256 colors or 1024×768 with 16 colors. <i>ColoRIX VGA Paint</i> uses pop-up menus so you can see the whole picture, but it takes awhile to learn the sequence of menus. <i>David English</i>	IBM, Tandy, or compatible PC; 384K; DOS 2.0 or higher; VGA graphics adapter; mouse recommended	RIX Software 18552 MacArthur Blvd. Suite 375 Irvine, CA 92715 \$199.00
GraphMaster	With GraphMaster, you can create bar, line, pie, area, and scatter graphs from data typed at the keyboard or sequential data read from a disk. The program includes a handy pixel-level graph editor which you can use to transform your graphs into complex pictures. The program is easy to use and inexpensive, but it can only display in CGA (640 \times 200) and Hercules (720 \times 348) and only print in CGA to IBM- or Epson-compatible printers. David English	IBM, Tandy, or compatible PC; 256K; DOS 2.1 or higher; graphics adapter; printer optional	Zephyr Services 1900 Murray Ave. Pittsburgh, PA 15217 \$39.95
Microace Blackjack	While <i>Microace Blackjack</i> probably should be played only for fun, this program also purports to hone your skills and increase your winnings at blackjack. Four built-in strategies may be used to beat the house, or you can design your own and let the computer analyze it. Practice in card counting is supported, though this is a chancy skill in multiple-deck games. Have fun with it, but don't bet the rent. <i>Ervin Bobo</i>	IBM, Tandy, and compat- ible PCs; 512K; DOS 2.0 or higher; MDA, CGA, EGA, or VGA	Microace Box 5223 Englewood, CO 80155 \$49.95
OmniMac/Ultra	Looking for a real keyboard for your Mac or Apple IIGs? The OmniMac/Ultra features 119 full-stroke, audible-click keys, including 27 function keys (15 on the top and 12 on the side), an oversized delete key, an L-shaped return key, and a handy Period/Comma Lock key. You also get software that lets you program the function keys and a full five-year warranty. It's a great replacement for the mushy Mac Plus and 512KE keyboards. David English	Macintosh 512KE, Plus, SE, SE/30, II, IIx, IIcx, and IIci; Apple IIGS	Northgate Computer Systems 1 Northgate Pkwy. Eden Prarie, MN 55344 (800) 648-7736 \$159.00
eix PC	Qix is an excruciatingly simple game with an itchy fas- cination much like <i>Tetris</i> . The object is to capture territory while avoiding contact with randomly moving shapes. When you conquer more than a set percentage of the screen, you receive points based on how far you ex- ceeded the threshold. You will never sit down with the intention of wasting hours on <i>Qix</i> , but something prevents you from putting it away. <i>Robert Bixby</i>	IBM, Tandy, or compatible PC; 512K; DOS 2.1 or higher; CGA, MCGA, Tandy 16-color graphics adapter; supports Ad Lib sound board; joystick recommended	Taito 267 W. Esplanade Suite 206 North Vancouver, B.C. Canada V7M 1A5 \$34.95
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- 2. The New Print Shop Make signs, cards, banners, and more. Brøderbund Apple II, Apple IIcs, Commodore 64/128, IBM, Macintosh
- 3. Calendar Creator Plus Create many different calendars. Power Up IBM, Macintosh
- 4. Managing Your Money Allocate your income. MECA Apple II, IBM, Macintosh
- 5. PC Globe 3.0 Explore world demographics. PC Globe IBM
- 6. PC USA Explore the United States. PC Globe IBM
- 7. Print Shop Graphics Library Add variety to your Print Shop creations. Brøderbund Apple II, Apple IIss, Commodore 64/128, IBM
- 8. Resume Maker Get help in writing a resume. Individual IBM
- 9. Family Tree Maker Explore your ancestry. Banner Blue IBM.
- 10. Address Book Plus Keep track of your addresses. Power Up IBM, Macintosh

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2. Tetris Deceptively addicting falling-block game. Spectrum HoloByte Amiga, Apple Ilos, Commodore 64/128, Macintosh

3. Flight Simulator Head for the wild blue yonder. Microsoft IBM, Macintosh

4. Trivial Pursuit Test your knowledge of trivia. Parker Brothers

5. 688 Attack Sub Command a prowling sub. Electronic Arts IBM, Amiga

6. Falcon Air combat at its best. Spectrum HoloByte Amiga, IBM, Macintosh

7. ChessMaster 2100 Board strategy that isn't boring. Electronic Arts Apple II, Apple IIcs, Commodore 64/128, IBM

8. Ultima VI Continue the role-playing adventure. Origin IBM

9. Welltris Add a new deminsion to *Tetris*. Spectrum Holobyte IBM

10. Wolf Pack Sink ships and subs. Brøderbund IBM

HOME LEARNING

1. Mavis Beacon Teaches Typing

Learn to touch-type. Electronic Arts Apple II, Apple IIcs, Commodore 64/128, IBM, Macintosh

2. The Playroom Kids explore and learn on their own. Brøderbund

IBM

3. Where in Time Is Carmen Sandiego? Can you find Carmen in time? Brøderbund

4. Where in the World Is Carmen Sandiego? Chase Carmen around the world.

Amiga, Apple II, Commodore 64/128, IBM, Macintosh

5. Math Blaster Plus! Teaches basic math concepts. Davidson & Associates Apple II, Apple IIgs, IBM

6. Dvorak Crash Course John Dvorak teaches you PC basics. Scandinavian IBM

7. Learning DOS Learn the ins and outs of DOS. Microsoft IBM

8. Where in the USA Is Carmen Sandiego? The chase moves to the USA. Brøderbund Arniga, Apple II, Commodore 64/128, IBM, Macintosh

9. Outnumbered! Super Solvers is back. The Learning Company IBM

10. Reader Rabbit Helps children learn to read. The Learning Company Apple II, Commodore 64/128, IBM, Macintosh



COMPUTE's Hotware lists were prepared by Egghead Discount Software and are based on retail sales of Apple II, Macintosh, and IBM software from April 29 through May 26, 1990, at 192 Egghead stores in the United States and Canada.



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