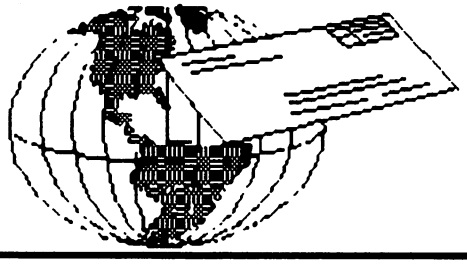
COMMODORE MAILINK

NEWSLETTER OF —
MEETING 64/128 USERS
THROUGH THE MAIL

Francis Redmond, President

MARCH, 1995



MEETING NEWS

Frank Redmond

Spring is here!! Time for spring cleaning, so get out your miniature vacuum cleaners and dust rags and clean up your Commodores and peripherals for another year.

Greetings to all the new members, whose bios appear in this issue: Paul Ackerman, Alan Brown, John Calhoun, Mike Casey, David Drew, Estelle Heron, Ira Kight, Robert Meyer, Larry Shafer, Myron Williams, Michael Zinkovich. As you can see, in spite of the forecasted demise of the Commodores, we still find more users. It's kind of encouraging to know that there are still many of us that are staying with it.

We received a note in the renewal payment from Samuel Jimenez's father, Scott. He states that Samuel is eight, going on nine, and is better at programming than his father. I don't know if he is the youngest member we have but he must be close. Anyhow, if he is as good as his father says he, if any of you have any programming problems, contact him.

We sent out some 120 notices to people reminding them that they had not paid their 1995 dues. A few of the responses contained notes, some thanking us for reminding them and others stating that the notice was rather terse and abbreviated. We did not send out the messages with the intent to be rude or diplomatic, as the case may be. It was only a reminder to let the members know that their membership lapsed and they would not receive future copies of the MaiLink until the dues were paid. Of the 120 notices sent out, we have received well over forty renewals, so it was worth the time and expense.

It appears that Shirley Patterson has dropped her membership. She was one of the two persons who wrote introductory letters to new members welcoming them into the club. Would anyone care to do this? It's an excellent way of making new acquaintances.

During my spare time between writing letters to new and prospective members, sending out notices to those persons who forgot to send in their dues, and trying to to keep up with the latest developments, I managed to make an abbreviated study of Murphy's Law. As you know, the law states, "If something bad can happen, it will."

During my study, I managed to discover that the law is based upon a deeper significance. That is "All INANIMATE OBJECTS ARE INIMICAL TO LIVE ORGANISMS!" We all know that if you have a piece of bread just applied with peanut butter and jelly and it happens to fall, it WILL fall jelly side down. In fact some unknown genius developed a perpetual motion with this fact. By tying a piece of jelly/bread upon the back of a cat (jelly side up naturally), and dropping the cat, it will never land. The cat struggling to land on its feet, the jelly determined to land down. He had to abandon the device because there was no way he could harness the energy.

We all are familiar that, no matter how carefully we type or pay attention to our computers, if we have just a microsecond loss of attention, we get the dreaded phrase, "SYNTAX ERROR". The inimical inanimate object has struck again and Murphy's law was applied!

We like to think of inanimate objects as soulless unthinking objects. Not so! Unless we are always on our guard, we will be subject to the terroristic whims of inanimacy. Remember, be careful when holding a nail while hammering. Make sure that you are always alert when loading or saving a program. Make sure that your fingers are properly placed on the computer keys. It only takes the slightest lack of attention for tragedy to strike.

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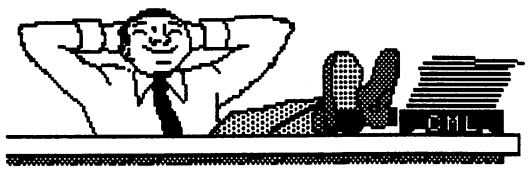
All manuscripts and any material for review or publication should be sent to the editor of the next issue (see "Editor's Desk"). Commodore MaiLink reserves the right to edit submissions.



GUEST EDITOR'S DESK

Bob Hunter

I've found putting together this issue of Commodore MaiLink, the fourth that I've had the privilege of editing, challenging because of the relatively small amount of material submitted and of the lateness of much of it in reaching me. Thanks to all who did submit material, especially my daughter Allie who prepared "Ten DTP Tips" at the last minute so that the newsletter wouldn't fall a page short of the sixteen pages suggested by Jean Nance.

When Jean accepted my offer to edit this issue, she suggested that I write, or ask others to write, articles on different programs that the average user could understand. Her reason was the complaint that she'd gotten that much CML material is too technical; see her editorial in the November 1994 issue.

I decided to focus this issue on help for new and occasional users of GEOS and contributed a geoWrite tutorial that I'd written for geoVISION International. I also requested a couple other members of Meeting 64/128 Users Through the Mail to write articles on geoPaint and geoPublish, but they weren't able to do so. And I asked my daughter to write an article on the basic principles of desktop publishing, an article which I think is both interesting and informative.

Material that was submitted but doesn't appear in this issue is missing because I didn't know enough about the topic to judge the quality of the submission. However, all such material will be forwarded to the editors of the May issue, Gary Noakes and Tom Adams. Their addresses appear in the membership list that accompanies this issue. Items submitted to them should be on disk if over about a paragraph and should be sent in time to reach them by the end of April.

Charles S. Duncan has a new address: 7444 U.S. Highway 11, Potsdam, New York 13676. Please refer to the March bios for address changes on the following members: Thomas Baer, Michael Beverage, Jim Brain, Robert Dallmann, Gary Hall, Joe Hutley, Samuel Jimenez, Wylene Knight

On a personal note, there'll soon be a new member in my family as my wife, Leonora, is expecting a baby in mid-May. Allie's home desktop publishing business is almost dead, but the distance education class that she teaches for McGill University (on using graphics software in education) and editing our church's youth newsletter keep her quite busy.

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So Many Good Friends

Richard Savoy

I wrote to Meeting 64/128 Users Through the Mail in late 1992, and by return mail Jean Nance sent enough information for me to know I wanted to join the group. My name was listed as a new member in the January 1993 issue. That month I received two letters from members who welcomed me into the group and offered to be "penpals". Both became penpals, and we found we had other interests in common besides our Commodores.

Then came an article about "The group is only as good as each member makes it," that each should be making a contribution. Well, I looked at that and said to myself, "That sure isn't for me! They must be talking about somebody else. I'm not a writer or a programmer, and my knowledge about these great machines you could put into my left pocket." Then I saw the list of New Members and a light went on in my head. "That's what I can do--write to new members. Boy was I'happy to receive those letters when I joined the group! It gave a good sense of belonging." So I sat down and wrote to five new members and waited for five return letters.

The mailman dropped off the first and a few days later the second. That was it--two replies! So the next issue of MaiLink I wrote to all the new members and continued doing so for a time, receiving about 50% replies. It troubled me at first why not everyone would answer my letter. I suppose that some are in telecommunications or are so busy with their own lives they don't have the time. But, if they do have the time and don't answer, I think that they're missing out on a great friendship as well as the chance to learn more about their Commodores.

I have about twenty-five penpals, and that is enough for me to handle. We trade, buy, give, help, and most of all are friends to each other. I'm retired and my wife and I travel a lot, and we exchange that info with others. "MEETING 64/128 USERS THROUGH THE MAIL"--isn't that what it is all about?

EDITOR: Yes, that's what it's all about! In a recent letter to CML, Roger Detaille, who recently joined our user group, said, "It's great being a member of MaiLink and I am corresponding with a couple of very friendly people. I also met one person through the MaiLink; nice guy." Like him and Richard, I've made some good friends through my membership in the group, and I'm sure that many others have as well. Long live CML!

Power Users and Duffers

Donald A. Squires

EVERY computer user group has TWO classes of people--the power users and the duffers. If I ever had a reason to not have more money, that would be it. People oo and ah over elaborate computer systems which run on mouse-operated menu-driven operating systems. This is fine for upper middle class people living in well-to-do countries. However, that group is a MINORITY IN THE WORLD!

Do I really want a C=128 with a RAMLink and a 486 DX2 with OS/2? How will I look upon users of old CP/M clunkers? Do I really want a home office? How will I look upon an entry-level worker who was never promoted in the last twenty-five years?

The one thing which makes this group impressive is the DIVERSITY of computer experiences we have had both before and after the purchase of a COMMODORE computer. At least up to the middle of 1994, I have noticed that people had the courage to say that they once used a puny-looking Tinex 1000, which had only crude looking block-like graphics, no color, no sound, and only two KB of RAM. BUT...

Not everybody is economically able to upgrade from the relic they own. I haven't found a source for a loan or grant to help such a person upgrade. The closest example I can find is a computer bank which takes old computers people don't want anymore and gives them to disabled people. I doubt that too many of them are 386's or 486's. So what are people getting rid of? You guessed it, XT's, AT's, and PS/2's. I did see a VIC-20 at a used computer store. Somebody bought it within a week. I wonder why.

Someday I'll find useful statements for rebuttal to high-end computer power users and people who work as planners and designers while I plug along with the other 2/3 or 3/4 of the world's people. Now I can just wonder what to do about the attitude toward economic diversity.

EDITOR: Like Donald, I think that one of the values of Meeting 64/128 Users Through the Mail is the diversity of its members' computer experiences. Besides enjoying the many friendships that I've formed during my years as a member of the group, I've often benefited from the knowledge of its power users, some of whom are listed in the group resources list that accompanies this issue. I hope that the time will never come when members of our group who, like Donald and me, also acquire an IBM-compatible won't be proud of their Commodores and of our group.

GEOS for GEOrge

George Clark

A few years ago when SOFTWARE DISCOUNTERS of America was phasing out its stock of Commodore software it was unable to completely fill an order for me and offered me GEOS 128 v2.0 ... so I took it.

I was never excited about GEOS as I had read many comments about its being too slow and having too much disk swapping. On receipt I read the manual and decided that GEOS was too complicated to install and learn, so I shelved and forgot it.

This month I needed the shelf space and found it so I thought that I would try it out.

My main installation is in my basement andconsists of a C128, a 1571 drive, two 1581 drives, a 1750 REU, a 1902 monitor, Xetex Super Grafix interface and two Raven (Panasonic) printers, one a 24 pin and the other a 9 pin.

My drives are configured thus: #8 & #9 are the 1581's, #10 is the 1750 REU, and #11 is the 1571, all with JiffyDOS installed.

I need the 1571 for my beloved POCKET WRITER 2 & 3 word processors, which are so heavily protected that they cannot be copied to a 3.5" disk.

Software switching of #11 to be the main drive works perfectly with PW 2 & 3, but there is no way that GEOS will load with it!

I am arthritic and there are days when the basement stairs are too tough to use, so I have a second setup in my bedroom on the ground floor of my bungalow. It is a C128D with a 1581 drive for #9, an 1802 40-column monitor with a switched 40/80 cable which gives me 80 columns in monochrome, a Xetec interface, a Raven 9 pin printer and Warp Speed.

Okay! I was able to install GEOS with my C128D and use the 1581 for work disks ... "Hey! This ain't bad! Wish I could use it downstairs, though."

THEN I read some back issues of the newsletter and found Jeff Fleming's article on using the BBG in the November 1994 issue in which he mentioned that MAVERICK would format 3.5" disks for GEOS and that they would self boot!

"I have Maverick but haven't used it since I got the 1581 Tool Kit ... now, where is it?"

I found it and was off to the races!

I now have the complete GEOS 128 v2.0 on 3.5" disks and using them with the REU is a delight!

Of course my Pocket Writer word processors are still my favorite, but they are restricted to the fonts built in in the printers, in my case including script.

But GEOS is FONTASTIC for special documents, etc. GeoWrite is NOT a great word processor but definitely has its uses ... I have ordered Perfect Print for it.

I should not have heeded the Naysayers!

THANK YOU, Jeff!

EDITOR: Congratulations, George, on discovering the wonders of GEOS! To understand why Pocket Writer is George's favorite word processor, see his article "Word Processing" in the September 1993 CML.

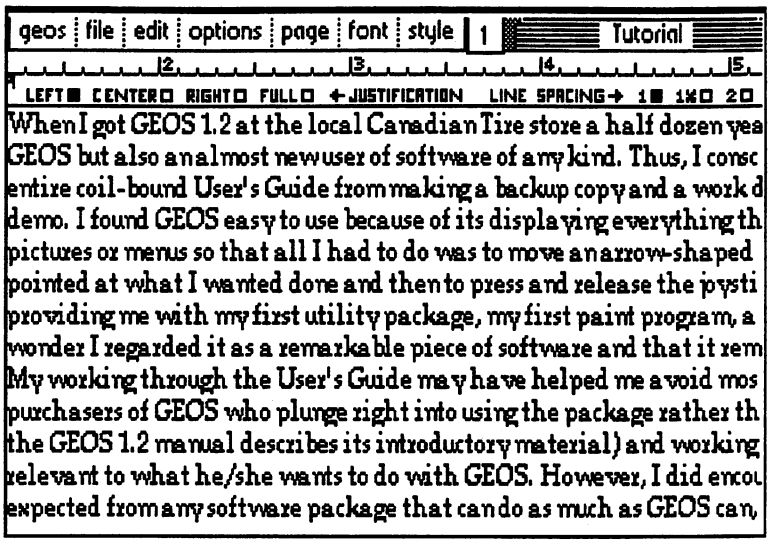
For more tips on using GEOS effectively, see David L. Drew's article "Observations on GEOS" in the January 1992 CML. Like George, David doesn't recommend using geoWrite for everyday word processing, his favorite for that being PaperClip III according to an article of his, "The Search for the Perfect Word Processor," which appeared in the September 1991 CML.

My own favorite word processors are geoWrite, Pocker Writer, and The Write Stuff. Several useful articles have appeared in CML on Hugh McMenamin's version of TWS that permits the inclusion of RUNPaint or Fun Graphics Machine graphics, The Illustrator, since his first article about it appeared in the November 1991 issue.

Another word processor that I wish I'd gotten when it was available is Fontmaster, Jolene Ehret's favorite. Jolene wrote an article about it, "Fontmaster 128-A Graphic Word Processor," for the spring 1991 issue of ***Artists using Computers****, a publication that my daughter used to produce. Anyone wanting a copy of the issue--it also includes articles on Fun Graphics Machine by me, geoPublish by Alice Shipley, and PaperClip Publisher by another member of our group at that time--can get one from me.*

A GEOWRITE TUTORIAL

Bob Hunter



When I got GEOS 1.2 at a local store several years ago, I was not only a new user of GEOS but also an almost new user of software of any kind. Thus, I conscientiously worked through the entire User's Guide from making a backup copy and a work disk to running the QuantumLink demo. I found GEOS easy to use because of its displaying everything that it could do for me on the screen in pictures or menus so that all I had to do was to move an arrow-shaped pointer with a joystick until it pointed at what I wanted done and then to press and release the joystick button. And I found it useful, its providing me with my first utility package, my first paint program, and my first word processor. No wonder I regarded it as a remarkable piece of software!

This tutorial is designed to help the new or occasional user of GEOS become familiar with its word processor, geoWrite. In it, I've made the following assumptions:

- you're using a Commodore 64 with a 1541 disk drive
- you're familiar with the basic features of GEOS
- you're using the current version of GEOS, GEOS 2.0.

Step 1: Boot GEOS

Turn on the computer, monitor, and disk drive. The blue Commodore 64 screen will appear. Insert the System disk. Type **LOAD "GEOS",8,1** and press **RETURN**. The System deskTop will appear shortly.

Step 2: Make a Work Disk

Method 1 (Format a disk and copy the needed files onto it):

Using your input device, move the pointer to the **disk** menu. Select **disk** by clicking (pressing the input device button) while the pointer is pointing to it. Another menu will appear. Select **format**. A dialog box will ask you to put the disk to format in the drive and enter a name for it. Remove the System disk, put a blank disk in the drive, enter a name for it, and press **RETURN**. After it's been formatted, close it by selecting **disk** and close or by holding down the **C=** key and pressing **C** and remove it from the drive.

Put the Applications disk in the drive and open it by selecting **disk** and **open** or by holding down the **C=** key and pressing **O**. Select deskTop, geoWrite, and the fonts by holding down the **C=** key and clicking on each file icon so that it's highlighted. Pause and then click on one of the icons again. An outline called a **ghost icon** will become attached to the pointer. Move it to the border and click to deposit the files there. Close and remove the Applications disk, and insert and open the work disk. Drag each file icon that you deposited on the border onto the destination disk's note pad. For each file icon you drag up to the work disk's note pad, you'll be asked to swap the source and destination disks back and forth. When a file's been copied, its icon will disappear from the border and appear on the work disk's note pad. When all the files have been copied, close and remove the work disk, insert and reopen the Applications disk, and move the file icons on its border back to its note pad.

Similarly, copy the driver for your printer from the System disk to the work disk.

Method 2 (Copy the Applications disk and delete unneeded files):

Insert the System disk into the disk drive and open it. Open the **DISK COPY** program by double-clicking (pressing the input device button twice in rapid succession) on its file icon or by clicking once on its file icon so that it's highlighted and then selecting **file** and **open.** The screen will turn blue and a message will instruct you to insert the disk to be copied into the disk drive. Remove the System disk from the disk drive, insert the Applications disk, and press **RETURN**. Next, you'll be instructed to insert the destination disk into the disk drive. Insert a blank disk and press **RETURN**. Continue to follow the instructions on the screen until the disk copy procedure is complete. When it's finished, you'll be given a choice between copying another disk or returning to the deskTop. Press **N** to return to the deskTop.

Close and remove the System disk, and insert and

open the copy of the Applications disk. Select geoPaint and the desk accessories, click on one of them again, and drag the ghost icon to the waste basket and click. Then copy the driver for your printer to the disk from the System disk as in the first method.

Step 3: Open geoWrite

Go to page 1 of the work disk of the work disk by pressing 1. Double-click on the geoWrite icon, or click once on the geoWrite icon so that it's highlighted and then select **file** and **open**. GeoWrite will display a dialogue box on the screen containing three options: **Create new document**, **Open existing document**, and **Quit to deskTop**. Click on **Create new document**, and a second dialogue box will appear displaying the name of the disk and asking you to enter a new filename. Type in a name for your document and press **RETURN**.

The screen shown above will appear, without any text in the **Writing Window** that occupies most of the screen. A **command menu** is in the top left corner of the screen; clicking on one of its options will display a list of more options. To the right of the command menu are a **page indicator** and a **title bar**, and under the command menu and them is a **ruler**. You'll also see the **text cursor**, a small flashing vertical bar that indicates where the next typed character will appear, in the upper left corner of the Writing Window and the **pointer**, which can be moved around the Writing Window with your input device and can be clicked to select the commands you want to activate or to move the text cursor to another position.

Step 4: Create a Document

Move the right margin from 7.2 to 5 by moving the pointer to the right as far as possible, clicking to pick up the **M** at the end of the ruler, moving the pointer to 5, and clicking to drop the **M**. Now GEOS doesn't have to switch between the left and right halves of the page, which slows down text entry.

Enter some text by typing it in. The text will appear at the text cursor's present position. Holding down **SHIFT** when you press a letter will give you a capital, and holding it down when you press a key with two symbols will give you the upper symbol. If you reach the right margin of the page while typing, geoWrite will move the entire word to the beginning of the next line.

To insert in or delete from an existing piece of text, move the input device pointer to where you want to insert or delete text and click. This will move the text cursor to that point; you can also move it there by using the cursor keys. To add text there, type; the existing text will be moved to the right to make room for the new text. To delete text there, press the **INST/DEL** key until each character that you want deleted is deleted. To delete larger portions of text, highlight the text (point to the first character, hold the input device button and move the pointer to the last character, and release the button) and press **INST/DEL**.

Step 5: Format, Choose Font

When you've finished entering text, go to the command menu and select **options** and **select page** so that you can change the format and font of a page. (Changes in part of the text can be made by highlighting the part that you want to change, as described above.)

First, move the right margin back to its original position by clicking on the **M**, moving the pointer to the right end of the ruler, and clicking to drop the **M**. Then set where the first line in each paragraph will begin by clicking on the **P** marker at left end of the ruler, moving the pointer along the ruler to where you want paragraphs to begin, and clicking to drop the **P**. Next, set the justification and the line spacing by clicking on one of the justification buttons and one of the line spacing buttons on the ruler. Finally, go to the command menu and select **font** and the typeface and size that you want the document to appear in; text was entered in **BSW** because it can be entered faster.

If the document is longer than a page, you'll have to do the same for each page, moving from page to page by selecting **page** and **next page**.

Step 6: Preview and Print

To preview a page, select **file** and **preview**.

To print a document, turn on your printer and select **file** and **print**. A dialogue box will appear, displaying several options. If needed, change the printing modes. Then click on **OK**.

Step 7: Exit geoWrite

When you leave geoWrite, you have the option of moving to another document or going directly to the deskTop. In this tutorial, you'll go back to the deskTop. To do so, go to the command menu and select **file** and **quit**. When you get back to the deskTop, you'll see a new icon shaped like sheets of writing paper and having beneath it the name that you gave to the document. The next time that you want to open the document, you can do so quickly by double-clicking on this file icon.

Some Basic DTP Design Principles

Allie Hunter

After spending three years as a desktop publisher, I've discovered that good page layout is 'not by accident but by design'. As I walk through our local mall's lobby and scan the wall, I see much computer-generated work tacked to the row of bulletin boards. The availability of computers, printers, and page layout programs means that just about anyone who's interested can become a desktop publisher (a person who uses a desktop computer to publish). Yet just as buying hockey equipment can't make one a hockey player, the assortment of bad displays on the bulletin boards prove that buying desktop publishing equipment can't automatically make one a desktop publisher.

Design is critical to a message. At no time can one assume that onlookers will read an advertisement unless their visual sense has been appealed to. Unless a sales ad catches their attention, they probably aren't even going to read the ad even if it's advertising a product such as a motorbike which they'd like to buy. Instead they'll simply walk pass the ad without even giving consideration to its message. In this case, the designer has failed. On the other hand, if people read the sales ad and call about the motorbike, then the designer has been successful.

For a moment, how about taking a stroll through our mall lobby with me? Stretched along the wall are a row of bulletin boards. Cluttered on these boards are advertisements, business cards, flyers, and posters created using a variety of methods and all vying for attention.

For example, there's torn scraps of paper with writing so uneven that it looks as if it might have been written during a car ride. Scribbled on one such fragment of paper are details of a sales item, a person's name, and a phone number. Such hastily created work might be okay between friends who are so eager to hear from each other that they'll read almost anything. However, on a bulletin board abounding with publications, the message is simply a space-filler guaranteed to be lost in a sea of professionally-designed publications. It'll remain unread because no one's going to take the trouble to figure out what's written in the ad any more than they'll try to interpret a hieroglyphic doctor's note. A bulletin-board scanner may indeed be interested in buying the motorbike advertised for sale on that scrap of paper. However, the chances of anyone noticing the ad are probably small.

Half covering these advertisements are sheets of 8x11 bond paper with typewritten messages. Imprinted on one such finely-cut sheet is a title, details of a sales item, a person's name, and a phone number. The title is near the top of the page and is in capitals. A few lines down the details of the sales item are given. Further down, and to the right, is the person's name and phone number. Such a neatly typed advertisement is less of a space-filler than the hand-written scraps. Professional-looking material always stands a chance of captivating onlookers, and typewritten work appears more professional than hand-written work. This is why letters written to friends, with whom one is casual and personal, can be hand-written while letters written to businesses, with whom one is formal and dignified, should be typewritten.

Designing a typed advertisement as outlined above takes some forethought. Capitalizing the title "Motorbike For Sale" ensures that readers'll instantly notice the ad's purpose. Anyone skimming the bulletin board with the hopes of finding a motorbike for sale will undoubtedly pay attention to this ad more so than others. Furthermore, instead of all the information running together as it did on the hand-written note, each section of information (title, details of the sales item, and the person's name and phone number) has been spaced apart giving ample white space (space without text or pictures). White space is essential as it allows readers to relax their eyes in between pieces of information. The many details that a message might contain are more likely to be assimilated when white space is effectively employed.

Unfortunately, although such a typed advertisement contains various positive elements such as emphasized text, white space, and simplicity, the ad smacks of being just another interoffice memo. Such mundane work might be okay between co-workers who are expected to read messages which pass across their desk. However, on a bulletin board abounding with publications, the message is simply a space-filler guaranteed to be lost in a sea of creatively-designed publications. It'll remain unread because few people are going to be drawn to a run-of-the mill ad any more than they'll be enticed by junk mail. Bulletin-board scanners may indeed be interested in buying the motorbike which is advertised for sale on that typed notice. However, the chances of these people noticing this message are also somewhat slim.

Vying for space on the bulletin boards, amongst hand-written and typed notices, are computer-generated advertisements, business cards, flyers, and posters. If you've ever used a program such as Print Shop or PrintMaster to create posters or stationery or a program such as Newsroom or geoPublish to create a newsletter, you've already engaged in this wonderful world of desktop publishing. In this world, a computer is used to layout pages which integrate text and graphics to convey a message.

Consider a page on the bulletin board, a page that's littered with graphics which are easily incorporated in page design thanks to computer clip art. The page contains a mass of transportation graphics: a bike, a car, a truck, a boat, a train, etc., and resembles a report cover for a social studies class about modes of transportation. But wait, let's check out the text first ... if we can find it ... because a mall bulletin board is a strange place to be tacking a report cover. Oh, here's a name and phone number, typed in small letters in the bottom left corner along with the message: "Motorbike For Sale". Hey, this is an advertisement!

Do you remember the earlier example of the office-like advertisement which, although plain, contained elements of good design such as emphasized text, simplicity, and white space? This ad would've done well to follow that pattern. Instead it fails by obscuring text and by being overly complex and overtly dark. As well, the ad lacks balance and focus. Who would've ever guessed, from all the pictures of modes of transportation, that the important graphic was that of the bike? Moreover, who's going to scrutinize this advertisement enough to discover that a motorbike is being sold?

Before entering the desktop publishing world, I myself might not've been able to distinguish between good and bad design. Even if I could have identified a bad design, I probably wouldn't have known how to change it into a good design. Desktop publishing is a skill that requires a little know-how. There are basics about layout, type, and graphics to keep in mind as you work.

Take for example the last advertisement of the motorbike for sale. To remake it, start by adding some white space. Provide the page with anywhere from a quarter of an inch to a whole inch around the page. Don't make your design into a collage where all the items overlap and compete for attention.

Next, develop a focus. The present advertisement mirrors a patchwork quilt with its many items. Who knows which ones to choose from? Onlookers should never be forced to exert themselves to read a page's message. Instead the message should be easily identifiable and well-pronounced.

To convey the message, which in this case is that of a motorbike for sale, use a balance of text and graphics. By balance, I mean use moderation so the onlookers aren't intoxicated by too much text or too many graphics. If they do look at the ad, they'll walk away with a blurred conception of what was seen.

In adding text, the title should be the most visible as it'll probably be the first read. Make an impacting title by bolding it and increasing its size. Remaining text should contrast with the title, so as to not fight for attention. Contrast can be created by reducing the size. Don't forget to allow readers to relax their eyes in between various sections of information by incorporating white space.

Graphics are a designer's best friend. However, in using them, keep in mind suitability. Would you clutter a wedding card with images of the office? Doing so wouldn't make sense nor does packing the sales ad with images of transportation. One only ends up wondering whether it's a train, car, or bike that's for sale. Realize too that graphics are a designer's best friend. One dominant graphic placed on a page can be the difference between intrigue and boredom. Strategic positioning of the graphic would place it in the top left corner or bottom right corner, the first and last place attention is directed towards, or slightly below the midpoint of the page.

By this point, the sales ad has been drastically improved because a balance has been struck between white space, text, and graphics. Between friends who desire news and co-workers who must read memos, such well-constructed pages are nice but not necessities. When moving past these audiences, however, page layout must not be 'by accident but by design'. At this point, getting a little know-how about the skill of desktop publishing would be a good idea. Hopefully, this article has pointed you in the right direction. You might check out books by Roger C. Parker. Happy and productive designing!

EDITOR: A survey of Commodore 64/128 DTP programs, "Desktop Publishing with the Commodore 64/128," appears in the September 1992 CML. My favorites are geoPublish for making newsletters and PrintMaster Plus for making cards, posters, stationery, and banners. Roger Parker's ***Looking Good in Print*** *is a best-seller and well worth owning.*

1. *Know your software*: I got a call one Monday from a lady at a school board. She had spent two weeks gathering material for their newsletter. Then she had sat down on a Friday expecting to lay out the twelve-page publication that day in a DTP package she had never used. The whole process proved frustrating and hopeless to her as she didn't know the software.

2. *Maintain your balance but don't be boring*: Place white space, text, and graphics the same way you'd position physical objects. Generally, large objects are heavier than small objects. Hence, if the big object were laid atop the small one, the small object would be crushed or at least overwhelmed. Use the same gauge in designing pages. At the same time, don't get so caught up in the balancing act that your pages become boring. If the left- and right-hand sides or top and bottom halves of a page are too balanced, your pages will be visually stagnant. A couple ways to spice up a balancing act are adding more white space along the top than at the bottom or having columns of uneven width.

3. *Add flavour by creating contrast but don't overdo it:* Overwhelming pages with variety results in a potpourri design. When faced this collage, onlookers make their own decisions as to what's important. Their choices might differ from yours, so keep your focus clear. Still just as a little salt flavours food, so too a pinch of contrast enhances a page. Some ways to spice a page include using a couple typefaces distinguishable from each other, altering size and shape of visuals, and sharply contrasting any backgrounds upon which text is laid.

4. *Magnetize onlookers with white space but don't use so much that it distracts them*: White space is as essential to design as the Golden Rule is to life. It opens up a page, adding visual interest and inviting onlookers to read what's written. Surround your entire page with a border of white space and then surround headlines, subheads, and visuals with white space. This space acts like a magnet, drawing readers into the page and to the ventilated items. Yet too much of any good thing, including white space, can be disastrous. Trapping white space between elements on a page produces a visual "hole" in your layout, confusing onlookers and interrupting the flow of text and visuals. Try particularly to avoid the exaggerated amounts of space which happens between words when text is justified.

5. *Eliminate unsightly gaps in text:* Excessive tabs or indents create visual holes in text, especially in paragraphs. Keep in mind that while wide columns with large type may require deep tabs and indents, narrow columns with small type should use small tabs and indents. Widows and orphans also create visual holes, especially when text is formatted into columns. A widow is a syllable, word, or anything less than one-third of a line which is isolated at the bottom of a column, paragraph, or page. An orphan is a word or short phrase isolated at the top of a page. To eliminate these, edit the text, rehyphenate line endings, or adjust letter and/or word spacing.

6. *Create a distinctive look with appropriate use of typography:* Each typeface colours pages differently in trems of density and shape, adding a subtle attitude to your words. For example, some breathe an old-fashioned environment, others modern. Choose a couple suitable faces and then use those alone throughout your publication.

7. *Allow your headlines to shout and not whisper*: Headlines should be significantly larger, and often bolder, than the text they introduce. In this way, they stand apart from routine body text, speeding the reading process, and create a confident look. Headlines and subheads also successfully draw attention when they're located close to the text they introduce and when room is left between them and the preceding text.

8. *Add proper emphasis*: Emphasizing text with bold or italics is a good habit to develop as long you remember to use the effect sparingly. Just as a movie with one special effect after another soon loses its impact, so too will pages that are cluttered with emphasized text. Also be wary of using underlining, which undermines readability as the descenders of letters often become lost in the underlining.

9. *Use visuals to emphasize, not replace, information*: Lines, boxes, graphics, and photos all serve as visuals acting as supplements to messages as vitamins supplement food. When they are used excessively, they become clutter. If your desk becomes so full with things it appears cluttered, the tendency might be to dump everything in the garbage in one sweep. You certainly don't want onlookers to brush off your pages as meaningless. To use visuals effectively, place them sparingly and use them appropriately. For example, use lines to separate stories, boxes to highlight data, and graphics which illustrate the object under discussion.

10. *Refine your pages by checking copy*: After you've well-designed your pages, don't forget to check the text for spelling mistakes and misused words. Once you've caught your onlookers' attention, don't destroy your credibility with errors in the written message.

Tag! You're It!

Joey Holman

Tag! You're It! (which I will refer to as TYI henceforth) is a disk labeling utility designed to take the guesswork out of locating files on your disks. It will support a variety of different label sizes and even gives the Avery part numbers for each. As with 1581 Expressway (see January 1995 Mailink), it is completely menu-driven and supports devices numbered from 8 thru 16. TYI will support CMD devices for loading and saving but, obviously, the drives for labeling purposes must be real disks, 5-1/4 or 3-1/2. TYI will also recognize, and support, both DOS and GEOS disk formats and the 1571 double-sided mode.

Before I really get into TYI, I must admit that I have never liked programs that print disk directories on labels. The problem is always the same: there will almost always be too many files to fit on the label. The most TYI can fit on a label is 52, but that is with the smallest print and on the largest label that you can buy. The most commonly available labels, the 3-1/2 x 15/16 size, will accommodate, at best, 24 filenames. For the average disk and the average user, this simply won't cut it, especially on 3-1/2 disks. However, this is only my opinion, and I must assume that there are those who would disagree.

Documentation for TYI is on the disk in a text file. Included is a doc reader/printer to make a hardcopy. The instructions seem to be well organized and to the point. You have a neat option to boot TYI straight from the doc printer.

One of the nicest features of TYI is the use of custom printer drivers. Several are included on the program disk, and one is probably compatible with your printer. If not, you may create your own and set it as the default. I think that all programs that have anything to do with printing should be handled this way. An alignment test may also be performed to ensure that your labels are lined up properly.

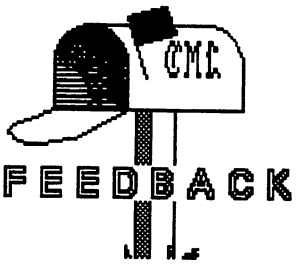
After your driver is done, you can get down to business. First, a label size must be chosen. Several sizes for both 5-1/4 and 3-1/2 are supported. TYI knows what the current drive is, and will only allow you to choose from labels that will fit that disk size. Obviously, the larger the label, the more filenames will fit, and even more will fit if you use the double condensed (condensed superscript) option. With that done, file selection can begin. You may tag all the files for labeling (or all that will fit, that is), or you may leave out those you don't want. This is nice for when you encounter null files, such as dividing lines in the directory. The disk header will be printed, unless you choose a custom one. Hit a key, and the label will be printed, with the option for a duplicate after printing has finished.

TYI requires an Epson-compatible printer. This will probably annoy all the owners of older Commodore-ready printers, but since those printers don't support many of the print modes required by TYI, they will not work. TYI is compatible with JiffyDOS, as well as most cartridge-based fastloaders, except Warpspeed.

TYI handles most errors well, but I found that sometimes the program will crash if the printer is turned off or if printer settings are changed during printing. In fact, there is no way to escape once printing has begun. After printing many labels, I really began to long for a preview option of some kind. Even a "make sure printer is ready" prompt would have been nice, but TYI jumps right into printing as soon as you hit (P)rint. This takes lots of getting used to. Also, there is no way of printing multiple copies, aside from answering (Y)es to the "print another?" prompt after printing. But the largest single aggravation has to be the disk access. It is agonizingly slow. All the fastloaders in the world don't seem to help, either.

As I stated at first, I am not that fond of the whole concept of printing directories on a label. I think a much better solution is to print the disk contents on paper and keep them in a three-ring-binder with a number corresponding to a number on the disk. However, I am sure that some will find good use for TYI. All things considered, Gary has done a pretty good job. Besides, it's very hard to criticise anyone still producing new software for the 64 these days.

Available from: Gary Noakes
c/o Micro Applications and Appliances
6417 Hawthorne St.
Landover, MD 20785-1711
$10.00 + $2.00 s&h



From Roger Detaille on "Grassroots: Hardware Headaches 1994--My Two Drives Won't Work When Chained Together" in January 1995 CML. "Page 40 of the VIC-1541 and page 49 of the 1541 user's guides (*EDITOR: pages 81-82 in my 1541 disk drive user's guide*) state that drives can be changed permanently by cutting a jumper and describes the procedure in detail. On the left side of the circuit board, toward the middle, there are two pads, each consisting of two half-moons connected by a small solder bridge. They are labeled 1 and 2 in the VIC-1541 and A and B in the 1541. Cutting the joint between the two half-moons on pad 1 or A makes the drive become drive 9, cutting the joint in pad 2 or B makes it 10, and cutting both pads makes it 11.

"Back in '88, I did this operation a couple of times. To revert back to drive 8, I installed two small switches at the front panel and connected them to the severed pads. This permitted easy switching between drive numbers without the hassle of software wiring and the often encountered question: DID I CHANGE THE DRIVE OR DIDN'T I? Labeling the positions of the switches completed the job."

From Bob Reeves on Howard Gold's question on ink jet/laser printers in January 1995 CML. "For Commodore users, the biggest factor in looking for a new printer is software compatibility. The most common printer for Commodore programs is the Epson FX compatible printer. Check your software programs and/or documentation to see if the output will print from an Epson FX printer. You will need a printer interface like the Super Graphic from Xetec. Look for a ink jet or laser printer that emulates the Epson FX printer. I have had an Epson Action Laser 1500 printer (in Epson FX emulation mode) hooked up to my Commodore 128 via a Super Graphics interface for about nine months. I am extremely happy with the printed output from my laser printer. With the optional Postscript Cartridge and a parallel printer cable (GeoCable), you can print Postscript from GeoWrite and/or GeoPublish. On the plus side, no more faded printouts, word processing output has letter quality printing, print envelope capability and the laser printer is extremely quiet. On the minus side, I haven't found a way to print labels; banners need to be cut and paste; page length shrank from 66 to 62 lines per page."

From Larry Schafer on Howard Gold's question on ink jet/laser printers in January 1995 CML. "I've just bought a HP Deskjet 500 and like it very much, but I had to buy an emulating cartridge from HP (for $80) to make it compatible with my serial/parallel interface. The cartridge emulates an Epson FX-80. I've since learned that there are software printer drivers available for the 'jet, but I don't have one yet."

From the Editor (Bob Hunter) on Howard Gold's question on ink jet/laser printers in January 1995 CML. "You should find Francis Redmond's summary in this issue of CML of Ron Hackley's description of his search for, purchase of, and findings about inkjet printers useful. This issue of CML is being laid out with geoPublish and will be printed with my daughter's laser printer. Apparently the printing could be done directly from my Commodore, but I have my daughter do it from her IBM-compatible. If you get a laser, contact me and I'll send you whatever information I have on printing GEOS documents with a laser."

From Bob Reeves on Paul Berry's question on reinstalling GEOS applications in January 1995 CML. "Maverick (available from Software Support International, 1-800-356-1179) will un-install GEOS applications. As stated in the manual, do not un-install the original application, only un-install the backups. I have not used this portion of the Maverick program to verify the results." (*EDITOR: I can't find instructions on this in my Maverick v5.0 manual. However, I'd certainly recommend Maverick's GEOS Toolkit to GEOS users.*)

From Larry Schafer on Paul Berry's question on reinstalling GEOS applications in January 1995 CML. "I have a program that reads out a number from sector 0, track 18 (I think), but the five dufferent GEOS collections I have have five different numbers, and I run into the same problem of getting 'Reboot with the original system disk' messages or even getting corrupted disks. Now that C= GEOS is no longer supported, I hope that someone can come up with a

solution to this problem."

From Milford Zeman on Reiner Richter's "and the C-128?" in January 1995 feedback. "I have cleaned three 128C computer keyboards and they worked OK then. I take the keyboard apart, LOTS of screws, all sizes. When you get the 50? screws out, the keys and board are separate. I use rubbing alcohol on a swab and go over ALL the underside of the keys AND the computer key contacts. Reassemble, and it works. For how long I don't know--they haven't quit again YET.

"And I wouldn't be surprised that if you needed new keys the 64 keys would work! Lots of junk 64's around."

From Bob Hunter on Jim Caldwell's request for the address of the international CP/M user group in November 1994 CML. "The Commmodore Computer Club of Evansville's Grassroots Resource Update 1994 gives the address as: FOG International, P.O. Box 3474, Daly City, CA 94015."

Printer Purchase Frustrations...Ending in Bliss

Francis Redmond

The following is a summary of an article that Ron C. Hackley published originally in Lane County Commodore User Group newsletter and subsequently in the Tri-City Commodore Computer Club newsletter.

Ron was interested in securing an ink jet printer. His interest was originally piqued by an article in Loadstar by Jeff Jones. His first step was to borrow a Canon BJ-200 Bubble Jet printer, and he was impressed by the text and graphic quality of the printouts. Then along came an article in Commodore World stating that ink jet printers were slow (30-100 cps) and costly to run (8.9 cents/page for the BJ-200). They were prone to smudging and "satellites"; a satellite is a small spot of ink that lands somewhere on the paper other than where it is supposed to and is caused by the thermally created ink bubble not bursting evenly. The article stated that the Epson Stylus-800 appeared to have less trouble with satellites.

There was another article (not in Commodore World) which also recommended the Epson since, in addition to having lower "satellite" problems, it had scalable fonts and the capability of refilling the ink cartridges which cuts the cost per page considerably (not recommended by the manufacturer of course).

Swayed by the articles, he ordered the Epson and on his first test the graphics results were disastrous. In his own words, "My high was abruptly crashed! Undoubtedly the WORST graphics printout I ever seen. Even worse than a weak ribboned MPS-801".

When he called Epson, the tech rep admitted that the 8 pin emulation densities, most common to Commodore programs, left a lot to be desired. The dots are not evenly spaced, giving vertical banding in the printouts, and it does not have the IBM Proprinter emulation. He returned the machine.

Impressed by the Canon BJ-200, he contacted Canon about the difference between the BJ-200 and the newer BJ-200e. The response was they were essentially the same except that the 200e had more fonts, enhanced gray scale capability, and a reduction mode. The 200e was only about thirty dollars more than the 200, so he went for the BJ-200e.

In his article, Ron then discusses the BJ-200e. It does have more fonts...on disk and meant for Windows or WordPerfect. Unless you use those, forget about the extra fonts. The BJ-200e does not have the Super High Quality mode that the BJ-200 has. The manual for the BJ-200e has NO control codes; it expects you to hook the printer up to Windows. The BJ-200 manual had MOST of the control codes. Canon does have a toll free fax-back line where you can get the control codes free--if you have a fax. It also has a programmer's manual for $20.00+$8.00SH

The ink cartridges are refillable ("not recommended by Canon--where do you think these people make their money?") He states that he would have no qualms about refilling the cartridge. He explains that when you replace the cartridge, you are actually replacing the printhead as well. If the "inferior" ink should clog the printhead, there is no real loss or harm to the printer.

The price of the ink cartridge determines the price of using the printer. The manual states the ink cartridge should last about 400-500 full pages (700,000 characters) in high quality mode and twice as many pages in high speed mode. HS mode is draft, and he deemed it fairly acceptable. The price for a cartridge is $27.50. So a worst case scenerio of 400 pages would run to 6.9 cents/page. Buy a refill and the cost would drop to 1.25 cents per page. One nice point is that the print quality will remain high till almost the very end.

Smudging and satellites appear to be no real problem although the ink is prone to smudge if you get it wet. (The refill makers claim their ink is less prone to that).

He claims to have printed several hundred sheets of paper with no sign of spotting.

The BJ-200e is rated at 248 cps in high speed mode and 173 cps in HQ mode. Banding appears to be nonexistent. Banding refers to those streaks you see across a page with an impact printer, particularly bad with a weak ribbon.

The printer has two basic modes, BJ (IBM Proprinter) and Epson LQ. The manual states that the BJ mode gives the fullest range of features. He's not quite so sure. For text output (word processor), the Epson LQ definitely has more features. For graphics output, each mode has its own advantages. The Epson mode gives the widest range of densities for the 8 pin emulation, although vertical density is only 60d pi, the same as for twenty-four pin printers. IBM Proprinter with AGM off gives true 72 dpi vertical, but fewer density choices.

The reduction mode feature takes anything you send the printer and reduces it either 66% or 50% of the original size. If you set pitch at 15 cpi and reduce it 50%, you get 30 cpi real small text and readable.

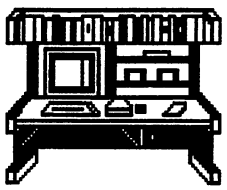
The control codes seem compatable with most Commodore text and graphic programs. Many additional features are available, such as eight different type faces, double height and width, and all can be done in outline or shadow or both at once.

Minuses: The major annoyance is a little tap-dance that the print head occasionally does before/during printing. He guesses that is to keep the ink shook up. There is no knob to physically feed the paper. For those who need negative line feed, the printer does not seem to have it.

There was a brief subsequent article, which basically elaborated on the original one. He did state that refilling the ink cartridge looks easy. You remove a plastic plug and, using a syringe, squirt some ink into the foam pad inside. V-Tech (215-822-2989) sells the ink for $7.50 for 4.5 ounces (plus S/H). Each filling takes about 20cc. It recommends filling before the ink runs out (your guess), and V-Tech suggests that should a nozzle become clogged (ie:from running out of ink) you may be able to unclog it by rinsing it in warm distilled water.

And if, you happen to have an IBM type hidden away, the BJ200e comes with disks for installing its drivers into Windows or WordPerfect (5.1 & 6.0) and an online guide is included.

Ron can be reached at Roseburg, OR, or by telephone at (503) 496-2234



TIPS

Sequential File Reader

Roger Detaille

Sometimes I get text files in sequential format and to read them I use a routine I keep very handy, so I don't have to hunt for a text reader. It is not the fastest way of doing things, but keeping this routine in my head gives me easy access to a downloaded file without leaving my beloved Commodore. Hey! I DO adore my 64!!! The routine is as follows:

```
10 open1,3
20 open2,8,8,"filename"
30 get#2,a$:ss=st:print#1,a$;:if ss=0 then 30
40 print#2:close1:close2
```

When reading a sequential file, change "filename" in line 20 to the name of the text file and run the routine. Your text will be printed to the screen. Nothing extraordinary, but it works.

RAMLinK Tip

Brian Vaughan

We all know that if we SCRATCH a file from a disk the deleted file can be recovered by the many file utilities available so long as no further SAVEs have been made to that disk which would overwrite the deleted file. But one would think that if a file was SCRATCHed from RAMLink, it would be gone forever. Wrong! The same DOS routines are incorporated into all RL partitions to allow recovery of deleted files. However, to do so, you need the latest version of the file named "FCOPY+ V2.42" found on the CMD Utilities disk sold separately. I think that this utility should also work with RAMDrive partitions.

PROBLEMS QUESTIONS

Mary Spink has the following questions. If you can help with any of them, write directly to her so that she'll get help as soon as possible. Also send a copy of your answer(s) to the editor of the next Commodore MaiLink so that other members may read it.

"Where can you buy programs on disk for the Commodore? I used to send to Tenex, but I called there this week and their 800 number is disconnected. Are they out of business? What other catalogs are there out there?"

"I have a keyboard, a disk drive, and a printer that don't work. Where can I get these repaired?"

"I have never had my computer or disk drive cleaned. Can I do that myself or does it have to be taken apart? For the disk drive, is there such a thing as a cleaning disk like for the audio cassettes and video cassettes?"

"Are there any magazines like RUN about Commodores? Does the Commoodore company exist? If they're not in existence, how will we get stuff for our Commodores?"

Joe Powell answered Mary's questions thus:

"Tenex has gone out of the mail order business. Your best source of Commodore software is Software Support International, 2700 NE Andresen Road, Suite A-10, Vancouver, WA 98661. Telephone 1-800-356-1179. Call them and ask for a catalog."

"Equipment repairs can be had from several sources. I have used Kasara Microsystems, 21-G Airport Road, Hilton Head Island, SC 29926. Phone 1-800-248-2983. Call them for one of their brochures and price schedules."

"Software Support International (see address above) should be able to furnish you with a disk and fluid for cleaning your disk drive."

"Diehard may be the only magazine left, and it's not all that great. Loadstar disk magazine is still with us, but although good is rather expensive."

I certainly support Joe's recommendation of Software Support International as a source of Commodore software. Creative Micro Designs also used to sell software. Its address is Creative Micro Designs, Inc., P.O. Box 646, East Longmeadow, MA 01028. Orders can be made at 1-800-638-3263. You should also check the Buy/Sell/Trade section of Commodore MaiLink.

Jean Nance advises that, in addition to Kasara Micro Systems, the following businesses repair Commodore hardware and have been in business a while or have been favorably reviewed by members of Meeting 64/128 Users Through the Mail:

Mom & Pop's Computer Shop
114 N. 16
Bethany, MO 64424
816 425 4400

Tech Star Computer Center
7036 188th South
Kent, Washington 98032

Jean Nance recommends Commodore World as the best bet in a periodical. It can be obtained from Creative Micro Designs (address given above) and its subscription price is $29.95 a year (8 issues). The only other Commodore periodical that she would recommend at this time is Loadstar. It can be obtained from Softdisk Publishing, P.O. Box 30008, Shreveport, LA 71130-0008 (telephone 800-831-2694), and costs $90 a year. Jean suggests that nobody subscribe to Diehard until we know what's going to happen with it; see her article "Problems with Periodicals and Suppliers" in the January 1995 CML. Another update to that article is that the last Compute Gazette disk came out in February, and so nobody should subscribe to it.

BUY - - TRADE

WANTED by Thomas Barr: I am in need of sections 2 and 3 of "Zak Mckrakens" code sheet. There are 7 sections in all, but I'm minus sections 2 and 3.

WANTED by Joey Holman: MSD-SD2 Mass Duplicator (with or without chip); MSD Dual Drive Cannon; MSD DOS Reference Guide; Covox Voicemaster Sr.; CSM Newsletters; Promenade Eprom Programmer; Pre-1986 Ahoy! magazines.

WANTED by Fred Knerr: Print Shop Companion. Train Dispatcher; Super Train Dispatcher; Locomotive Switcher. Will buy or trade.

WANTED by Mary Spink: some children's programs on cartridges as my grandson does not have a disk drive; a manual for a printer called Panasonic Penwriter 4 color Graphic Penwriter P400C; a Commodore Magic Voice Speech Module, a voice synthesizer.

WANTED by Brian Vaughan: I would like to hear from any member who has been able to compile into ML the C-128 version of Mah Jongg which appeared on a Gazette disk last year. The BASIC version is very slow in installing itself.

FOR SALE by Charles S. Duncan (new address on page 2; phone 315-265-3847): Commodore 64 computer with power supply; Commodore Vic 20 computer with power supply; 1541C disk drive; two C2N cassette units; Okimate 20 printer; four joysticks; Xetec Graphics printer interface; 64 Modem; eleven disks of games; eight cartridges of games. Will sell everything for $175.00, shipping costs not included. I purchased these for my son-in-law and daughter and then found out they wanted to own a PC instead. I've tried the 64 and 1541 with a TV as a monitor. They work and the connector is included. I know nothing about the other hardware. I own and use a 128, so have had no reason to try the items.

FOR SALE by Bob Hunter: Partner 128 cartridge; programming aids; educational and other software. I bought the programming aids (books and software) and then discovered that I didn't enjoy programming. I bought the educational software (programs for teachers and elementary school pupils) when I was teaching, but I'm now retired. The other software consists of Chessmaster 2000, GEOS 1.3 and geoWrite Workshop, Home Designer (128), International Team Sports, Mavis Becaon Teaches Typing, Music Construction Set, Pocket Author, Principles of Composition (art course), QuikPro+II, Sketchpad 128, Superbase 3.0 (128), Sylvia Porter's Financial Planner (128), and Word Publisher (GEOS). All software is with original packaging and documentation.

FOR SALE by David Rumberg: I am upgrading to one of those dreaded Windows machines that I have put down for years. I am going to keep my C128 for as long as it runs, but I am going to sell some of my hardware, software, books, and magazines that I no longer see a need for. I will throw in PD disks with each purchase. Please send SASE for more info.

Hardware: 1571 disk drive (works, but motor runs constantly)-make offer; Animation Station; C1660 modem; C128 cable that gives 80 column in monochrome on 40 column monitor; Aprosand Cartridge Holder.

Software: includes GEOS V2 64 & 128; GeoPublish; GeoBasic; Gateway; DualTop; many Run disks including GEOS Power Pak, Run Works, ReRun disks; many Gazette disks; many Loadstar disks; many utilities & programming packages including Graphics Integrator, Maverick, Data Manager 2, Word Pro/File Pro 128, Power Assembler, Fun Graphics Machine; many games such as Hacker II, Tetris, Top Gun, Platoon.

Books: Machine Language for Beginners; GEOS Programmers Reference Guide; 1571 Internals, Tricks & Tips for C128; TC128 Stuff Books 1 & 2; 2 CP/M books (Mastering Disk Operations & CP/M Users Guide); and more.

Magazines: mainly Run, Twin Cities 128, dieHard, Commodore World.

FOR SALE OR TRADE by Fred Knerr: Loadstar has offered Issue #128 as Freeware. I will send a copy in 1581 format to anyone wishing the same for cost of disk and mailing, $2. I've just received over 100 sides of public domain SID stereo disks. Send $1 for disk catalog. I have some programs that I no longer need and wish to share. Send S.A.S.E. for price list. (Fred also provides TWS at cost as a service to Meeting 64/128 Users Through the Mail Members. See below for current prices.)

FOR SALE by David Sorenson: Commodore 64 software, books, and magazines. See his advertisement in the next column.

FOR SALE by Brian Vaughan: VIC-20 system with 8K RAM cartridge. Like new and complete. $20 + shipping.

THE WRITE STUFF

New Product and Price Listing

TWS 64 V1 with manual	$ 9.00
TWS 64 V2 with manual (must own V1)	$ 6.00
BB Talker 64 (must own V1) (docs with V1)	$ 6.00
TWS 128 V1 with manual	$13.00
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