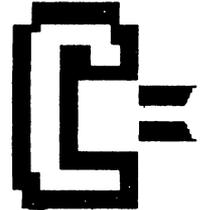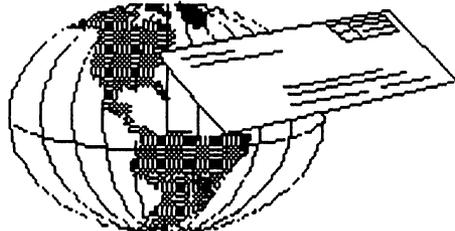# COMMODORE MAILINK

NEWSLETTER OF MEETING 64/128 USERS THROUGH THE MAIL

MEETING NEWS
JANUARY, 2006

THIS IS THE TIME OF YEAR THAT KUDOS AND ACCOLADES GO TO THOSE MEMBERS WORKING, OFTEN BEHIND THE SCENES, AND MAKING THIS CLUB FUNCTION IN A FAIRLY DEMOCRATIC MANNER.

WE HAVE HAD A FEW CHANGES IN OUR OFFICERS' ROSTER. **KEN BARSKY** HAS ASSUMED THE ROLE OF MAILINK-ON-DISK EDITOR, ALLOWING **RICHARD SAVOY** TO DEVOTE HIS MAILINK TIME PRIMARILY TO PUBLISHING AND MAILING OF OUR NEWSLETTER. LONG-TIME MEMBER, **FRANCIS REDMOND**, ANNOUNCED HIS RESIGNATION, BOTH FROM THE POSITION OF VICE-PRESIDENT, AND FROM THE CLUB.

WE EXTEND A GENUINE THANK YOU FROM ALL OF US TO ALL OF THE OFFICERS, IN PARTICULAR, TO FORMER MEMBER AND VICE-PRESIDENT **FRANCIS REDMOND**, TREASURER **EMIL VOLCHECK**, DISK EDITOR **KEN BARSKY**, PUBLISHER AND MAILER **RICHARD SAVOY**, ARCHIVIST **DAVID MOHR**, MEMBER BIO EDITOR **BRIAN VAUGHAN**, E-DDRESS EDITOR **JOSEPH FENN**, WEBMASTER **ANDREW SCHWARTZ**, QUESTION & ANSWER MAN **ROLF MILLER**, AND YELLOW PAGES EDITOR **JORGE PEDREIRA**. THIS CLUB WOULD NOT FUNCTION WITHOUT THESE PEOPLE, NOR WOULD IT WORK WITHOUT THE EFFORTS OF OUR "EDITORIAL STAFF".

EDITORS DURING 2005 INCLUDE **RICHARD SAVOY** (TWICE), **DALE SIDEBOTTOM**, **ANDREW SCHWARTZ**, AND **DAVID MOHR**. AND THEY DESERVE A ROUND OF APPLAUSE!!

RENEWALS FOR 2006 INITIALLY ARRIVED "FAST AND FURIOUS" SO THAT BY AROUND NOVEMBER 15, WE HAD ALREADY RECEIVED 48, AND AS THIS NEWSLETTER IS BEING PRINTED, OUR MEMBERS NUMBER *64*. IN MOST FUTURE EDITIONS OF MAILINK, THERE WILL BE A M.U.T.T.M. APPLICATION, WHICH CAN BE EASILY COPIED AND PASSED TO YOUR NON-MEMBER, COMMODORE FRIENDS.

WE WELCOME ALL OF YOU BACK FOR ANOTHER YEAR, AND HOPE YOU ENJOY SOME NEW THINGS WE HAVE IN STORE FOR 2006. OK, ENJOY THIS ISSUE.

Linda Tanner, President

NEWS FLASH: change of address for **Bob Wells** on page 4.

COMMODORE MAILINK POLICIES and RULES:

EDITOR GUIDELINES: (abbreviated version))

Editing a newsletter involves collecting articles, programs
and other items, then placing these items in printed newsletter
form. An editor may opt for the "cut and paste" approach, where
articles, once printed, are literally cut and pasted onto each
"master page". Or, publishing software may be used.

Editor should where possible use the two-column per page
and right and left page margins, except page 2, should be no less
than 3/4 " . Most text should be 12 point or larger and a good
rule of thumb is to use no more than three fonts per page.

Requirements for the Editor include, regular columns such as
TWS, geoPublish Tutorial , BASIC, and Q&A DESK, and if
submitted, ARCHIVES, BUY/SELL/TRADE ads, Treasurer's
Report, Obituaries, Announcements, Address Changes, and
New MemberBIO's. Also the Editor must detail the computer
system, including software and hardware and printer used in the
production of the current newsletter, as well as name,
requirements, and deadlines of next editor. This could be in two
separate columns: "The Editor's Desk" and "The Next Editor".
If as Editor, you receive more than enough to fill pages 3-18, you
will then forward to next editor the excess submissions.

The Editor should edit each item as it arrives, creating a
diskfile and a backup diskfile, making certain a TWS version, or
TRUE ASCII, of all disk files is (also) created. A good, clean
"master copy " on single, unfolded sheets, printed on one side
only and protected by cardboard should be sent to our Mailer,
Richard Savoy, by the first day of the month you are editing.
NOTE #1 TWS or TRUE ASCII diskfiles should be sent to
CML Disk Editor, Ken Barsky. NOTE #2: to include a color
page, send 100 completed sheets of that page, printed on both
sides (ready for insertion into CML), along with the "masters" .
If you are new at editing, a second copy of CML (copied on the
back of junk mail is OK) should also be sent to the President for
proofreading purposes.

Always keep your backup disk in a secure place until the
MaiLink is in the hands of members. If you suddenly realize it is
near the first of the month, and you are running late, notify the
President who can help expedite matters..
January editors: **Richard Savoy** and **Linda Tanner**

HOW TO JOIN M.U.T.T.M.
Send completed application from page 8, with check or money
order made payable to Emil Volcheck, Jr., to: President, R1 Box
120T, Black, MO 63625, USA.   Dues are $15 USD for
continental U.S., $17 US for Mexico and Canada, $25 US for
all others. You will receive Commodore MaiLink in January,
March, May, July, September, and November, plus
COMMODORE YELLOW PAGES and BIO's in March and
September. Enjoy.

FROM THE EDITOR'S DESK

The "mystery editor" has turned out to be none other than **Richard Savoy** and **Linda Tanner**. There is a reason and it does not involve chicanery of any kind. January is the month **David Mohr** usually likes to edit, but as the year end approached, he was feeling somewhat under the weather and nobody including David or Richard or Linda knew whether he would be up to the task. So, Richard and I began preparing Commodore MaiLink material, "just in case". We are hoping David is feeling energetic by the time this issue is published and maybe he is already sitting at his Commodore.

Richard's main Commodore system is a C128. Richard produced pages 9 through 18, most of which were first downloaded onto a 3.5" floppy from the internet. These files are placed onto a formatted, low density 720K disk as text files. Richard then converts these files to TWS sequential files (for the MaiLink-On-Disk version), using Big Blue Reader, which transfers the files from his 3.5" disk in his FD2000 to a 1571 Commodore disk to work with TWS-128 Illustrator II.

Richard prints on an HP Desk Jet 940C, and making "master pages" for the final printing he uses MS Publisher.

Linda, whose main system is a C128, produced pages 1-8 of this issue. She uses Maurice Randall's WHEELS, geoWrite, Todd Elliot's geoPublish V1.1, and Maurice Randall's PostPrint3, on a system of C128, SuperCPU, FD4000, 1571, CMDHD, and Lexmark Optra 40 printer (on its deathbed). Basically, Linda creates newsletter pages in geoWrite and geoPublish V1.1. Then after the "master pages" are complete and hopefully error free, she uses WrongIsWrite81 on each file to create TRUE ASCII files for the MaiLink-On-Disk version.

This issue was not as difficult as some, in spite of a RAMLink total crash, and the Lexmark Optra 40 spewing pages out in uneven fashion. But in true Commodore spirit, we forged onward.
Co-Editors,
Richard Savoy and Linda Tanner,
January, 2006.

SLANG
Tutorial Lesson #1

It should be noted that SLANG will be included on MaiLink-On-Disk after all Tutorial lessons have been published.

So, here is the first thing to try: we're going to write a program that will crash, so you can lose your fear right away of causing some huge problem. To start up SLANG, load and run the main program (slangb1.9.0 or whatever it might be). Once you've got the editor running, type in the following program:

sprint "here comes a crash!"
donebrk

Then press F1 to compile the program. If there are no errors, you will get a "compile successful" message. Now press F4 to run the program--crash, right? Go ahead and reset the machine (don't power it down; just press the reset button). Then type

sys 54016

and you should pop back into SLANG. SLANG stores itself up in SuperRAM, so you don't need to worry about losing your program because of a crash, and if you want to try something just go ahead and experiment!

Variables

In BASIC variables are created on the fly--you just say "10 A=1" and off you go. In languages like SLANG, you have to declare your variables before using them. Let's take a dumb BASIC program and convert it to SLANG:

```
10 FOR B=1 TO 3:PRINT"BLAH ";:NEXT
20 PRINT CHR$(13)+"PRESS ANY KEY..."
30 GETA$:IFA$=""THEN30
40 END
```

Obviously lines 20-40 are not needed, but I put them in for a reason. Here's a SLANG version:

```
byte b
forb=1:3
  sprint "blah"
next
sprint !13"press any key..."
waitchar
done
```

(End of January lesson in SLANG.)

QUESTION & ANSWER DESK

by Rolf Miller

Questions may be submitted by regular or e-mail. Answers will be returned as soon as obtained, then published in coming issues, though the identity of those asking questions will not appear because duplicate, similar, and associated items will be compiled.

Q. I have an opportunity to pick up a 128 system, but would have to retire my trusty 64 to make room for it. Can you tell me the pros and cons of the 128?

A. Since the 128 will run in 64 mode, whether to swap would seem to be a no-brainer. However, there are 64 users (the Q & A editor is one of them) who keep their 128's in the closet. One reason given has to do with the layout of the 128's keyboard. For instance, to make room for the 128's numeric keypad, the designers relocated the F keys to the top right above it. Since a lot of 64 software made abundant use of the F keys, 64 users often find this relocation clumsy. On the other hand, the 128 contains twice the memory and will run twice as fast as the 64. It further has the capability of displaying 80-columns. Of course, to utilize these amenities requires 128 software. Additionally, programmers will more than appreciate the 128's built-in Machine Language monitor, along with a very powerful BASIC which eliminates the need for complicated PEEKs and POKEs to accomplish high resolution displays, sprites, and sound. These are but a few of the advantages of the 128 compared to the 64, and the added capacity allows for doing things which are difficult to impossible on the 64 -- which explains why those who prefer the 64 often have 128's \at hand.)

NEW ADDRESS

Member Bob Wells of Arkansas, U.S., has notified us that although he has not moved, he has a new address.

His old address was: **Rt 1, Box 339 A, Star City, AR 71667.**

His new address is: **40 Arizona Lane, Star City, AR 71667.**

TREASURER'S REPORT

11-1-04 to 10-31-05
by: **Emil J. Volcheck, Jr.**, Treasurer

We have now come to the end of the "fiscal year 2005" for "Meeting 64/128 Users Thru The Mail". As in the past couple of years, our income, from dues and some extra contributions from some of our faithful members, has just about matched our expenditures. In fact - see the numbers below - we spent just about $10 more that we took in. Awfully close match! We owe much credit for that performance by the low costs of printing and mailing the Commodore Mailink to our printer/mailer, **Richard Savoy**!!

For the upcoming fiscal year - 11/1/05 -> 10/31/06 - we'll need to get a bit more income as the Postal Service has already announced an increase to $0.39 for an ounce of first class mail. If we do not pick up some extra funds, we'll end up with an income vs. outgo difference of much more than $10. I hope you'll all feel that the value of your membership in MUTTM is worth throwing a few extra dollars in the pot. The base dues have been held at the $15 mark so you can maintain your membership without having to pay more base dues.Now, to get off the soapbox.

11/01/04 Balance	$ 546.88
Income - dues	$ 1572.69
Income - other	$ 4.69
Expense - Mailink	$ 1472.78
Expense - other	$ 116.25
10/31/05 Balance	$ 535.23

Remember, when you send in your DUES, or any other FUNDS, for the \treasury, make the check or money order payable to: **Emil Volcheck, Treasurer**; then send the funds to me at: 1046 General Allen Lane, West Chester PA 19382-8030. If you have questions, you can mail me at the same \address, call me at (610) 793-5156, or email me at: **treasurer@mailink.videocam.net.au**

WANTED

Has anyone ever ordered a new printhead for the Star NX1000? If so and you recall your source, please let us know. L.Tanner

THE COMMODORE & TAXES

by Rolf L. Miller

It is not too early to begin thinking about tax time. This is especially true if you are one of the number of folks who the IRS says still do their returns by hand. And if you don't do your own returns, you might want to reconsider. Some cite the expense of preparation services as justification for doing their own taxes. Most self-filers, though, say it has to do with being familiar with the tax code. This knowledge allows them to adjust financial matters accordingly. For example is a single lady who set aside a bedroom in her rented house for "hobby" activities. On more than a few occasions during the year, folks paid for her creations. But when she asked the tax preparer about treating it as a business, he told her that the IRS doesn't classify hobbies as business. Fortunately, a friend suggested she phone the IRS and ask what constitutes a business. They sent several publications. She is now among those who do their own taxes, and dealing with her activities as a business allows for expense deductions otherwise not available to her.

If you do your taxes by hand, possess a Commodore, and know a little programming, you can avoid what the IRS says is the most common mistake on handwritten returns: errors in math. After all, tax forms are basically just a listing of numbers upon which the math is applied. A little programming to replicate the math is a simple matter.

For instance, the first Income line on form 1040 asks for Wages, etc. from W-2's. So, assuming two W-2's, the first program line could be written something like

7 W2=25795+32485:PRINT"W2="W2

The next 1040 line asks for Taxable Interest from schedule B, which lists each source of interest income, usually from 1099's. The next program line, then, could list those amounts like:

8 I=247+87+104+365:PRINT"I="I

Then comes Ordinary Dividends, also from Schedule B:

9 D=125+250+595+1225:PRINT"D="D

The other items of income can likewise be programmed, followed by totaling and using INPUT to pause the display like:

22 T=W2+I+D:PRINT"Total="T:INPUTQ$

Next are Adjustments to Income and can be programmed like:

35 A=2000+874:PRINT"A="A

Then subtract from Total Income like:

36 AG=T-A:PRINT"Adj. gross="AG:INPUTQ$

The rest of the return can be programmed in the same way, then **RUN**. And besides the checking the math, don't be surprised if the effort uncovers oversights or other blunders. Furthermore, any changes found necessary are easily edited into the program and RUN does the recalculation. **RLM**

ReInking

Last week the order for bulk black ink, plus a re-inking kit for HP printers arrived. The bulk ink in a 17.5 oz. bottle seems expensive at $49.95 + tax, + shipping, but that might be the going rate. The reinking kit consists of one flimsy pair of blue latex gloves worth about 25 cents at most, 4 plastic 12 ml syringes, 4 "needles" (syringes and "needles" identical to those of other reinking kits), 5 bottles of ink (2 black, 1 yellow, 1 cyan, 1 magenta) of 2.35 oz. each, and a refill kit operation manual, for a cost of $49.95 + tax + S&H. Total order was $106.40.

This was ordered from Computer Friends, Inc., 10200 SW Eastridge St., Portland,OR 97225, a company I later discovered also sells bulk ink for reinking our old dot matrix printers. While it is true costs have risen, and bulk ink probably much more expensive nowadays, the kit is definitely overpriced and not worth the money. (Once you have the syringes and "needles" you can reink many different types of printers as long as you have the proper ink.)

Stay tuned for more printer tales. **L.Tanner**

BASICALLY SPEAKING

(by Linda Tanner)

In this issue we discuss PEEK, POKE, and things related. According to the Commodore 64 Programmer's Reference Guide, page 69, the POKE command is used to write a one-byte (8-bit) binary value into a given memory location or input/output register. But there are times when we only want to change one bit of an 8-bit byte, and we can still use POKE and PEEK to do so. It helps to understand the use of the Logical operators, "AND" and "OR".

For example, "AND" and "OR" are used to compare two different numbers, then produce a result of that comparison, the result being either a binary "1" or a binary "0". If, after reading the books on the use of these operator, you still do not feel totally confident, just remember it the easy way: to turn **OFF** a particular bit, you do a "logical AND", and to turn **ON** a particular bit, you perform a "logical OR".

In the four examples below, you can see the first row represents first number being compared to that in the second row, and the number below the line represents the result of that comparison. You will note that in these four examples, only one results in a "1", and that is when both numbers being compared are a "1". Said another way, the result is a "1" only when both numbers being "ANDed" are "1". In the other three cases, the result of the comparison is zero. To turn off a particular bit, we need to make certain the result is zero.

First number:	0	1	0	1
Second number	0	0	1	1
	-----	-----	-----	-----
Result	0	0	0	1

The largest number that can be held in an 8-bit word or byte is 255 and its binary representation is below:

bit number:	7	6	5	4	3	2	1	0
decimal value:	128	64	32	16	8	4	2	1
binary value:	1	1	1	1	1	1	1	1

Add the decimal values of each bit to get the value of that 8-bit word or 8-bit byte. Now, see how the decimal number 239 looks in binary representation:

bit number	7	6	5	4	3	2	1	0
decimal	128	64	32	0	8	4	2	1
binary value	1	1	1	0	1	1	1	1

We can see that bit four has a decimal value of zero, and thus a binary value of zero. Now using our knowledge of comparing numbers with the Logical AND, comparing any number with 239 in this way will produce a "result" of zero. Thus, to turn bit four OFF, do a Logical AND with 239. In other words, we "AND" the value of the number stored in memory location 53265 with 239 and we do it with this statement that blanks or turns off the 40 column screen: POKE53265,PEEK(53265)AND239 .

Likewise when we want to turn a bit "ON", we use the Logical OR which also compares two numbers, but in this case, the "result" is a binary "1" if either of the numbers has a binary value of "1". Thus when we want to turn ON bit four, we "OR" the number with 16. To turn the 40 col screen on: POKE53265,PEEK(53265)OR16.

You will notice that when you know the decimal number to turn ON any bit, you can easily calculate the decimal number to turn that same bit OFF, because it is the "reciprocal" of the first number. In other words, 255-16=239.. To turn bit 2 ON we OR a decimal number with 4, and thus to turn bit 2 OFF, we would AND the decimal number with 251 (255-4). Think of the bit number as an exponent of 2 because it is. There are a few examples of turning ON or OFF individual bits on page 7. Now you are officially a bit-banger. See you in March.

"BIT-BANGING 101"
(for the C64)

```
2 SS=53248:Y=53265:SI=12288:E=.:SE=SS+21:SH=SS+29:SV=SS+23:B=192:P=2040
3 POKEY,PEEK(Y)AND39:PRINTCHR$(147):B1=53280:B2=B1+1
8 POKEB1,0:POKEB2,0:FORII=1TO8:FORI=0TO62:POKESI+I,(II*30):NEXT:SI=SI+64:NEXT
10 FORA=0TO7:POKEP+A,B+A:NEXT:POKESE,PEEK(SE)OR255
12 POKEY,PEEK(Y)OR16
14 FORA=.TO7:POKESS+39+A,A+4:NEXT
16 FORA=0TO15STEP2
18 POKESS+A,25+(A*16):POKESS+A+1,140:NEXT:FORA=1TO3000:NEXT:POKESE,PEEK(SE)AND0
20 POKEB1,1:POKEB2,6
21 FORA=1TO20:POKE(Y+5),PEEK(Y+5)AND247:POKEY,PEEK(Y)AND247:FORB=1TO10:NEXT
22 POKE(Y+5),PEEK(Y+5)OR8:POKEY,PEEK(Y)OR8:NEXT
30 FORA=1TO20
32 POKEB1,5:POKEB2,6:POKE(Y+5),PEEK(Y+5)AND247:POKEY,PEEK(Y)AND247
34 FORB=1TO100:NEXT
36 POKEB1,6:POKEB2,5:POKE(Y),PEEK(Y)OR8:POKE(Y+5),PEEK(Y+5)OR8:FORB=1TO10:NEXT
38 NEXT:POKEB1,1:POKEB2,1:
39 PRINTCHR$(147):FORC=1TO23
40 PRINTTAB(10)CHR$(145)"        "
42 POKEY,PEEK(Y)AND248:WAITY,128
44 PRINTTAB(10)"COMMODORE RULEZ":FORA=0TO7
46 POKEY,(PEEK(Y)AND248)+A:FORB=1TO50:NEXTB,A,C
49 FORA=1TO1000:NEXT
50 POKE(Y),PEEK(Y)OR8:POKE(Y+5),PEEK(Y+5)OR8
98 REM:WARNING-DO NOT VIEW IF YOU ARE SUBJECT TO EPILEPTIC SEIZURES!!!!!!!!!!!
99 LIST:REM--BIT-BANGING 101 FORC64 CML106 BY LINDATANNER
```

NOTE: a typo in November incorrectly stated the command to save C128 Sprite data from SPRDEF. The correct command is **BSAVE"filename",B0,P3584 TO P4096.** (See also Sept. CML, pg. 6.)

There are 16 separate statements above in which individual bits are turned ON or OFF via LOGICAL AND or OR, a process which is also called bit-masking. On page 6 in the first four examples of LOGICAL "AND", the "second number" could also be called the "mask".

In line 3, we turn OFF bit 4 with POKE Y,PEEK(Y)AND239 and we turn the same bit back ON in line 12 with POKEY,PEEK(Y)OR16. We "enable", that is, turn ON, all 8 sprites with POKESE,PEEK(SE)OR255 in line 10 by summing the bit decimal values of bits zero through seven of the "Sprite Enable Register". If we only wanted to turn ON sprite two, for example, we would use: POKESE,PEEK(SE)OR4 with 4 being the decimal value of bit two. Thus, we turn OFF all 8 sprites with POKESE,PEEK(SE)AND0 in line 18.

In line 21 we are converting our 40 column screen to 38 columns with POKE(Y+5),PEEK(Y+5)AND247, and reducing it from 25 to 24 rows.with POKE(Y),PEEK(Y)AND247. Here we are is turning OFF bit 3 in registers 53265 and 53270. Remember the decimal value of bit 3 is 8, and 255-8=247. When it is time to return the screen to its 25 row, 40 column self, we use reciprocals in line 22: POKEY,PEEK(Y)OR8:POKEY+5,PEEK(Y+5)OR8 to turn ON bit 3 in each of the same two registers. We repeat the process in statements 32 and 36, all of which is part of preparing for "smooth scrolling" as opposed to the coarse scrolling one sees when a program is LISTed. For the actual "smooth scrolling" in the up/down, or "Y" direction, the statement POKEY,(PEEK(Y)AND248)+Y is used. Bits 0, 1, and 2 constitute the vertical scroll register, thus we sum their decimal values (1+2+4) to get 7. Both the C64 Programmer's Reference Guide and Mapping the Commodore 64 deal with smooth scrolling, but Mapping has much more detail and in my view more helpful. Practice finding other bits you can turn ON or OFF; for example you can start with something simple as turning ON individual sprites, then sprites in combinations. Practice makes perfect! See you in March.

APPLICATION for MEMBERSHIP
Meeting 64/128 Users Through the Mail

NAME_____

ADDRESS_____

CITY,STATE,PROVINCE,ZIP/POSTAL CODE & COUNTRY_____
_____

TELEPHONE NUMBER and/or FAX (optional)_____

MALE_____ FEMALE_____
EMAIL ADDRESS (EDDRESS)_____

OCCUPATION_____

HOBBIES,INTERESTS, in addition to computing_____
_____

COMPUTERS, including model used_____
_____

DRIVES_____
_____

PRINTERS_____
_____

MONITORS_____
_____

OTHER PERIPHERALS_____
_____

NON-COMMODORE COMPUTER EQUIPMENT_____
_____

SPECIAL COMPUTER INTERESTS_____
_____

What you want to do with Commodore but cannot (yet)_____

Make your check or money order payable to: **Emil Volcheck, Jr., Treasurer,** and mail it this completed application to: **President, Linda Tanner, R1 Box120T, Black, MO 63625 U.S.A.,** for full membership in "**Meeting 64/128 Users Through the Mail**" which includes bi-monthly issues of **Commodore maiLink,** in January, March, May, July, September, and November, plus semi-annual issues of **COMMODORE YELLOW PAGES** and member **BIO's** March and September.

Dues are $15 U.S. for continental United States, $17 U.S. for Canada and Mexico. All others, $25 U.S

(This application may be photocopied.)

GEOPUBLISH TUTORIAL PART 14
Free Flow Graphic Placement
By: Bruce Thomas

I have two main 'issues' with the graphic importing methods we have looked at so far. One is the uneven spacing, or discontinuity, in the text at the top and bottom edges of the regions created for Graphics (see Page #23). It is possible to reduce these but it takes extra time and effort and isn't always successful. The second issue is the amount of wasted space around an odd-shaped graphic if you reserve space for it with a region. This time out we will look at what I like to call Free Flow Graphic Placement - a process that takes care of both of my issues.

If you have been around the 64 scene for any length of time you may remember when Berkeley Softworks ran fancy ads in all of the C= magazines. With the introduction of GeoPublish (gP) in 1988 this trend continued and brought us one ad in particular that I felt displayed a flaw in the way gP handles text and graphics (or at the least in the way in which people place text and graphics).

The prescribed method for placing graphics is to go to Page Layout Mode (P.L.), create a region with the Open Region tool and then use either P. L. or Page Graphics Mode (P.G.) to place the graphic. This works fine if your image is of a blocky type, as the text re-formats around the region, but leaves lots of empty space if you are using an odd shaped picture.

This brings us back to the Berkeley ad I mentioned above which featured a giraffe in the middle of two columns of type. Looking at the ad you can see columns placed far apart, a region used for the graphic, and gutters that weren't used effectively. This brings us back to the Berkeley ad I mentioned above which featured a giraffe in the middle of two columns of type. Looking at the ad you can see columns placed far apart, a region used for the graphic, and gutters that weren't used effectively.

We will redo this ad to use free-flow graphic placement and show just how much more text can fit on a page and how your image becomes part of the page instead of standing out on its own.

Figure 1 (preview mode) & Figure 2 (zoom mode) show a reasonable facsimile of the original ad. The basic layout was created using the Master Page '2C Divider' Library file and the Page Layout '2C Title U' Library file. After some manipulation of the guidelines and regions I had the desired layout and was able to import my graphic (a Giraffe from The Newsroom publishing package by Springboard). I poured this article into the text regions, added the headline and separator graphic and had a completed page in no time flat. I used Screen2Paint for the screen captures and ScrapCan to create the Photo Scraps.Thumbnail, from RUN's GEOS Power Pak, was used to create Figure 3 and Figure 6 after printing the gP page to disk with the Paint Pages printer driver.

Using the original gP Library files and a region for the graphic allows a newsletter page to be laid out with very little effort and in a very short time. This process can, however, waste a lot of space and may lead to our newsletter taking up more pages than it needs.

As we redo this ad we will avoid the gP Libraries and we will not create a region for the graphic but will utilize the paragraph formatting of the gP Editor Mode to flow the text around our image

This process takes careful planning and counting but can greatly reduce the wasted space around your images. There is also a bit of mode swapping as you must go from Editor to P.G. Zoom View and back to get the fit you want..

We will use this article and this Page (#24) to recreate the ad. Since we have already imported the text file our next step is to place our graphic on the page.

Make sure your graphic (the giraffe in this case) is in a Photo Scrap and choose the P.G. Bitmap Placement Tool. Move into the middle of the page (about 3 1/2" and 2 3/4") and place the graphic. You can now select it (with the Arrow tool), open the Attributes box (select Stretched & Scaled) and resize it however you wish. To create our faux ad I am going to stretch it down to the 9" mark and over to 5 3/4" on the horizontal scale (Figure 4). It is a little easier to do this if you use Guidelines or if you get it close to the size you want in Preview and then change to Zoom for final placement.

Get a piece of paper and get ready to count. Go into P.G. Zoom and locate the top of the image. Make note of the line of text directly above the graphic - you will want to make this the end of a paragraph. In our case the giraffe has been placed at a paragraph break.

Make note also of the ruler position at the left edge of the graphic - you will set the Right Margin of the new paragraph 1 or 2 ruler notches short of this. This is another one of those skills that you will develop over time as the P.G. ruler increments in 1/8ths of an inch while the Editor ruler increments in 1/10th of an inch. I use the rulers as a bit of a guide but rely more heavily on text in the previous line to help me line things up the way I want. You will develop your own process.

Scroll down the page and count how many lines of text the graphic is tall - this is how many lines you need at that right margin setting. For the giraffe I counted 25 lines and added 3 more to allow for a caption.

At present we are only looking at the left side of the graphic. Go into Editor mode and make the changes to our margins in the left column. This will change the positioning of the text in the right column (as things move down). Return to P.G. and scroll down the left side of the giraffe and make sure your text lines up as you want

(if it doesn't, go back to the Editor and make adjustments). The left column must be left alone once you start working on the right column.

When you are happy with the left side of the image start at the top and work down the right side. You will be counting the lines of text and deciding where to set the left margin of your text this time (Figure 5). You will see that I used a lot of single line paragraphs to mold the text to the shape of the giraffe.

I know that this may sound like a lot of work but, once you've done it a few times, you will find it quite easy to do with very little mode swapping. You will also find that, if your graphics are odd shapes like our giraffe, you can fit a lot more text on the page (compare Figure 6 with Figure 3). In this case we added three full paragraphs to the page using the Free Flow Graphic method. Your graphics will also appear to be part of the page instead of looking like a separate island.

ScreenShots

There are 6 other Photo Scraps that accompany this article. We will now import them and make use of some other geoPublish tools for accurate placement.

So far our Graphic Placement technique has relied on Regions, Guidelines and 'close enough' placement. You know my feelings on Region Placement. Using Guidelines is great but there are a limited number of these and you can't change their location while in Page Graphics Mode. For the screenshots we have here we don't have a lot of extra space on the page and we want to ensure we have room for Captions under the images. In order to get the graphics placed exactly where we want them we'll use the line tool for help.

-OME-3   MAMA-3   JUNIOR-3   PAPA-3

Go to Page 25 and change to Page Graphics Mode. Select Zoom View and place the Zoom Box so you catch the top right corner of the text region (about 1/2" and 2"). This placement puts the Toolbox in such a position that we can leave it visible while we are working. If the Toolbox gets in the way of our work we can hide it with the Toolbox item under the Options Menu or by using the C= T shortcut. The same options make it visible again (they toggle the Toolbox) when you want to see it.

Select the Line tool and draw a line straight down from the 3 3/4" mark on the top ruler. Draw another line across from the 1 1/8" side Ruler. Make sure you draw the lines long enough so that they intersect. If they don't you can erase them and draw them again or select them and use the black resize box to change the length.

From the GEOS menu open Photo Manager and Copy the Fig 1 image to a Photo Scrap. Close Photo Manager and then choose the Bitmap Placement Tool. Move your Pointer onto the page and Click to place the image at the intersection of our two lines.

Now select the Pointer tool and then click on each of our two lines in turn and then click on the Scissors to cut the lines from the page. Select the Update Tool [gP Page 3-5] to redraw the page. Trust me. This graphic comes out crisp and clear when printed on a PostScript printer.

If you don't have an Accelerator on your system you will want to turn off the display of bitmaps in the 'disp' menu. This causes a grey box to be drawn in place of the bitmap, so you continue to have an idea of the actual size, and speeds up screen redraws.

Change back to Preview (disp menu) and then select Zoom again. Place the zoom box so it overlaps the lower left corner of the graphic we just placed (about 3.5" and 2").

Here we want to select the Line tool and draw a vertical line at the 3 3/4" mark and a horizontal line at the 4 1/2" mark. Copy the Fig 2 graphic into a Photo Scrap with Photo Manager and then place it at the intersection of these two lines. Once the graphic has been placed erase the two lines and go back to Preview.

The two graphics that we have placed are screen shots of geoPublish while creating the simulated BSW ad. Our third image for this page is a thumbnail image of the ad once it was completed. The thumbnail is a lot smaller than the screenshots. Select Zoom View and place the box at about 7" down the page and as far to the right as it can go. Draw our two lines at 5 1/2" vertical and 7 3/4" horizontal. Copy Fig3 to a Photo Scrap with Photo Manager and place it on the page at the intersection of these two lines. Erase the two lines and change back to Preview.

Change to Page 26. Select the Zoom View again and place the box at the top right corner of the text column (1/2" and 2"). Draw a vertical line at the 3 1/4" mark. Draw the horizontal line at the 1 1/8" mark. Copy Fig4 to a Photo Scrap with Photo Manager and then place it on the page at the intersection of our lines. Erase the lines and return to Preview.

Use Zoom View to place Fig 5 and Fig 6 on the page. For Fig 5 draw lines at 3 1/4" vertical and 4 1/2" horizontal. Place Fig 6 with a 5" vertical line and a 7 3/4" horizontal line.

I hope you see the potential in using both methods of graphic placement that we have looked at this time. Be aware that you can also use the line method in the Lower Right corner of a graphic to aid in re-sizing efforts. Next time we will start using Special Text to place Headlines, callouts, article continuation notes and end of article markers.
Until then, enGEOy your Commodore!
Bruce Thomas
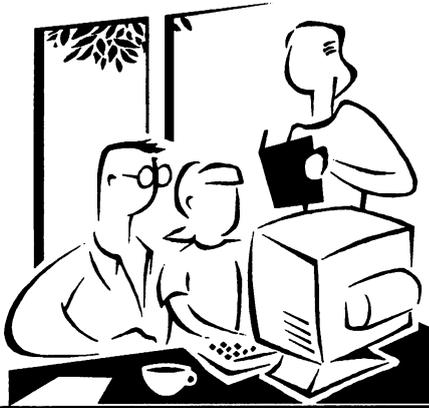
THE BEGINNERS CORNER

Prepared By: Richard Savoy

As I promised in the November issue of the CML newsletter I would come up with something to replace The Write Stuff series of article that I completed in November. Here it is! The material will come from some of you, from the 5C's Newsletter series, (none from disks I'm distributing freely) and other sources. So here we go:

This article is from 5C's May 93

```
        *       For Beginners Only!       *
     ************************************
```

This is a column of tips, hints, and tricks, specially designed for the beginner Commodore Computer User.

NOTE: When you see <RETURN> in any of the commands in this article, it means hit the Return key.

```
     ************************************
     *       DISK COMMANDS       *
     *(or how to handle the messy stuff)*
```

Before you can use a disk, you must prepare it for use by formatting it.

Type this line:

OPEN15,8,15,"N0:DISK NAME,ID":CLOSE 15 <RETURN>

To continue go to the top of the next column.

The disk name can be up to 16 characters long. The disk ID can be any two characters.

```
     ************************************
     *  How to Read the Disk Directory  *
     ************************************
```

To read the disk directory, type LOAD"$",8 then <RETURN>. When the computer responds READY, type LIST <RETURN>. The directory will then print on the screen.

```
     ************************************
        How to Print the Disk  Directory
     ************************************
```

After loading the directory, type:

OPEN4,4:CMD4:LIST <RETURN>.

The directory will be printed on your PRINTER. After the directory is printed, type

PRINT#4:CLOSE4 <RETURN>

@@@@@@@@@@@@@@@@@@@@@@@@

More for the Beginners!   By: Al Jackson

ONE LINE SCREEN DUMP

Tired of all those "print#4" commands to get what you have on the screen to go to the printer? Here's a one-liner that will print everything you have on the screen. (to be honest), you have to abbreviate some of the commands to get it in one line, but it works.

You might consider using it in your programming as a GOSUB routine.

```
     10OPEN3,3:OPEN4,4:PRINT"[home]";

     :FORI=0TO999:GET#3,A$:PRINT#4,A$;

     :NEXT:CLOSE#3:CLOSE4
```

Just to explain what's going on: OPEN 3,3 opens the screen. OPEN 4,4 opens the printer file. The PRINT"[home]" command places the cursor at the home position for screen reading.

The loop starts with the FOR I=0to999, and sets the number of characters to take from the screen.

Next we have the GET#3,A$. This captures the character from the screen and moves the cursor right one space. PRINT#4 sends it to the printer.

The next command ends the loop, and we close the screen and printer files.
****

SPARE 64s

Since parts are almost impossible to find, many of us are picking up spare C=64s form Garage sales, Thrift Shops, etc. these days.

Although they all look pretty much the same, they are not the same inside. Commodore manufactured 3 different versions of Kernal ROM (Read Only Memory). Each version was made to correct problems in the operation of the C=64.

If you want to know what version of operating system you have, type:

PRINT PEEK(65408)

then press the RETURN key. The computer will display a number to be interpreted as follows:

0 - The oldest version, #1

170-The second revision, #2

3- The last version made, #3

Some groups may still have some spare:
Kernal ROMs p/n 901227-03.

HIDDEN MESSAGES

There is a credits and anti-war message you can coax out of a C=128 by typing:

SYS 32800,123,45,6
****

CML NEW FORMAT
By Kenneth Barsky

Subscribers to Mailink on Disk should be alerted to these changes.

64 Users: The first file on disk is a self menu. Load and run 64 programs from this menu. Load and run one of the following to read Mailink text files;

1. ULTRA V.81.

2. 64 READER. This version does not scroll. I have altered the line count of all text files to 76 characters (76 for the 128 reader described below or 78/2=38 for this reader and reader discribed below; this is to make sure that no words are not broken.

3. B. READ OUT LOAD. This loads and runs READ OUT LOUD, SAM.and RECITER which will read OUT LOUD any text file.

I am including on disk, and will repeat on every alternate disk
FGM CLIPART.JA! and support files from November so that users can view or print the Clipart images on disk

128 Users will notice that the disk autoboots to what I call 128 READER; which is really BROWSER, a program that reads text files in the 80 column mode AND loads and runs 64 or 128 runable program

The first screen of this file lists all accessible drive. Cursor to select and {RETURN}.

.
Second screen lists all files on disk. All sequential files are in green; all program files are in yellow; all user files are in white. Cursor to select and {RETURN} to next screen or {R}un to run a runable file. Also {O}ptions . Examine this for yourself.

CONTINUED CML NOVEMBER FGM CLIPCAT.JA! FGM CLIPCAT DOCS PART-2
By: Kenneth Barsky

————PRINTING (CONTINUED————

HINT: Although CLIPCAT allows printing left, center, right sides, that's a slow method. Also, some printers & interface combinations don't like the center or right printing.

A much better way (I think) is to print to a roll of adding machine paper. Then you can print all on the left side (much faster), and you don't have to worry about paper perfects or rolling the paper back; just let it print. When done, cut and paste/staple, or slip into plastic protectors. Best roll width is at least 2.75": full screen width (40 column) clipart images need 2.7" to fit all on the paper. 3" is a good choice.

—————SAVE—————————

From CANCEL VIEW PRINT SAVE menu.

SAVE is a modest feature, and is included mainly for those rare times when you want to reduce/save a clip art which is taller than one screen.

When you select SAVE the screen will be saved IMMEDIATELY, do put your data disk in the drive before selecting this! Up to 25 rows will saved; if the clip art is shorter then fewer rows will be saved. If using SLIDE then the entire screen will be saved.

For a filename the clip art file's name will be used, and the ".." prefix will be replaced with "s.".
Note: After the file is saved put the clip art disk back in the drive! This is easy to forget so I've included a reminder message. If you don't, the next clip art file won't be found, and it will be skipped. ALSO be alert that you don't save to a clip art disk unless you know it has plenty of space.

————SLIDESHOW/ ANIMATION————

THIS FEATURE IS HOT! ! It lets you do some things that users have been clamoring to have FGM's DEMO-ER do. You can bring in full hi-res screens (saved as FGM ..clipart files), then add or modify any way you want with partial screens (..clipart files). Add and remove text and graphics from a specific area of the screen, or change just a pixel at a time. "Window effects" are easy to do. A "demo" set of files is included: See DEMO SLIDESHOW below.

Since the ..clip art files that FGM saves are compressed you can fit a LOT of them on a disk, and they tend to load faster. Additionally, FGM ClipArt saves the col/row position of the clip art (where it was saved from). This means you can make changes to just one 8x8 pixel card on the screen, save it as ..clipart, then have CLIPCAT put it into place as it constructs the screen! Each ..clipart (SLIDESHOW) file can be anywhere from one character size to a full screen in size.

HOW TO CREATE A SLIDESHOW/ ANIMATION:

Go to FGM's ClipArt section and start by saving a full title screen as your first ..file. This screen, being full size, will also clear anything previously on the CLIPCAT screen. If you don't want a full set-up screen then save a full blank screen (the file size will only be one block!).

After saving the file that sets up or "clears" the screen, you can get on to saving each frame. I find it easiest to leave the title screen in place, make my changes to it, and save just the area I changed. Remember that CLIPCAT (SLIDE) will place each ..clipart image onto the screen at the same location you saved it from, replacing what ever is underneath with the new image. For animation you'd probably want to save from the same location each time, just changing the image a little.

REMINDER: You don't need to save the whole area of screen (or image) as a clip art image; only what you made changes to. If you changed one pixel in an eye then just save that area.

HINT: UNLINK the screens; you'll only be working with one screen (or less), and if linked you'll have to hassle with the LINKED YES/NO prompt with each save. Also, unlinked screens have full scrolling available.

USING CLIPCAT AS A SLIDESHOW after you've made your ..slideshow files, or play the demo:

1. Go through the normal process of selecting the files to VIEW (if playing the demo enter a. at PATTERN). Note that the ORDER of the files on the disk is now the files will be displayed.

2. At the CANCEL VIEW PRINT SLIDE prompt select SLIDE. This causes CLIPCAT to place the clip art file where it was saved from, unlike VIEW which causes all images to be loaded to the upper left corner of the screen, which is needed if you intend to print just the clip art images.

3. At the CLEAR? YES NO prompt answer NO so the hi-res screen won't be cleared as each file is loaded. NOTE: By answering YES to the prompt you can view each piece (new image) independently, which can be useful for analyzing the files in your slide show.

4. Once your "title screen" starts loading depress SHIFT-LOCK to go into continuous viewing (if you wish). To go back to normal single-step just release SHIFT-LOCK. Then you can press SPACE to single-step, or RETURN to go PRINT, SAVE, or CANCEL, just like when VIEWING.

NOTE: If you depress SHIFT-LOCK after a screen is in place CLIPCAT will just sit there

Waiting for the key as if SHIFT-LOCK wasn't depressed; for CONTINUOUS you must depress the SHIFT-LOCK key while the file is going to the screen, not after it's there. If you blow it then simply release S-L, tap SPACE to load the next image, and depress S-L while it's loading.

5. PRINT AND SAVE options will print or save the FULL hi-res screen when using SLIDE. You can get some interesting collages if you use SLIDE to view a disk of clip art. Release SHIFT when you see something you like, then press RETURN for the menu and go SAVE or PRINT it. The screen will be saved with an "s." filename version of the last clip art's filename. If printing, the name and header will NOT be printed.

The important differences between VIEW and SLIDE are:

1) SLIDE places the clip art on the screen where it came from while VIEW puts it in the upper left corner.

2) With SLIDE, FULL screens are PRINTED/ SAVED instead of just the clip art image, and the filename/size is not printed.

FILENAMES; Slideshows, particularly animation, take up a lot of files real, fast. I suggest you use a file naming system such as .. a0 to ..a9 then ..b0 to b9 etc. Similar to saving linked screens except you are using a ".." prefix instead Of "s.". That will give you 260 consecutive filename possibilities, and you can select for viewing in groups of ten PATTERN. If I write an "appender" it will likely want something to the above format. For use with CLIPCAT you can name them all differently if you wish, as long as they're in order.

SPEED: For many uses stock 1541 slow-speed Will be ok (ie: for displaying an informational slide show). If speed is important (ie: animation) Then you need more. JiffyDOS is a must: it READS files fast, and I don't know of any fast load cartridge which do that.

To give you an idea, following are approximate running times for the demo using several options (DELAY of zero).

-STOCK 1541 (and with cart): 150 seconds

-JiffyDOS: 90 seconds

-REU (using RAMDOS) : 30 seconds

Playing the files from memory would be MUCH faster (3 sec: see below), but that's a later project.

A DEMO SLIDESHOW IS INCLUDED, which consists of a bunch of files that begin with "s.". To play the demo enter a PATTERN of a. (not ..) and select all files (hold cursor-down key). The a. files are regular ..clipart files but I named them a little differently to distinguish them (the .. Prefix for clip art is only a suggestion. not a must.

I hadn't intended for CLIPCAT to be a slide-show/animation program too, but after seeing the potential this has I got kind of excited and decided to include it now rather than waiting until it evolved into something more perfect. This is still experimental and all-featured, but it's certainly usable.

If this SLIDESHOW idea generates any interest, I have other ideas to pursue. So far I have written a rough beta which appends .. Files into larger sequence files, allows control of back/foreground color and speed of each frame (.. files), allows repeat sequences, and several options for how to display each frame (ie; Venetian blind effects, outward from center, inward from sides etc). At full speed the CLIPCAT demo, append together into RAM for my beta, takes three seconds to play all 39 a. files (frames), and that's with some color control. No promises. Yet, but this "little" computer offers a lot of possibilities:).

COMMENT (after "doing it" myself): The SLIDESHOW demo is from a beginner at this (me) so it isn't anything great, but I hope it gives you some ideas about what can be done. Creating the demo was an interesting experience, starting with " I can't do this". Then I forced myself to start trying things until it began to "come together". It's a bit time-consuming, but it's also kinda fun. First I went to CREATOR and got some graphics I wanted, then to ClipArt and started assembling things and saving areas as a.xx files. Use your "title screen" as the screen you make changes to, saving each area after you've made the changes to it. That leaves the other two screens available as work screens. Occasionally I would dump FGM, load CLIP-CAT, and play the files to see how it was coming along. By releasing SHIFR-LOCK you can single-step through each frame (file), and note the filename(s) buy pressing RETURN. When my work was done playing I'd SAVE the last screen so I could continue from it after I re-loaded FGM (if you go right back to FGM from CLIPCAT then saving isn't necessary because the screen will be there). Editing is very easy; re-load into ClipArt, mod and re-save.

—————————CLIPCAT NOTES—————

1) DRIVES: FGM CLIPCAT expects the clip art files to be on whatever drive is active when CLIPCAT is RUN. If CLIPCAT was loaded from a different drive then make the drive with the clip art files active before RUNning CLIP-CAT (or reRUN).

2) 17xx REU SUPPORT: You can use this with an REU (as a REMDISK). Having the clip art or demo files in an REU speeds things up considerably. Install RAMDOS on page 207 ($ef00). This may not work with RAMDOS software earlier than v4.2.

3) CLIPCAT normally sends chr$(15) put your printer into compressed mode for text. This is standard Epson code. If your printer isn't in compressed mode then the filename & size may not be positioned correctly. Some interfaces prefer a chr$(20) which they turn into a chr$(15) and send to the printer (why?). Line 128 has a poke50804,15; change the 15 to whatever code your printer or interface uses for compressed.

Ron Hackley

SOMETHING DIFFERENT IN YOUR MUTTM ENVELOPE THIS JANUARY, 2006.

By: Richard Savoy

As of this writing (the day after Thanksgiving) already more than half the membership have renewed their membership in the group with 54 % ordering the **free past issues of the, "Disk of the Month"** for 5C's of Los Vegas Nevada and M.C.C.C. Australia by adding three dollar for the postage when renewing their membership. WOW! That means we have a lot more members getting the free issues for the first time. Some of our members never had the opportunity to belong to a local Commodore group, so Here is some of the information that is on the 5C Magazine disk to get you started.

HOW TO LOAD PROGRAMS FROM THE DISK

The Main Menu option PROGRAMS will show you all the programs on the disk, which require extensive instructions, and allow you to read/print an instruction file for each.

After you have read or printed the instruction files, select QUIT from the Main Menu. You are now in BASIC and the programs that you may load, will be listed. Just cursor up to the title of the program that you wish to load and press return. You may have to type RUN after the program is loaded.
*** PRESS ^ FOR MENU ***
You should not have any trouble running these disks. Al Jackson and his group have been very active in Commodore and have done a excellent job over the years.

Did you forget to order the **Free Disks** when you renewed you membership? You can still order just send three dollars to **Emil Volcheck** and tell him it's, **for free disks postage.**

THE OTHER FREE DISK FROM "DOWN UNDER"

Prepared by: Richard Savoy

If you just jumped to this column without first reading the one to the left, I think you will better understand this one if you read that one first.

Our second "**Free Disk**" is from Melbourne Commodore Computer Clue (M.C.C.C.) in Australia. The group was spearheaded by Ivan & Florence Blitz, and other members that often make program contributions to the monthly disks, except January which is Vacation time in that part of the world.

Usually the MCCC disk comes with a Menu program on each sides of the disk for down loading the programs, after selecting using the cursor keys. Usually instructions are provide when needed. The group of disks we are giving from MCCC this year free come from the year 1996 Disk of the Month.

FREE DISK POLICIES
It has been some years now that I've had the approval of Ivan Blitz and Al Jackson to copy and distribute their groups "Disk of the Month" freely, to further the interest in Commodore, it was a time when "RUN" magazine was closing down and programmers where moving to that other format, here it is 2006 and we are still here.
It is my policy to copy the disks as is with no corrections or changes. **Richard Savoy**

NEXT EDITOR FOR MARCH

"The early bird gets the worm!", it's just about the same when I'm the visiting editor, the earlier you are with your article the better location, In the CML newsletter.

I can take articles just about anyway you like to send them as long as it is text files. For example you can send via email just like you would any message, I only ask if it is more than one item that the title be at the top each article. If GEO use GEO Word. TWS can be in program or sequential files, or on disk. I don't care how long the article is, if too long, I'll spread it over a few issues, the next Visiting Editor, would love that! Dead line is February 15th. In my hands.

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NEW POSTAGE RATES
Effective January 8, 2006

On November 14, 2005, I heard on a News Broadcast, "postage rates going up the first of the year." Being the Mailer for the MUTTM I was concerned about what could be done to beat the rate increase for this issue and contacted our president Linda Tanner and a December 29th mailing was decided, step-up the work in getting the CML to the photo copier.

On December 1st, I went to the US Postal web sight to check the increases and to my surprise quickly learned effective date is January 8th 2006. Here are a few of the changes.

First-Class Letter (1 oz.)	old 37¢	new 39¢
First-Class Letter (2 oz.)	old 60¢	new 63¢
Postcard	23¢	24¢
Priority Mail (1 lb.)	$3.85	$4.05
Express Mail (½ lb.)	$13.65	$14.40
Express Mail (2 lb.)	$17.85	$18.80

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DON'T MISS OUT ON ALL NEW CML DISK VERSION BY KENNETH BARSKY . Details start on page 13 New Format. Available to current members of MUTTM only. More info contact Ken

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CML NEW FORMAT

Note that this program will run any runable 64 or 128 file BUT if the file is a 64 program or a 128 40 column program the user will have to manually have to change screens.

The third screen roads the file selected and if {R}un was not selected from the previous screen, that is one of the choices; The other choices are {A}scii, {P}etscii A{N}si, {B}asic. {D}ata or {P}kt to read readable files. Reader will not scroll; and as I indicated will fit on one line without breaking words.