WACCI

BTL 3

NEWS SCOOP: *RICHARD AND THE BUNNYMEN SPEND ALL DAY AT THE SECOND WACCI CONVENTION EDITING BTL 3!*

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THE BENEFITS OF WACCI MEMBERSHIP

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

BENEFIT list by Ernie (Wish List) Ruddick

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PRODUCTION METHOD

WACCI is created using Protext, Promerge, Prospell and MicroDesign Plus on a CPC 6128 and printed by an Epson Stylus 800, my very old Star LC10, along with an Epson LQ300 for the graphics.

WACCI is printed and collated by: ProntaPrint!
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WACCI is distributed by the Dwerryhouse family who have to do it all again...again...again...again...

WACCI: The club for Amstrad CPC computer owners.

FRONT COVER: <<It's still me, sorry -Philip>>

THE TELEPHONE HELP-LINE

BOB MOFFATT, 01454 329875
Weekends only please.
Masterfile III, Mastercalc
Qualitas and Protext.

FRANK FROST, 01983 882197
Isle of Wight, 4pm to 10pm
VDE, CP/M, Protext and
WACCI Services.

MALCOLM BRABBIN, 01502 716344, Suffolk
8pm to 11pm but not Saturdays. Basic programming.

IAN NEILL, 01926 337708, 6pm to 10pm, Warwickshire
Eprom blowing, Hardware, Electronics and more.

MARK STEWART, 01773 822599, Belper, 8pm to 10pm,
PAW Adventure Creator, Basic and general help.

NIGEL MELLS, 01784 211734, Ashford, tape to disc
problems, Basic programming and a general natter.

MIKE LYONS, 01942 259942, Wigan, Basic, Stop Press
Dk'tronics Speech Synth and help with Sunset.

STUART GASCOIGNE, 0272 831361, Bristol, Basic,
Machine code, PD Discs 19 to 36.

JOHN HUDSON, 01484 423252, Huddersfield. MOII,
CP/M, Wordstar/Newword, dBASE, CP/M PD, CPC-PCW-PC

JOHN BOWLEY, 01733 702158, Peterborough.
PD/Book Libraries and WACCI OMBUDSMAN.

CLIVE JACKSON, Cobol, Basic, Bankman, Sorting,
File Handling and Applications programming.
37 Essex Road, Stamford, Lincs, PE9 1LG

RICHARD AVERY, Tasword 464, GPaint, Another World.
35 Marlborough View, Cove, Farnborough, GU14 9YA

NIC RAYNER, 0850 992747 (mobile) Manchester
CPC Emulators on the PC.

PHILIP DiRICHLEAU, 01522 511608 (That's me)
Powerpage 128, G-Paint, Tasword, PD Utilities,
Basic Programing and quite a lot else as well.
Just don't call me after 11pm.

ARTHUR/ANGELA COOK, 01903 206739, Sussex
Tape Library, Repairs, General CPC and Natter
All day till 10pm

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

THANX & STUFF

TIGGER

That's it, another WACCI finished and three days ahead of schedule. Am I getting good at this or am I getting good at this? You may answer that question but only from one of the two options given. Perhaps you might also like to muse upon that state of my mind at the moment. Finish reading Thanx and Stuff and make your mind up afterward (quick clue: situation normal).

HELLO ALL ONCE MORE
Welcome back to the wonderful world of WACCI. We are ten years old. Jiffy Walker started this off ten years ago this month. Hey, does that mean that in three years time we'll be able to call ourselves a teenager, get a personality problem, start to argue with everyone and generally make everyone lives a misery. Hang about, don't we do that anyway?

FAIR COMMENT - ONE YEAR ON
I didn't notice that last months Fair Comment was my twelfth so far. Yup, WACCI is ten and I've been Fair Comment Editor for a whole year and a little bit. Doesn't time fly when you're having fun?

NEW TEAM MEMBER
One of the things that I've wanted to do with WACCI was to improve the graphics in the magazine somewhat. I'm alright with page layout and the likes; I'm not too bad at creating headers, but what I do find difficult is creating decent artwork to go within the magazine. As such, I've put out my feelers for someone who might like to take on the task of doing some graphic work for us. Guess what, I think I might have found someone who fits the bill.

Designing graphics on the CPC is not the easiest task in the world and takes someone with a natural flare for such things (They also have to be able to use MicroDesign). Anyway, I've managed to volunteer someone for the task and he is the one and only.

> Jonty Jones
> 41 Westmoreland Ave
> Newbiggin-by-the-Sea
> Northumberland
> NE64 6RN

There is one thing I can say about this new arrival to the editorial team. It's certainly going to be, shall we say, controversial. It also means, which if far more importantly to me, that I now have someone else I can lay blame onto if the magazine is late again.

If you look at the new headers for the articles, it was Jonty who designed the character set for use in MicroDesign. He's also going to be designing a second set for use and, if I can bully him enough, I might just get his to retouch some of the other artwork that constantly appears.

WISHLIST ALERT - A NEW SERIES IDEA
I've suddenly had an idea, whilst I was writing this, for a new series of articles. Let's see if this grabs anyones attention.

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  - - T O U C H E S - -

     TASWORD TOUCHES
     PROTEXT TOUCHES
     BRUNWORD TOUCHES
   MINI OFFICE 2 TOUCHES
     UTOPIA TOUCHES
     PROMERGE TOUCHES
```

I think I'd better explain this a little better. What I'm after is a series of articles explaining those little touches, done by an experienced user, that make the use of the above problems a little bit better, as well as a touch easier.

Now, the series does not need to be written by the same person, in fact, it's very unlikely that it will be. Each part, each month, will, I imagine, be written by a different person. So, if you think you could do a part of this series, let Ernie Ruddick of Wishlist fame know about it and send it in. I'm waiting to see it as soon as possible.

One last thing. The list above is only an idea list. If you think there is a program missing, then be my guest, I'll be pleased to see it.

NEW ARTICLES

I know I've mentioned this before (probably several times every issue), but I'm still after tutorials. These can be on almost any program you wish, especially if they're the more popular ones. The less popular ones might even be less popular because there isn't a halfway decent tutorial for them (now there's an idea to play with). Not being one to just throw people into the deep end (that's not totally truthful I must admit) and let them sink without a trace, here are few idea you might like to try.

```
┌─────────────────────────────────┐
│                                 │
│          T U T O R I A L S      │
│                                 │
│          G-PAINT                │
│    THE ADVANCED ART STUDIO      │
│      ANY WORD PROCESSOR         │
│     PROMERGE PLUS (again)       │
│     3D CONSTRUCTION KIT         │
│    THE ADVANCED MUSIC SYSTEM    │
│                                 │
└─────────────────────────────────┘
```

Once again, if you think you might be able to manage something like one of these, or you have an idea of your own that I've missed (there's going to be plenty of them), then please let Ernie Ruddick know. His address is on the back page. Once more, I look forward to hearing from you.

THANKS RAY

I had a phone call recently. Now, to be honest, I can't recall what the phone call was originally about, but I know we got around to talking about the Pyraword Word Processor. Now, I have heard about this little monster before but I'd never actually seen it. Now, thanks to Ray Powell I have finally managed to have a look.

However, by the same process, I don't think WACCI has ever had a review about Pyraword published, so, with my usual tact, I asked Ray if he might tell us all about it. He seemed a little shocked at the suggestion.

Well, this morning (it's now Friday the 27th September) a disc dropped through my letterbox, containing the Pyraword Review I'd asked for. Perfect, spot on. So, Ray, thanks a lot my friend, much appreciated. Oh yes, it'll be in next months Issue.

A STRANGE LITTLE TOUCH

As I'm writing this, I know that this bit is going to be at the top of the second column of this page, which is odd, because at the moment it's actually the the top of third column. The next column, the bit about business cards, has already been written and it's at the start of this text file, but, when I lay it out, it's going to be the last column. I've only decided a few moments ago that it's going to be there. I get a lot of this whilst doing WACCI.

You may now be asking why I'm telling you this. It's because I've got to fill in this column (which is the second column but the last I'm writing) and I have nothing to fill it with at the moment. Ah, an idea, I think I'll put a picture of Tigger at the bottom of this page (or at least Paul will because the Tigger picture is on his PC because I haven't got one yet). Right, that's that bit over, let think of something else.

THE CONVENTION

Always good for filling out a few lines don't you think. Well, it's in two days time and I'm really looking forward to it. Meeting new faces and getting to meet some old faces as well (I think I might have worded that a little better). Anyway, that's it, I'm finally running out of space, so I can lay this out (first column third, second first and third second). Oh yes, just in case you thought I was joking, here's Tigger again.
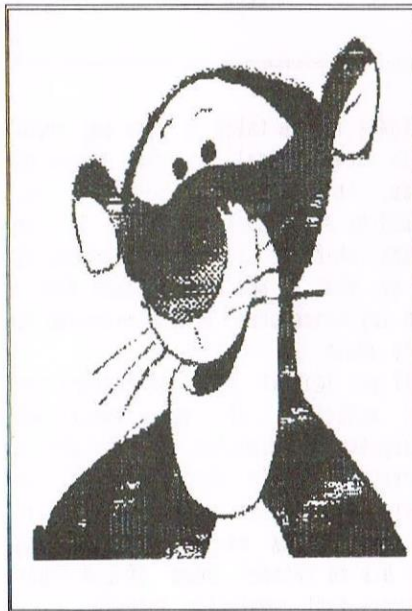
BUSINESS CARDS

I had a little bit of amusement with one of the larger shops in Lincoln during the last month. It was a tricky situation and could have cost me quite a lot of money had it gone badly. As it happened, I was rescued from the situation by WACCI. Now that may sound a little strange, when you take into account that the shop in question has nothing to do with computers at all. Perhaps I should explain.

It all revolved around a piece of electrical equipment that was three days shy of its guarantee expiry date. It had gone wrong, as electrical equipment just reaching guarantee expiry date is prone to do. Anyway, I was looking at a large repair bill or talking it back to the shop where I got it from. I took the easy option, I took it back to the shop.

Anyway, suffice to say, the shop assistants were less than helpful, so I demanded to see the manager. He was less than helpful as well, basically stating that they would take the equipment back, but only if....anyway, they said an awful lot of stuff that I wasn't well pleased with, including an attempt to charge me a large sum of money. At this point I got a little annoyed. I got a little more annoyed when they suddenly required to see at least some proof of I.D.

Anyway, being a good little chap, I reached for my wallet and opened it. What was the first thing that my eyes settled on, a business card, a very interesting looking business card, one of those which Paul sent me down when I became Editor of WACCI. I pulled out the card and handed it over as proof of I.D., realising as I did, that there is one amazing rule of business which I'd forgotten. Never annoy a journalist and, worst still, never annoy a magazine editor. The look on this managers face was a picture as it slowly dawned on him that those six letters in bold type, at the bottom of the card, read EDITOR.

I don't think I've ever seen so many different expressions pass over a face in so few seconds. Alright, so he had no idea who or what WACCI is, but, by the look on his face and the way he then began to treat me, I could well have been the Editor of WHICH! or something similar. Suffice to say, I got a new bit of equipment. HA!

FAIR COMMENT

PHILIP 'TIBBER' DIRICHLEAU
FRANK NEATHERWAY
3 GLEBE CLOSE
RAYLEIGH
ESSEX
SS6 9HL

THANX AND STUFF MKII

<<Mother just reset herself again. Why am I telling you this? I'd just finished this lead into Fair Comment when she crashed in a most amazing manner, with all kinds of funny patterns on the screen. So I had to rewrite it again. Guess what happened. Mother crashed for a second time, or rather, she reset herself and I got an interesting screen filled with which ROMS I have fitted to her. Not a lot of use when I'm expecting to see a nice long stream of text.

Anyway, the reason why I'm writing Thanx and Stuff MKII once more. Well, you see, one of my major concerns when it comes to WACCI, apart from the lack of articles that can sometimes occur, is the lack of letters that seems to be the norm at the moment. Each month I set aside seven pages for Fair Comment, seven pages which, this month, I don't think I'm going to be able to fill. That means that I'm going to have to layout another article, if I can find one, to fill the space, or, otherwise, fill the extra areas with a lot of adverts. I don't know which you would prefer, but I think I'd like to see a lot more letters arriving on the scene.

Have I done something wrong, I have to ask. When I first started with F/C I had a huge mailbag. Now, it seems to be dropping, albeit at a slow rate. Where have all these interesting questions gone, the ones that make me wonder about my sanity and reach for the nearest technical manual.

That's enough of this rambling, lets get on with something more interesting, like this months Fair Comment -Philip>>

MULTI-FORMAT DISC DRIVE QUERY

Dear Philip, my apologies for writing hard copy but, as a "new" member, I realise that the future prospects of the 3" Drive A in my CPC6128 need addressing before it dies on me and/or replacement disc supplies dry up; the reason for this non-standard approach will become apparent.

I am currently refurbishing my set-up but in the interim use my PcW for day-to-day work. (Traitor, I hear you cry, but I do not have a printer. When I do, it will be for colours).

As an ex-Electronic Instrument maker, Aircraft Electronics Fitter (on the Blue Streak rocket, making-up wiring models) and, subsequently, a Technical Author in my final job, which I had to retire from hurt following two replacement heart valves and one stroke, I had used an ICL Wordprocessor set-up. But since then I have been refurbishing my home equipment and now use my PcW9256 for letters etc but, liking the colour facilities of the CPC6128, I am upgrading this as much as possible for leisure use but my logical thinking has been impaired by the stroke and sometimes the 'blindingly obvious' gets overlooked!

My son, who is a programmer with Railtrack (somewhere in England, as they said in the days of my youth) can give me general guidance but he cannot solder two wires together without problems: he is definitely not a practical man.

As Frank knows, I have purchased many back issues of WACCI and several pages of photo-copies; these were to enable me to gain an insight into what is involved but quite honestly I still do not get the whole message. Is there a general article I have missed or could someone assist me, and probably others, by explaining how to carry out the following operations:

1: How can I fit a switch to "swop" between the internal 3" Drive A and a second (3.5") drive? I have a UTOPIA Rom and a PARADOS Rom on order, which I believe will enable the full capacity of the latter's disc to be used. I already have a 3.5" TEAC Drive B with in-built power supply in an aluminium case with space in it to fit a second drive as supplied to me by Pinboard Computers.

2: As I can still read circuit diagrams (I hope) I would like to know if the existing cable to Drive B between it and the keyboard can be used for the second Drive A, power is available with Drive B, of course. The Drive B as supplied by Pinboard had the connector labelled upside down but - a minor though nevertheless puzzling and time consuming problem when it failed to work - requests for help in fitting it with a Drive A or even supplying parts have been ignored. Angela Cook tells me she hopes to obtain some TEAC drives shortly, so that will be one problem solved!

3 What is the difference between an "ABBA" and a "Side" switch? Perhaps a glossary of terms in common usage would be a helpful article for reference in the future.

Yours sincerely
Keith J Bull
Westcliff-on-Sea

<<Hi Keith. Right, lets see if I've read your letter correctly.

1: You already have a 3.5 inch B Drive and, but now, you should have PARADOS fitting in a ROMBOX since Comsoft are pretty damn quick at deliveries. Now what you need is the hardware project for creating an ABBA switch. There are a couple floating around the pages of WACCI, the best of which (well, it's the one I always use) is the Paul Collins version in ISSUE 89, page 13. There is a slight error in the text, but the diagram is accurate. Basically, it the text says to solder something to pin 9, whereas the diagram says pin 8. The diagram is the correct one. If there is enough call for it, I'll reprint the article.

2: I'm not quite sure if I understand this one. I gather you mean the cable that connects the 3.5 to the CPC computer. If that's it, then the answer is yes. The cable require no modification what-so-ever (unless you haven't got a side-switch and decide to make one of them as well).

3: Ah, talking of side switches. Right, an ABBA switch changes the drives around. Normally, the 3inch drive would be the A drive and the 3.5 inch drive would be the B Drive. The ABBA switch flicks them around so that the 3 inch drive is the B Drive and the 3.5 inch drive is the A Drive.

The side switch is a useful little addition that you fit to the 3.5 inch drives cable. 3.5 inch discs can't be turned over like 3 inchers, so to read the second side of the disc requires the side switch if you only want to use standard formats. The big formats, by the way, don't need the side switch and, indeed, will read-fail if the switch is in the wrong position.

As for an article on it, I'm trying to get one worked out at the moment, but with so much to do, finding the time is proving to be a little difficult at the moment -Philip>>

GRIEVING FOR AMSTRAD ACTION

Dear Philip, I still am grieving the loss of A.A., I miss the monthly gripe with my Friendly Newsagent because A.A. had missed the publishing date and the griping with A.A. for every month missing an article which was promised the month before, but still I miss it. Gripe over.

Can I ask if Michael Becket is still a member? He wrote Run V.T. and I have finally got it to work; there was another member in this area who was interested in Video Editing but we never got into contact.

Can anybody tell me if an FD1 will work if plugged into a 464? What is more important will it damage the 464? I seem to remember in the very distant past there was a question about the drive voltage, i.e., 5 volt/12 volt motor.

Has anybody connected a 464 or 6128 to a V.C.R. and got an acceptable recording? If yes, how? I have tried using an M.P.1 (464) and a Viewmaster (464 & 6128) but the results are not as good as I wanted.

I have had a serious domestic crisis in the middle of doing this letter and am just starting to recover; this is the first time the computer has been on since the August issue of WACCI arrived but it seems much longer than that.

Many thanks to Angie for her help in obtaining Chuck Yeager's Disc, I feel as if I have achieved a life long ambition!!

If I despatch this now I might make the deadline for October's Edition, many thanks.

Yours Truly
Bill Ford
Chester

<<Good day to you Bill. I also miss Amstrad Action at times (but not that often). It's a strange feeling to know that I'm now editing the ONLY monthly CPC magazine still running (and quite successfully at well).

I've just looked at the membership database and I'm afraid that Michael Becket is no longer listed. He must have moved on to pastures new.

An FD-1 will work happily with a 464 as a second drive. The only difference between the FD-1 and the DD-1 is the interface that's so vital to 464 owners. Without the interface, the 464 will not know that there is a drive present and will ignore it.

Connecting a CPC to a VCR is quite simple (despite constant rumours to the contrary, the CPC does have a composite video signal). The best method is to connect via a scart socket, that way you get the best possible picture. You also need the technical knowledge how to do it. I used to have the pinouts here, some time ago, but I seem to have lost them again. Anyone know how to connect a CPC to a SCART socket, let me know for the next issue, please.

I'm sure Angie will be well pleased to be thanked (sometimes, doing WACCI can be thankless task).

Which issue is this? Urm, I dunno, because as I'm writing this bit I haven't actually got around to doing the cover yet. I think it may well be the October Issue, so you've made it on time -Philip>>

A GRAVE RESPONSE (BAD JOKE ALERT)

Dear Philip. Many thanks to John Hudson and yourself for pointing me in the right direction concerning my problem with the @ sign and the a-grave. It appears that the £ sign was turning on the French LANGUAGE 1. I entered the SETPRINT option in Protext and found that the £ code was 27,82,3, 35,27,82,1. The final figure 1 should have been 3, which put the matter right. Thanks, chaps.

Changing the subject, do you remember the space rocket Ariane crash a few months back? Of course you do. It was caused by a software failure but I have it on good authority that the heart of the guidance system is the Z80 so the chap who suggested that Concorde was controlled by a ZX thingummy might well be right.

Best wishes for a successful Convention.

Ron Hobday
Bedford

<<Hi there Ron. Glad that little problem was solved. Isn't it odd how the smallest of things can be the hardest of problems to solve? Strange really.

Ariane crashed? When did that happen? Urm, tell's you how much I watch television doesn't it. Just a moment, I'm going to call up my dad for a moment (I may be in my thirties but my dad is still a lot more useful for finding things out that a whole lot of encyclopedia).

Ariane crashed! Yup, it did. You're quite right about that one.

I can tell you what the problem was. In Concorde there's this CPC 464 doing the controling of all sorts of little bits a pieces, but we all know how good the CPC is, so there's going to be no problem there.

However, with the Ariane project, they had to cut corners, so they put a Spectrum in instead. (Look, I know this is a very cheap dig at Spectrum owners but bear with me for a little while will you? I'm doing it all for Bill Ford, who's missing Amstrad Action). <<Digging at A.A. and Spectrums at the same time, in the same sentence. No bad Philip, not bad at all -Mother>>

Thanks Mother -Philip>>

MICRODESIGN ENIGMA
Dear Philip, I have recently spent a few sleepless nights enhancing Richard Narain's useful ProClip program so that (amongst other things) it now converts clip art .CUT files into Protext printable documents. It would be desirable - memory space permitting - if the program could also convert other DTP file formats to Protext documents. Unfortunately, despite my efforts I have been unable to decode the internal format of Microdesign .DR

files. Does anyone have detailed knowledge of every byte of the internal layout of .DR files that they would be prepared to pass on to me? <<They may have -Philip>>

Also, if anyone has similar detailed knowledge of any other DTP formats (for example, Stop Press page files which I expected to be screen images but are not) then I would be pleased to hear from them. Finally, DTP files on some of the Wacci PD discs are in squeezed format, requiring a call to &4000 to restore them to 17Kb screens. I would like to discover which program does the squeezing and how to acquire a copy of it. Can anyone help?

Best Wishes
Anthony Jordan
Cippenham
Slough

<<Right Anthony. The program you are after, to compress screens, it called SQ23 and is available on PD Disc 47. It's one of the best screen compressor programs available but doesn't work on any other form of file, only on 17k screens.

The MicroDesign format? I have no idea, but I suspect someone might have. How about writing in and letting the local Techno-Rats know this little bit of information. It might be most useful. The same goes for all the other screen files. Obvious areas to examine are MicroDesign itself and Page Printer -Philip>>

PCW TO PC (VIA CPC) SUCCESS STORY
Dear Philip, a couple of months ago, I had a phone call in my capacity as telephone helpline executive. It turned into a minor success and I think its about time I told somebody about it. <<Like all of us -Philip>>

The call was from someone I'd never heard of (and whose name I'm embarrassed to say I've subsequently forgotten), who had a problem. He had written a novel on a PCW and needed to get the thing onto a PC format disk. He was faced with the option of either finding someone who could transfer it or of retyping the lot. Armed with a semi-infinite supply of 10p's for the phone he set about trying to find someone who would copy his disk.

He started by ringing Amstrad (no sniggering in the audience please). They declared that, in their opinion,

he was asking the impossible, but he could try ringing so-and-so, who might be able to help. So-and-so duly passed him onto somebody else, who passed him onto somebody else ... until with hope fading he eventually rang Trading Post. These good people were unable to help personally but fished out the latest copy of Wacci and suggested he try using the collected expertise of Waccidom. Muggins here was selected as the nearest likely candidate, and hence the phone call.

Well, despite my attempts to make it look suitably impressive, it was a piece of cake. The largest part of the time, about an hour and a half, was spent on the PCW getting locoscript to bash the files into ASCII format and write them to a CPC disk. (Here's a hint - to transfer between CPC and PCW get the PCW to do the work - it will read and write CPC disks automatically without any special action on the part of the user). Then ten minutes on the CPC saw them transferred to a PC disk, and another ten saw then displayed in all their glory on the PC.

One happy customer - he really thought he was going to have to retype it all. The aspiring author really couldn't believe it when I pointed out that we had used the CPC on which Terry Pratchet (very rich and successful author) had written his first novels. I hope some of it rubs off.

On a different note, Computer Shopper of March 1996 reports on the existence of a CPC emulator for the AcornRisc machines. Its called '!CPC' and it is shareware, but we have no price. To find out how to download it you can e-mail the author, Mark Rison, at rison@hep.phy.cam.ac.uk, or send a blank disc and SAE to him at Cavendish Labs, Madingley Road, Cambridge, CB3 OHE. If there is anyone in Wacciland with such a machine, I hope that they will investigate this product and report back to the rest of us.

Someone told me that there is a spectrum emulator available for the CPC. I am very interested in running one particular speccy program, so if anyone can be of any help here, please get in touch.

Looking at Wacci 102 (page 2), I have somewhat belatedly noticed that we now have a Wacci ombudsman. Now I hope that we are going to do this

properly and also set up an office of Wacci regulation (colloquially known as OFFWAC, of course), in which case, I bags the post of Director General, because I thought of it first.

Stuart Gascoigne
Bristol

<<Hi Stuart. Isn't it great when something seems to fall together very easily and we end up look amazing. Tell you what though, I wasn't aware that Terry Pratchet had written his first novels on a CPC. Well, live and learn as they say.

John Bowley is the WACCI Ombudsman, which basically means that he sorts out any problems that I cannot. The first port of call, if someone has a problem with WACCI, should be myself and if I can't handle it, then it can be referred direct to John himself.

As for the post of Director General. No you can't have it. Since such a post would be very well paid (they always do seem to be), I think it should go to the Editor, me -Philip>>

SPHEROID DEMONS BIT

Mornin' all! Just a bit of stuff following the usual close perusal of the excellent issue 103:

ADDRESSES

On behalf of The Independent Eight Bit Association, please feel free to plunder their 8-bit Directory of services as mentioned by Tyron Davies; that's what it's there for and there is a lot of CPC stuff in there. Several of the PCW suppliers still carry 3" discs, but do not usually advertise to the CPC market. Perhaps with a few more customers they would. No doubt someone has mentioned the omission of the wonderful OJ Software from the list in 103, so I won't.

MORE RABBIT ON BUNNY

In response to Paul's pop at Richard Fairhurst, quote "..no relevance to the CPC scene today" I could not agree less. Richard is a warm and wonderful human being who nevertheless periodically takes a chainsaw to one CPC icon or another. He overdoes it from time to time, no make that usually, but there is much that is true in what he says. For me, it makes a refreshing change from the uncritical "my CPC is the best thing

on the planet"-type stuff which emerges from time to time. Thankfully there is less of this now that Amstrad Action has gone down the plughole, but it still emerges from time to time. Incidentally, Bunny is one of the most stalwart proponents of CPC computing in the comp.sys.amstrad.8bit news-group, but always in an informed way from his point of view of a very experienced CPC user and programmer. He is definitely still playing for the home team.

HELP WANTED

Can any WACCI reader refresh my memory? I seem to remember reading a couple of years ago that there were a couple of ROM combinations that could do irreparable and sudden damage to a 3" disc drive. Or am I thinking of a disc duplicating problem? My reason for asking is that someone recently phoned me with the news that he had just sold his CPC set-up because THREE 3" disc drives had failed in fast succession. He did mention a particular program he had bought just before it happened (not one of mine!) but I don't want to cast aspersions if I'm wrong. I cannot find the original article despite going virtually word-blind looking for it.

PROTEXT

As to Ron Hobday's problem with Protext, if he drops me a line with a printed example of the problem, I'll try to help and report back to him and WACCI. Which prompts me to another thing.

Would you like to publish a Protext Page from time to time? Or is this already the first one? There is now a free-to-all official Protext Users' Club and I would be happy to echo its throughput in WACCI's direction. I intend to make the same offer to the other principal CPC and PCW supporters, including the UAUG. What I have in mind is a periodically enlarged and updated bulletin on disc called EXFILE, to include useful tips, routines, frequently asked questions, configurations etc for the AMSDOS and CP/M versions of WACCO's programs. Later, there will be a version more relevant to the PC version of Protext, once Protext Software have got it released. This is not a commercial venture and will be free on

application with a disc (any format) and the return postage. The preparation of the first one is well advanced but all opinions and input is still welcome.

Peter Rogerson's wishlist for Protext has been added to mine and will be addressed as the opportunities occur. See previous issues for my feelings about dictionaries on ROMs. I physically added spaces as he suggests and, believe me, it looks even worse that the 'middle page spread' effect. The best solution, if the printer can handle it, is a combination of micro-spacing (which evens out the spaces between words) and proportional (which makes characters only take up the widthways space they need).

The authors of the CPC versions of Protext etc now make nothing out of it since WACCO bought the copyrights from the liquidators of Arnor Ltd, but that is not to say they never will, and that is all I am prepared to say on that subject. And you are right; there is no money to be made out of the ownership of it. As to Philip's response comment about being able to format a disc while using Protext, ideally you DO really need the Utopia rom (from ComSoft) as he suggests or, for serious writers, CP/M Protext is THE BUSINESS. It includes disc formatting in drive A: as standard as well as spell-checking, mail-merge facilities, two-file editing, exfile programs-within-a-program stuff (further details on application to the Protext Club) and a comprehensive A5 lie-flat manual to get the best out of the program. All for twenty five quid, less WACCI discount. Yer pays yer money...

By the time this appears in WACCI Peter Campbell should be shipping v6.7 of Protext PC. You (or anyone) may well ask what place that has in a CPC magazine, but during the last two months about a third of the enquiries to me about its imminent re-release have been from WACCI contributors who, it is reasonable to assume, are also members and wish to use it on their 'other machine' because of its similarity to the CPC versions, even though it is much enhanced.

The price is normally to be £50 but, as an introductory offer for a limited period, it can be bought for just £40, exclusively through ComSoft. Because

of the terms of the agreement with the copyright holders of Protext PC, there cannot be a further reduction to WACCI members. The program was originally sold for about £150 and has been eight years in continual development, so frankly I don't blame them for refusing to go lower than £40. Get it at that price while you can.

WACCI goes from strength to strength. May the spring never depart from your mattress.

Brian Watson
39 High Street
Sutton
ELY
Cambs
CB6 2RA

<<Good Evening Brian. About the 8-bit Association's Directory? Well, urm, where do you think we got the information from the first place? As for missing O.J. Software, well, I can't take the blame for that, because I didn't write it up. I won't tell you who did, but she lives in Worthing and is interviewing Uncle Clive this month.

As for Bunny Fairhurst and his BTL page. I think I made my views known, in a subtle manner, in the actual article itself. I didn't agree with everything that Richard said, nor did I agree with everything that Paul said in response. I liked the article, I liked Pauls response and I liked Richard response last month. I'm staying on the fence on this one, since I can see everyones point of view at the same time.

As for publishing a Protext page in WACCI, I have no problem with that what so ever. In fact, I'm trying to push for a decent Protext tutorial at the moment which should run for several issues. I'm also looking for any other interesting tutorials.

Damage to disc drives caused by ROMS? I do recall something of this type of problem around Issue 60. I believe it has something to do with ROMDOS and an 8-bit Printer Port Program. The Goldmark Mk1 Port springs to mind. It was corrected in subsequent releases and rarely shows it's head these days. Now, if I've got this right, the 8-bit Port Patch over wrote some of the Extended Disc Parameter Block that ROMDOS used, therefore sending this disc drives

head somewhere into the middle of next week, resulting in serious and somewhat terminal damage.

As for the rest, about PC Protext, I can see your point about advertising it in WACCI and mentioning it a few times. Tell you what, if you wish to review it (and this is a one off only everyone), I'll publish a double page spread on PC Protext since a lot of WACCI readers do seem to be quite interested in it -Philip>>

I THINK HE LIKES US

Dear Philip, seeing as you're desperate for letters, I felt I'd better send you another letter just to keep the numbers up! I do apologise for sending this letter straight to you (instead of Frank), but seeing as I was sending the enclosed articles (more about that later), I thought it best to send it all in one!

Firstly, can I just say that I actually like the boxes round the headers, I think they make the page layout neater and look better (my dad agrees and he edits a journal)! I also think that it's great to make WACCI completely CPC produced and I also think that having back the old logo is good!

Secondly, can I just say how great Martin Bela's I/O port is, it's great to know that somebody actually reads my letters! I am just about to search through my wide collection of electronic components to see if I have everything, in fact I think I'll only need to get the 4 ICs!

Thirdly, seeing as your after so many articles, can I ask if you have one of my own articles which I wrote a few months back about making a tape connector? If you don't then I don't know what happened to it, but enclosed should be an article (or two!) of my own, about making your own keyboard extender and making a joystick extender! I have included suggested Maplin Electronic codes for each item too and there are a number of .CUT files on the disc enclosed for these articles along with this letter (if you could return the disc as soon as possible that would be great!). I hope this uses up a few pages and if you want, I can keep writing more (there's no stopping me now)! I can write a (fairly good) article quickly and have it to you the next day, if you're ever

desperate to fill up pages again. At the moment I'm working on an article about making your own home made joystick which should come through your letter box sometime in the not so distant future!

Fourthly (I don't know if that's proper English!), can I just say that while I don't have either of the two programmes Protext and Brunword, can I just say that I'd probably say that Protext is the clear winner, but then who am I to say, I mean the majority of your letters are in favour of Protext!

Fifthly (this is verging on the ridiculous now!), being the sort of person that never misses a plug, can I remind readers about CPC Quick, the disczine I write, which is practically on issue 2 now (there have been one or two problems!) and now costs 1.20 (although if you want, a fiver will do!), cheques or postal orders payable to AD Watt (without an S on the end for goodness sake!) and also you need to include a blank 3 1/2 inch disc! It's really great and much better than BTL, (we think WACCI's great)!

Finally, can I just say that I'm sure the question burning on everybody's tongues is who won the ROM box competition?!

Yours sincerely
Ben Watt
Penicuik

P.S. Your daughter is a great artist, why don't you get her to design your front covers?

<<Hello again Ben. It quite alright about sending the letter to me, on this occasion, I can still handle it, honest I can. It does seem to logical to send it direct to me since you have the articles as well.

I do like the boxes around the bits and pieces. It makes it seem less like they're about to slip off the page and go fall rapidly towards the footer. I really do like the old style of logo, even if I have put it at the top of the page. I wonder how many people have noticed that it really is the old style of Logo, the first version of this type. If you take a good look at the gap between the W and the A, you'll notice it's slightly sqiffy, whereas it was later updated to look a little more even. I wonder if anyone ever noticed that. I don't think that anyone has because I'm sure the collected strength of WACCIdom would have been sure to let me know about it in their normal manner.

The last part of Martins IO Port is in this issue. I have enjoyed the entire series it for another reason entirely. It's been a pleasure to layout, fitting perfectly onto pages.

I've got your articles here (and you're disc as well), which should appear in a WACCI soon. Your discs should appear back at your end soon as well, honest. It just takes me a little while to get around to doing the menial housekeeping tasks, like sorting out which disc belongs to who and actually sending them back. They do all end up back home eventually, I

assure you, it just takes me a little time to get around to it.

I have a soft spot for Protext anyway, so I don't think I'll make any comments about it. That's a lie, of course I'm going to. I used to be a Tasword fan, using it for all my word processing needs, until I had to switch over the Protext for WACCI purposes, to make my system compatable with others in the editorial team. I've never looked back since.

CPC Quick. What's that then? I don't think we've ever had a review of CPC Quick #1 have we? Hmmmm, curious indeed. Perhaps the I'll manage to have a look or even get it reviewed soon. Just a suggestion of course.

As for who won the ROMbox and the ROMS. Read the Compo-Splot (note the silly name change) for the answer to that question.

And finally, Jayne and Nicola would love to do a WACCI cover and, I suspect, they'll end up doing one very soon indeed (they do keep nagging me about it after all) -Philip>>

<<That's it, end of this months Fair Comment and I'm a page short. Now, the question is, what am I going to do with the spare page.

Just a quick aside now. I'm writing this on Thursday evening and this Sunday is the convention. I know you lot will be reading it after the great meeting of minds (I'm be very nice), because I'm going to hand this over to Paul at Walsall. Because of this, it's all this fault, HA -Philip>>
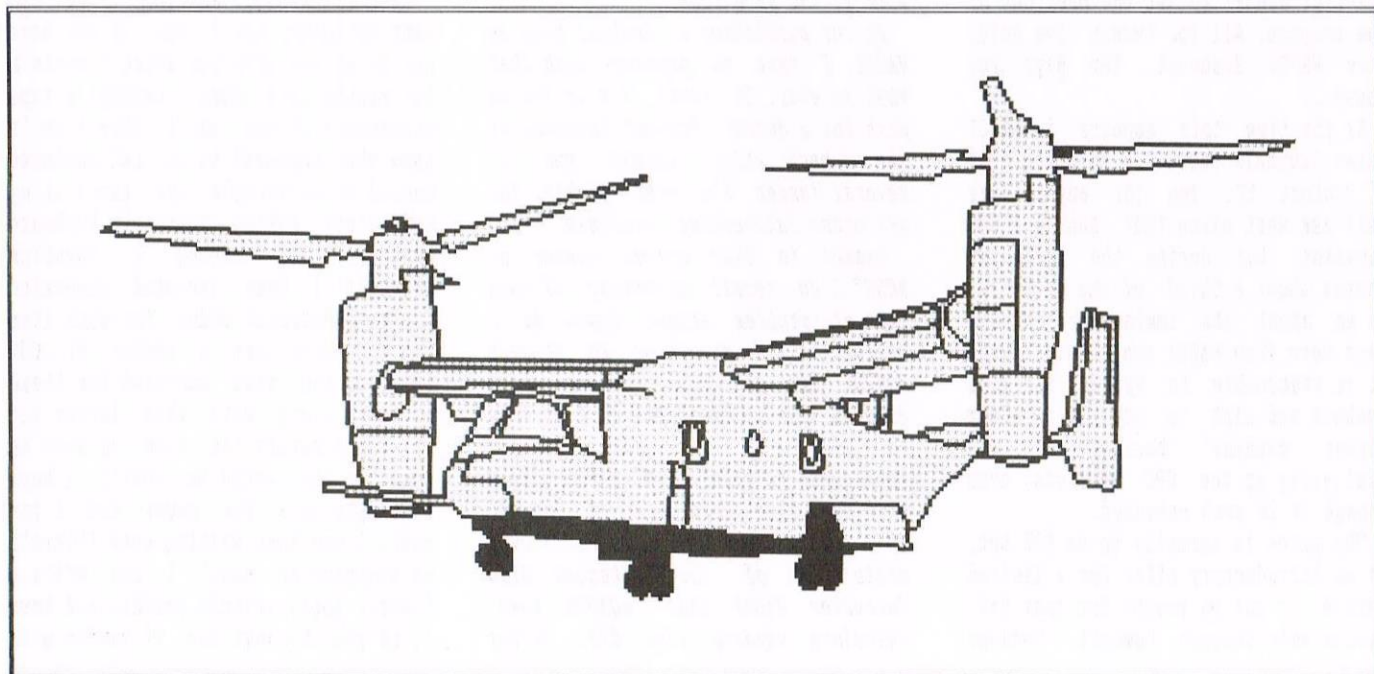
COMPO-SPLOT
THE BOWLEYS BRAINSTORMER

Welcome to the competition page. Judging by your flood of entries and good comments for last month you liked the page of brainteasers that we set for you.

So as promised we will do the same this month if we can (little grey cells permitting!). Right - so now put your brain into gear and attempt these beauties.

ROMBOX WINNER SOON TO BE ANNOUNCED

We are still waiting to hear from Paul and Peter to name the lucky winner of the Rombox (take your time chaps! At least I'm having fun in using it).

Judging by this long delay I think you can guess that deciding who the winner is very difficult to choose, so please bear with us.   <<CB & JB>>

HERE ARE ISSUE 102 RESULTS

ANSWERS

1. Lions share.
2. Donkey jacket.
3. Dog eared.
4. Mouse mat.
5. Monkey business.
6. Wolf whistle.
7. Fox glove.
8. Panda car.
9. Rat race.
10. Donkey derby.
11. Bear hug.
12. Cat gut.
13. Tiger moth.
14. Sheep shank.
15. Chamois leather.
16. Horse play.

Thank you to all members who entered.

WINNERS ROLL CALL

* *   1st   Ann & Chas Stevens   * *

* *   2nd   Bob Houston   * *

* *   3rd   Joan Elliot   * *

And 1st entry received was from Harry Gubby. Well done to you all your prizes are on their way.

   ** Let the quizzes begin ***

QUIZ ONE - WERE IN THE MONEY

A puzzle for those who remember "OLD MONEY". Complete the grid as shown in the example to give you the total sum.

Some of the clues are a bit tongue in cheek but I think you'll get the idea. Good Luck!

1. A Stone
2. A Bicycle
3. A Mans Name
4. A Singer
5. A Kind of Pig
6. A Leather Worker
7. Part of a Monkeys Leg
8. The Sun, The Moon and Pluto
9. 50% of Panties
10. Hit Repeatedly
11. An Unwell Sea Creature
12. A Royal Headress

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Total = £32 17s 8 1/2d
==================

Heres an example for you to chew over. Clue 8 - Sun, Moon and Pluto = Three Far Things (3/4d.)

If you find this quiz hard then blame Ian Tanner he set it!

QUIZ THREE - NINERS

The answers to the clues can be made up by combining three sets of three letters from the grid below.

TON	ORD	ISS	ATC	INV	ION
ISI	CHI	TRE	BAD	ISM	LWE
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NOT	OME	EDE	ACC	EFT	KIL
IAN	HTS	EIG	OAT	WEG	PSE
MIN	HYP	MAN	AIN	BLE	FOR

CLUES

1. A Musical instrument.
2. A game.
3. Head of a tribe.
4. Alpine plant.
5. One from another country.
6. An outer garment.
7. Can put one in a trance.
8. Cannot be seen.
9. About 5/8 of a metric mile.
10. A Scandinavian.
11. A ficticious name.
12. A sailor.

This one was set by Owen Brown. Thanks to both of you guys for the quizzes.

They have saved us a lot of head scratching and given our readers something to think about!

PRIZE ON OFFER

Enter both quizzes and win two binders, if you enter only one quiz, PD discs as usual.

Your entries needs to be with us by the end of **NOVEMBER**.   <<Cheers>>

FINAL WORD

Found dead in the desert was a man with an open rucksack on his back. How did he die?

UNDERSTANDING THE CPC PART 3

BY JOHN HUDSON

This is the last in the series about understanding how your machine works. John has covered storage devices and Early Morning Starts as well as other general CPC tips in the past two months. This issue it's peripherals....take it away John.

SWEET SUCCESS

Until the CPC came along, virtually no one sold you a computer in an 'all-in-one' package. You had to buy the monitor, disc and tape drive and sometimes the keyboard as separate items. Most early home computers, such as the Sinclair, Acorn, BBC and Commodore, came with an adaptor to enable you to use your computer with a TV. Though Alan Sugar intended the CPC 464 to complement the TV and hi-fi systems he was selling, he was astute enough to realise that a system which provided everything in a single package and which anyone could plug in and use would be very attractive to people who were fed up with bits of trailing wire and having to spend more money to get what they thought was a complete system to work properly.

However, even though Alan Sugar provided most of what had previously been regarded as 'peripherals' in a single package, the ways they worked largely followed industry standards and are best understood in terms of the time the CPC was developed.

THE SCREEN

The CPC screen is organised to work in one of three modes - 640 x 200, 320 x 200 and 160 x 200. In 640 x 200 mode (or mode 2), the computer needs to know whether each of 128000 pixels is on or off. By using each of the eight bits of a byte, it becomes possible to store a complete representation of every pixel in 16000 bytes (or just under 16K - 128000/8 = 16000). There is however no room for any information about the colour of each pixel; so mode 2 is confined to monochrome.

By halving the number of pixels to 64000 in 320 x 200 mode, it becomes possible to use the 2 bits available to describe each pixel to describe up to four colours. Halving the number of pixels yet again for 160 x 200 mode (or mode 0) allows more colours to be described.

All three modes are available in CP/M but in practice only LOGO and DR Draw use mode 1 and no CP/M program, to my knowledge, uses mode 0.

Graphics programs have to define the state of each pixel and it's colour where appropriate. This definition is stored in the video RAM which normally occupies the top 16K block of RAM under AMSDOS and CP/M 2.2 and one of the blocks in the banked RAM in CP/M Plus.

Since you normally do not want to read the video RAM, only write to it, the top block is an excellent place to put it because this is where ROMs are paged in and you only want to read ROMs. So any instruction to read part of the top block of RAM leads to a ROM read while any instruction to write to the top block of RAM leads to a change to the video RAM. The video RAM is then copied to the screen 50 times a second.

UNDOING IS EASY WITH 128K

When AMSDOS has access to 128K, copying the top block to one of the blocks in banked RAM allows programs like Advanced Art Studio to 'Undo' changes to the video RAM by copying it to banked RAM and then copying it back when the user asks to 'Undo' the changes.

Sets of up to 256 characters formed on an 8 x 8 matrix of pixels as shown in the CPC manuals (Chapter 7 - or 6 for the Plus machines - from Page 9 onwards) are available for text. Since 640/8 = 80 and 200/8 = 25, CPCs can all show 80 columns by 25 rows of text in Mode 2. The height of each character remains constant between

modes but its width expands as the width of a pixel doubles in mode 1 and again in mode 0. So there are 40 characters in a mode 1 line of text and 20 characters in a mode 0 line.

QUITE A CHARACTER

Text programs - and some graphics programs when they want to print text - use a set of 128 or 256 stored matrices instead of creating each character afresh. If there are 256, the first 128 matrices usually follow the ASCII sequence but the second 128 differ between different sets. The BASIC ROM in slot 0 holds one set; CP/M Plus uses a different set; most printers hold one or more other sets.

You cannot change the matrices in the BASIC ROM but you can replace some of the matrices with your own 8 x 8 designs. You have to save these designs within a BASIC program if you want to use them again and you have to write special routines if you want most of the top 128 matrices or your own designs to appear on a printer.

Most CP/M programs only use the first 128 of the 256 matrices which load with CP/M Plus. Locomotive Software provided a program (LANGUAGE. COM) which allows the CPC to swap some of the bottom 128 characters with some from the top 128 characters and so print the pound sign (which is from the top 128 matrices) and several foreign languages more easily; these swaps are the same as the ones made by several printers in order to print foreign languages. You can make French, German and Spanish words appear on the screen as they will be printed - as long as both CPC and printer are set to the same language.

THE KICKING KEYBOARD

50 times a second, in one of the many gaps when the CPC is doing nothing else, it checks the keyboard to see if a key has been pressed. What it does or shows on the screen depends not on

the key so much as the key definition table which has been loaded into RAM and which can be changed in BASIC and in CP/M. While in theory every key can have its definition changed, in practice there is a limit to the number of changes the CPC can manage at a time. This facility means that every programmer, and yourself, can redefine the keys to suit whatever program is running.

As with screen definitions, this normally has to be done within a BASIC program if you want to save the definitions in AMSDOS. In CP/M 2.2 you need to use SETUP.COM while in CP/M Plus a key definition table is needed which is loaded using SETKEYS.COM whenever you want that particular arrangement. In practice, few computers have the flexibility of the CPC series in allowing you to redefine keys each time you run a new program.

PRINTER INTERFACE
The printer interface is a standard Centronics parallel interface - that is, it sends all the eight (seven on the CPC) bits of a byte together down parallel strands in the printer lead. Arnold only had a 7-bit interface and, though the Plus machines were announced as having an 8-bit printer interface, the necessary changes to the software were not included.

So all the CPCs, to all intents and purposes, have 7-bit printer interfaces - that is to say, they use only lines 0 to 6 to send the first seven bits of a byte to the printer. This means they can only print the first 128 characters in any set of matrices.

This hardly mattered when the 464 was produced as many cheap printers only printed the first 128 characters anyway and, if they had them at all, used the second 128 to store italic characters. But it has become an increasing liability as more printers with complete sets of 256 characters have appeared.

WIZ OF AN IDEA
Various 8-bit printer ports have been produced and the software to enable the Plus machines to send all 8 bits under BASIC has been produced but I have not seen a modification for CP/M on the Plus machines.

Many modern printers also have a facility which allows you to download your own set of matrices to the printer for use instead of the ones in the printer; so you can download the whole of the set in the BASIC ROM but you can only use all 256 of them if you have an 8-bit printer interface or a Plus and the software to use the 8-bit interface.

SERIAL INTERFACE
Parallel interfaces are OK over the short distances from a computer to a printer but over longer distances the time taken for the different bits to travel along the different strands can begin to vary quite alarmingly so that, at the end of their journey, there may be confusion as to which byte a particular bit belongs to.

So serial interfaces, which send each bit of a byte in sequence, have always been used for long distance communications.

A basic serial interface only needs three strands but most follow one of the international standards of which RS232 is the most common and is the one supported on the CPC.

Unlike the printer interface, where everything is provided, you only have to connect the printer, the CPCs only have the necessary connections on the expansion bus and you have to buy the serial interface as an add-on. Once you have the interface, you also need the software to use it. This may come on ROM (as in the Amstrad/PACE interface) or on disc (or tape) and is

essential for using the serial interface under AMSDOS. The necessary software for file transfer is provided with CP/M Plus, albeit without any of the security or error checking which is now standard in software packages, but for remote access and anything complicated you should get the PD programs ZMP (for CP/M) or TERM504B (for AMSDOS).

CONFUSED? JUST A BIT
Bits are sent down a serial connection at a predetermined speed and the interfaces at each end need to use the same speed so that they are not confused as to when one bit ends and the next starts. Speeds are described in baud, which roughly approximates to bits per second, and when it was produced, the CPC was advertised as capable of transmitting data at 9600 baud - amazing at a time when most people thought 1200 baud was fast. But 4800 baud is the practical limit for the CPC and many modems can now transmit at 28800 baud.

CPC users are most likely to use a serial interface to send/receive data to/from another computer or to link up via a modem to a Bulletin Board or commercial on-line service provided via a telephone. To do the first you need a 'null modem' cable - this is one which simply swaps over the standard 'send' and 'receive' lines in the cable between the two computers. The second needs more detail than this series offers.

That's all folks, John Hudson

MARKET STALL

You are in the hands of

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

Firstly an apology for not being able to do the Market Stall last month and a big thankyou to Philip for coming to the rescue. I had the chance of a two week holiday and naturally jumped at it. While I'm on the subject of holidays perhaps I can ask members for their opinion. Last year we had a month's break in order for the workers so to speak to take the opportunity to go away if they wished, those of us that have children know that at this time of year holidays are very important. My opinion is that we deserve a break. It can become a real grind having to meet a deadline every month, twelve months of the year so a break is really welcome and you come back refreshed and raring to go. If we didn't have a mag in say August each year then this would give everyone a welcome opportunity to relax, catch up, and maybe get a stock of articles etc., and we would not get into the situation when we have our dear Editor tearing his hair out trying to get enough to produce the mag. Well, what do you think ? Me, I'm all for it. An alternative idea would be to do a reprint of an old Wacci. Comments please.

SALES

FOR SALE: 5 x 3" Discs, formatted with Rigid Plastic Cases £ 5.00 inc p&p.
PLEASE CONTACT: Stuart Gascoigne, 24, Ketch Road, Lower Knowle, Bristol. B93 5DQ TEL: 01179-8311361.

FOR SALE:
Amstrad 6128 with green Monitor c/w instruction manual FREE if collected otherwise post and packing.
Amstrad DDI-1 second 3" drive plus Firmware guide. £ 5.00

32K Ramrom with instructions £5.00
Sharpe Computor compatible Tape Data Recorder. £ 5.00
AMX Pagemaker & AMX Utilities with manuals (No mouse) £ 5.00
Amsoft 1915 Star Watcher. Disc & Manual Teaching/Applications. £ 5.00
Amsoft Pascal 4T 3tapes also disc and manual. £ 3.00
KDS 8-Bit Printer Port & instructions £ 2.00
Masterfile III 1 disc £ 2.00
Tas-sign 1 disc £ 2.00
The Amstrad CPC464 Disc System. Lawrence & Lane. £ 1.00
Ready Made Machine Language Routines for the CPC464/CPC664. £ 1.00
Magazines:
Amstrad Computor User July 89-May 92 25p each. Complete set £2.50 (Missing Aug,Sept,Dec 89).
CPC Attack June-Nov 92 £ 1.25 the set.
Amstrad Actions No's 70-98. 25p ea. Complete set £ 5.00 (Missing No's 92,94,95,96)
Data Formatted discs 25p ea
Data Formatted discs in plastic cases 35p ea.
Plastic Cases alone 15p ea
POSTAGE 6 PACKING EXTRA ON ALL ITEMS.
PLEASE CONTACT: Eric Priestley, 1, The Chase, Hinton, Devon EX14 8QB.

FOR SALE:
Books as follows:
The Amazing Amstrad Omnibus.
Structured Programming on the Amstrad.
Amstrad Machine Language.
Artificial Intelligence on the Amstrad.
An Introduction to CP/M Plus on the Amstrad.
Graphics Programming Techniques on the Amstrad.
Advanced Programming Techniques on the Amstrad.
Using Dr Logo on the Amstrad.
Amstrad Computing with the 464.
Gateway to Computing with the 464. Books 1 & 2.

6128 Operating Manual
Amstrad Soft 968 Firmware Guide (original).
PLEASE CONTACT: Tony Taylor, 77 Anton Way, Aylesbury, Bucks. HP21 9LX. TEL: 01296-433404.

FOR SALE:
Two CPC 6128's £ 35.00 ea
One CPC 464 £ 10.00
One CTM 644 Monitor £ 40.00
464 Manual condition ok £ 1.00
6128 Manual £ 5.00
Books as follows:
Structured Programming on the Amstrad Computer by Stephen Raven £ 2.00
Amstrad Computing by Ian Sinclair FREE
Programming the Amstrad 464 by R Meadows £ 2.00
Magazines all FREE as follows:
ACU Oct 85, Jan-Mar 86, Dec 86, Jan 87
AA Mar-May89, July-Aug 89, Sept 89, Dec 89, Nov-Dec 86, July 87.
Wacci's Dec 95, Jan-May 96, Dec 86, Nov-Dec 93, June 93.
Wacci Mag Index 1-87 (June 95)
Library Supplement Edition 4 Feb96.
Tapes & Discs as follows:
Teach yourself Ams/Basic 1 &2 £ 4.00
The Code Machine c/w inst. £ 3.00
The Image System no inst. £ 1.00
Amstrad Light Pen, inst & tape £4.00
Tapes games as follows all £2.00ea
Tetris, Enduro Racer, Commanod, Paperboy, Batman, Sorcery, Manic Miner, prodigy, Starquake, Gauntley, Gauntley 2, Knight Tyme, Fastfood, F-World Dizzy, Dizzy Panic, Magicland Dizzy, Hydrofool, Jewels of Babylon, The Fear Storm II, Ghostbusters, Weevo's World, Bubbler, Timeman One, Easi Amsword, Xanagrams, Animal Veg Mineral, Galatic Plague, Sultans Maze, Bridge It, Fruit Machine, Oh Mummy, Roland/Ropes, Roland/Caves, Harrier Attack, One Man & his Droid, Super Pipeline 2, Flyspy, Zub, Strike Terminus, Firelord, AA Covernant (covertape), Bombscare, Stornbringer, Gauntlet (deeper dungeons), Arnoid 2,

Bobby Bearing, Head over Heels,
Renegade, Jack the Nipper, Dandy
They sold a Million £ 4.00
Never Ending Story £ 4.00
Bomb Jack/Ghost 'n' Goblins £ 4.00
Discs as follows:
Advanced Music System £ 5.00
Spindizzy £ 2.00
Amsdos Utilities extended 6128 basic
cobol programming £ 2.00
Printmaster £ 2.00
2 system discs + free blanks £ 4.00
Competition Pro Joystick £ 2.00
Ziptic Joystick £ 2.00
I would prefer to sell items together
but I am prepared to split.
CONTACT: Brain Wharton. TEL: 01293
530158 Mon, Wed, Fri, Sat 7-10pm.

SINCLAIR USERS(Spectrum Only)
Looking for old games and books or
joysticks? I am selling them cheap
from 20p to 4.50 and there's a special
offer for the first three customers.
WRITE TO: Philip Melling 36, Fairle,
Birch Green, Skelemersdale, Lancs WN8
6RG

Wanted: Star LC 24-10 Print Head and
Amstrad DMP 3160 Circuit Board.
PLEASE CONTACT: D.J. Simpson, 9
Belmont Gardens, London Road, Raunds,
Northants. NN9 6RN TEL: 01933-622692

Wanted:
Brunword Elite Rom MKII onwards (with
8Bit Printer Port and examples disc
if possible). PLEASE CONTACT: Margaret
Schofield; 16, Sunningdale Drive,
Bramhall, Stockport, Cheshire. SK7 2LJ
TEL: 0161-439-7034 between 7pm & 10pm

Wanted : Soundtrakker.
A CPC+ Colour Monitor
A decent MIDI Interface/software (not
music machine).
EMR Miditrack Performer
Foundation StepTime Sequencer software
DHCP Interface + Sequencer.
Will swap for disc games- I have about
70, half boxed with instructions, all
originals, choose what you want.
PLEASE CONTACT Sam Holmes 5, Park
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DONUTMAG
A WISH-I-HADN'T REVIEW

*I had a very interesting mailbag this morning. There were a few letters for
Fair Comment, a couple of articles for WACCI and a Disc which calls itself
Donutmag. What a strange name, I thought to myself as I glanced over it. Then
I recalled the last time I came face to face with Donutmag. It wasn't too bad
I suppose, a little childish in places, but not too bad. Donutmag #2, I
mused, might be an improvement. It was to be proved, very rapidly, to be the
total opposite.*

WHY OH WHY OH WHY

The CPC scene's not too bad - a
few guys really spoil it by
writing complete and utter pap
Tom Dean - Editor of Donutmag

And I couldn't agree more, though I
suspect that that isn't quite what
Donutmag have in mind when they
published this little bit, just
waiting for someone like me to
snatch it out.

Perhaps it's not Tom's fault,after
all, he is only the editor and, as
such, can't expect to have any real
control over the content of the
discmag, or can he? If this sets the
tone of this review as being less
that complimentary, then you might
be right. To be honest, I found it
the biggest load of childish,
prepubescent rubbish I've ever laid
my eyes on (and I read BTL
regularly).

WHAT ABOUT THE CONTENT
Urm, more like what content? With
something like BTL, which I really
do enjoy I might add, even if they
do like to refer to me as a
'Mutant Ape Man From Plant Zog'
(Thanks loads Richard), there is
something of interest. I really
couldn't find anything in Donutmag,
no matter how hard I've tried.

What about the humour? What
humour? There is the normal
thunderstorm of swear words, some of
which are even incorrectly used (how
do you use a swear word badly? I
ask). These seem to be used to
puncture humorous points. All they
seem to puncture, in my view, is any
real interest in the magazine.

AND IT'S PUBLIC DOMAIN
It would have to be. I can't imagine
anyone forking out cash for
something like this. It would be a
dire waste of money. It's a dire
waste of a postage stamp as it is,
to even try and order this from one
of the PD Libraries.

WHERE DO YOU GET IT FROM?
Next question please? Normally WACCI
would have placed this in the Public
Domain Library, but, to be honest,
it's a total waste of space an
effort to ask John to do so. I don't
know, personally of any other
Libraries that stock it either.

APPEARING IN DONUTMAG #3
The one and only Philip DiRichleau,
editor of WACCI, who else? I imagine
that I'm going to make a guest
appearance or two in the next issue
of Donutmag. I only hope that they
get their information right.

Alright Donut Systems, give it
your best shot children, maybe next
time you'll come up with something
worth reading (but probably not).

32 BIT IO-PORT PART THREE

MARTIN BELA

In this final part we'll manipulate individual bits of a port, and also look at a couple of circuits; but first let's continue from where we left-off last month...

SETTING A BIT HIGH

The easiest way to alter some bits without changing others is by using the logical operators OR and AND.

To start with, the current bit values need to be stored in a variable, which we'll call "current", so, using the example from last month:-

    current=&X00001000

Next, decide which bit is to be set high, and create a new variable with that bit set to 1, and the bits that we don't want to change set to 0.

We'll call this variable "bitmask", as it `masks-out' the bits that we do not want to change.

So, to set bit 6 high again:-

    bitmask=&X01000000

The next thing to do is to OR these two values together:-

       current=&X00001000
    OR bitmask=&X01000000
       result=&X01001000

The OR command works by comparing one bit of one variable with the same bit of the other variable. The result will be 1 only if that bit of either variable is 1; otherwise the result will be 0. Looking at bit 7 then, *current* and *bitmask* are both 0, so the result is also 0; bit 6 of *current* is 0 but bit 6 of *bitmask* is 1, so the result is 1, and so on for the rest of the bits. This means that any bit of *result* will be forced to 1 if *bitmask* is 1, but if *bitmask* is 0 then *result* will only be 1 if *current* is already 1 thus preserving the original value of that bit in *current*.

The only thing left to do then is to send the new value out to the port, then transfer *result* back into *current* to keep *current* updated with the new port settings.

In BASIC the above operation would look like this:-

```
180 ...
190 ...
200 bitmask=&X01000000
210 result=current OR bitmask
220 OUT &FAFA,result
230 current=result
240 ...
250 ...
```

You can of course alter more than one bit at a time; just put a 1 in each bit position of *bitmask* that you want to set high.

SETTING A BIT LOW

To set bits low again we can use the logical operator AND. Taking the above example again:-

        current=&X01001000

This time, to set bit 6 low, we need to put a 0 in bit 6 position of *bitmask*, and put a 1 in the other bit positions, then AND it with *current*.

        current=&X01001000
    AND bitmask=&X10111111
        result=&X00001000

This time, each bit of *current* is compared with the corresponding bit of *bitmask*, and that bit of *result* is only set to 1 if they are both 1. If either (or both) bits are 0, then the *result* bit is 0. It should be fairly clear then that a 0 in *bitmask* will force a *result* bit of 0, but a 1 in *bitmask* will preserve the *current* bit value (at least, I *hope* it's clear!).

The only thing left to do then is to send the new value out to the port, and update *current*.

In BASIC the above operation would look like this:-

```
180 ...
190 ...
200 bitmask=&X10111111
210 result=current AND bitmask
220 OUT &FAFA,result
230 current=result
240 ...
250 ...
```

Once again, you can alter several bits at a time; just put a 0 in each bit position of *bitmask* that you want to set low.

GATHER YOUR BITS IN

To get data into the computer from the port we use the INP command. eg:-

    datin=INP(&FAFA)

This will read-in the data from PORT 3 and put it into variable *datin*.

All of the bit values will be read, inputs *and* outputs. Reading the value of an input or output doesn't affect the state of it, by the way.

To test for a particular bit being high or low we need to use a logical operator again, namely AND. To see how this works, let's suppose we have just issued the instruction:-

    datin=INP(&FAFA)

....and this has given us the value:-

    datin=&X10010110

Now, to check the value of bit 2 we need another bit-mask again; this time with bit 2 set to 1, and all other bits set to 0. eg:-

        datin=&X10010110
    AND bitmask=&X00000100
        result=&X00000100

If result is greater than zero then that bit is 1 (high). In BASIC then:-

```
180 ...
190 ...
200 datin=INP(&FAFA)
```

```
210 bitmask=&X00000100
220 result=bitmask AND datin
230 IF result>0 THEN PRINT "Bit 2 is
high" ELSE PRINT "Bit 2 is low"
240 ...
250 ...
```

Various bits of *datin* can then be checked by setting different bits of *bitmask* high, and then ANDing them again. If you only wanted to check one bit, then the above program could be shortened to:-

```
180 ...
190 ...
200 IF INP(&FAFA) AND &X00000100 THEN
PRINT "Bit 2 is high" ELSE PRINT "Bit
2 is low"
210 ...
220 ...
```

These routines could be called on a regular basis by using the EVERY command:-

```
180 ...
190 ...
200 EVERY 50 GOSUB 220
210 GOTO 210
220 IF INP(&FAFA) AND &X00000100 THEN
PRINT "Bit 2 is high" ELSE PRINT "Bit
2 is low"
230 RETURN
```

The routine at line 220 will be called every second. The value after the EVERY command determines the time interval between calls in fiftieths of a second. To stop the routine from being called, assign a variable to REMAIN(0). eg. a=REMAIN(0)

JUST WAIT A BIT

One more command that you might find useful is WAIT. The syntax is:-
    WAIT <port address>,<mask>
This causes the computer to wait until one or more bits of the mask number goes high at the specified I/O port address. For instance, if we want to wait for bit 2 of PORT 3 (&FAFA) to go high, then we would use:-
    WAIT &FAFA,&X00000100

BASIC will wait indefinitely until this condition occurs. Several bits can be specified, and BASIC will wait until one or more of those bits goes high, although it will not indicate which bit (or bits) has gone high.

WAIT BE BUGGED!

Actually, WAIT should be able to do a little more, as the full syntax is:-
WAIT <port addr>,<mask>,[<inversion>]

The inversion part is optional, but I can't get it to work! I don't know if it's just my computer or if it's a bug in the BASIC, although my CPC6128 is the 1985 version, perhaps the later one was fixed. Anyway, if you want to see if yours works properly then first of all switch-off and unplug everything from the expansion port of your CPC. Now switch on again and type in this command:
    PRINT INP(&FAFA)
You should get the value 255 returned to your screen. Now type:
    WAIT &FAFA,255
We already know that 255 is on I/O address &FAFA, so BASIC will return immediately with the Ready prompt and the cursor blob. So far so good.
Now for the real test; enter the following command:
    WAIT &FAFA,255,0
BASIC will either return immediately with the Ready prompt and cursor blob (if it's working correctly), or (if the WAIT command is bugged) it will wait until you reset the computer.
I would be interested to know if anyone gets this to work properly.
If your full version of the WAIT command *does* work, then here's how to use it.
First of all, decide which I/O port address to use; for instance &FAFA.
Then, decide which bits you want to check. Let's suppose you want to look at bits 0,1,2,5, and 6.
Next, decide what value you want to test for in each bit. For this example we'll look for the following:-

BIT NUMBER	VALUE
0	1 (high)
1	1 (high)
2	0 (low)
5	1 (high)
6	0 (low)

This is represented by:-
    &Xx01xx011 where x=don't care

We now need to make an inversion value by replacing the above 0's with 1's, and replacing the 1's with 0's:-
    &Xx10xx100

We can now replace all the x's with 0's to give:-
    &X01000100   This   is   our
inversion value.
We now need to make the mask. This is actually another one of those AND bit-masks. Each bit that you want to test (as in the table above) should be set to 1 in the mask, and the other bits set to 0. Like so:-
    &X01100111 This is our AND mask.
These values can now be inserted into the WAIT command:-
    WAIT &FAFA,&X01100111,&X01000100

BASIC will now wait until one or more of the bits that we are testing are set to the required value; such as a 1 on bit 0, or a 1 on bit 1, or a 0 on bit 2 etc although once again, WAIT will not tell us *which* bit.

An alternative way to use the inversion value is if you just want to test for a *change of state* in the bits you are testing. To do this you will first need to know the current state of the port; you can use the INP command for this. eg:
    current=INP(&FAFA)
Then use this as the inversion value, and set to 1 all the bits in the AND mask that you wish to test for a change in state. eg:
    WAIT &FAFA,&X01100111,current
This will wait for a change in state of bit 0,1,2,5, or 6.

A BIT OF THE HARD STUFF

That's it as far as programming is concerned, so we might as well have a look at some more hardware ideas.
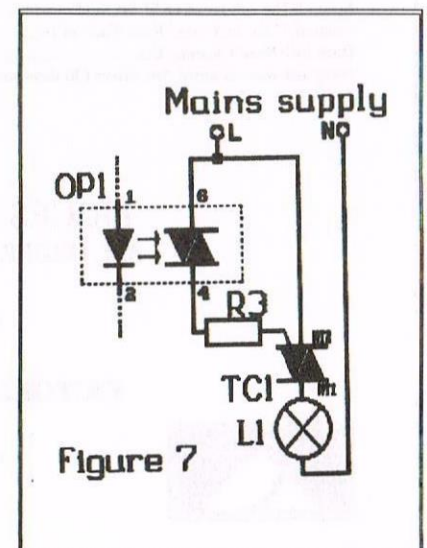

Figure 7

Figure 1 (last month's issue) shows an LED to indicate when an output is on (high). This LED could just as easily be an Infra-Red type, coupled to a photo-transistor via a length of fibre-optic cable. This allows signals to be sent along long cables without the problems of picking-up electrical noise etc. An added bonus is that the transmitting and receiving ends are very well electrically isolated from each other.

If you want the electrical isolation but without the fibre-optic cables, you could use an opto-isolator as shown in Figure 7.

This is suitable for switching mains loads without the need for relays (which can take a lot more pcb space, and will eventually wear-out).

The opto-isolator OP1 should have pins 1 & 2 wired in place of LED1 (see fig.1 again). This device has a triac which is switched-on by the light from the (internal) LED. This triac can then switch-on a much larger triac TC1 which drives the load L1 (a lamp, motor, heater or whatever).

For mains operation, TC1 should be rated at 400V or greater, and have a current rating of, say, twice the load current. The value of R3 will depend upon the sensitivity of TC1, but would typically be in the 1k0 to 2k0 range. Suitable types for OP1 are:-

TRIAC OPTOISOLATOR (from Maplin)
MOC 3020 (from RS)
S21MD3V (from RS)

The pin-outs for all these types are the same as fig.7.

NOW FOR THE BOUNCY BITS

Figure 8 shows a switch "de-bounce" circuit made from a pair of cross-coupled TTL NAND gates.

When a switch is operated, the contacts may bounce for a short time before settling in their new position; this would result in the I/O port receiving a series of pulses during the bounce period. This circuit gives a clean switch-over from one level to the other without passing the bounce pulses through. The resistors should be around 1k0 to 2k0.

Figure 8

JUST KEVIN
NOT QUITE A WISHLIST REVIEW

I was recently asked to by our new editor, (Hi Philip, the new look WACCI is looking good. I can't wait to see the final result) to design some new type faces for WACCI. Seeing as I am on the verge of changing address I decided to give Philip a ring to check if the MD+ files I'd sent were any good, time being crucial an' all that.

IT'S GOOD TO TALK

Now normally if and when I telephone anyone I'd normally just spend a couple of quid (around £4!) per call, but, I'd recently read that Philip once received a wrong number and this poor guy ended up in a two hour telephone call. ⟨⟨*It is true, I cannot deny the fact -Philip*⟩⟩ I stood there at the telephone with £4.00 in my hand and thought long and hard about it.

I dialed the number, and gulped deeply. Shock, Philip wasn't in. I'd just stuck a pound coin in there too. I wasn't going to give the whole quid to BT, no way, so I asked to whom I was talking.

The very friendly chap on the other end told me his name was JUST KEVIN, a non-active CPC'er as such ⟨⟨*Kevin isn't exactly active in anything. I think he's missing something rather vital, including intelligence, looks, sense and hair -Philip*⟩⟩ I asked him if he wouldn't mind if we just used up this quid rather than let BT get the lot for nothing? He agreed,"Why the hell should they get it all" he said.

Now, in case some of you are getting bored with this article then just hang on there. If you telephone Philip with a problem and he's not in and you were stood there ready with a tenner's worth of coins in your hand expecting Philip to be there, bung the cash in anyway, because if "JUST KEVIN" picks up the telephone you'll leave the telephone box glad you did. ⟨⟨*Either that or you'll leave wondering just how I manage to put up with this creature from the darkest realms of utter stupidity -Philip*⟩⟩. I nearly didn't keep my last three quid to

telephone Philip again the next day. It was the best quid I've ever blown on the telephone I can tell you. ⟨⟨*If you say so -Philip*⟩⟩

MESSAGE TO JUST KEVIN!...

Like I said on the telephone JUST KEVIN!, our Angela ⟨⟨*I think he means ITGA herself -Philip*⟩⟩ has me down as a 100% "Loveable" chap ⟨⟨*She'd be accurate -Philip*⟩⟩, so Philip calling you a pain in the rear ain't that bad is it ⟨⟨*You haven't heard the other names I call him -Philip*⟩⟩. Until the next time Philip's not in but JUST KEVIN is as they say - It's good to talk ⟨⟨*and both of them can talk, usually a whole lot of rubbish mixed up with nonsensical garbage -Philip*⟩⟩.

MESSAGE TO ANGELA

Get out of bed in the mornings, I was hoping to say a quick `Hello woman', but now I'll have to wait 'til the convention.

P.S. I'll bung a fiver in next time Kev.

GHOULS WRITER FILE TO PROTEXT

CATalogue the disc holding the required file(s), you need to know what you're going to load right?. Load the G/Writer file(s) into Protext's PROG mode... Voila! The files will need some dressing up as they were formated to run under a slightly altered mode, but Protext will see them and accept them.
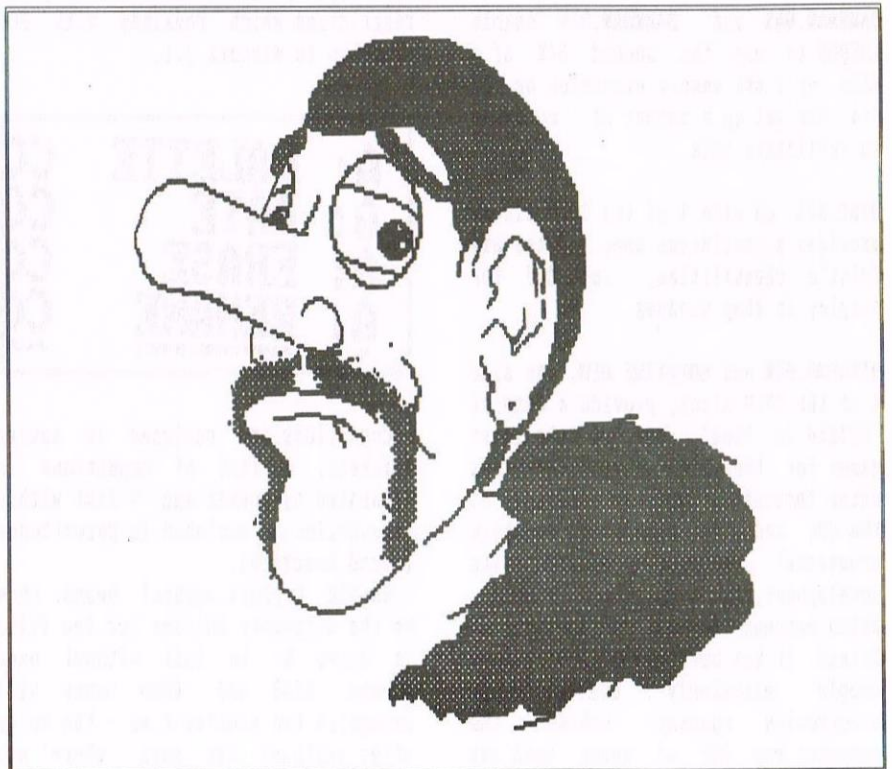
SO JUST WHAT IS CPM

AS EXPLAINED BY JOHN HUDSON

This has got to be one of the oddest reviews ever to appear in WACCI. Now most of you should have the two-disc set known as CPM (don't scream too loudly people). These contain a set of very confusing programs that you need a Masters Degree in Computing to understand. That is, of course, if you don't have the WACCI quick beginners' guide to CPM.

CRAZILY PROGRAMMED MESS

The CP/M discs that come with the 6128 contain more than just CP/M programs; the one that comes with the 6128+ contains fewer programs. Before describing the CP/M programs, what about the others?

```
A)dir
A: S1         B]
A)dir
A: C10CPM3    E}
A: SETKEYS    CC
```

BANKMAN.BAS and **BANKMAN.BIN** enable AMSDOS to use the second 64K of a 6128, or a 64K memory expansion on the 464, and set up a number of ¦ commands to facilitate this.

DISC.BAS, on side 4 of the CP/M discs, provides a continuous demo of the Big Idiot's capabilities, intended for display in shop windows.

RITDEMO.BIN and **ROINTIME.DEM**, on side 4 of the CP/M discs, provide a demo of 'Roland in Time', one of the first games for the CPC. Roland Perry is often thought of as the 'father' of the CPC and, in order to maintain commercial secrecy during its development, it was called 'Arnold', which happens to be an anagram of Roland. It has been alleged that some people mistakenly thought the electronics company behind the computer was GEC at whose head was Arnold Weinstock.

RUN"BANKMAN, DISC or ROINTIME.DEM from BASIC for any of these programs.

INSTRUCTING CP/M

Until Digital Research began to put some user-friendliness into CP/M, most CP/M instructions had three main parts: what you wanted CP/M to do, where you wanted CP/M to do it, and what conditions you wanted to apply.

With some commands, like DIR or SHOW, you could leave out the second two and CP/M would give what it thought was a helpful response. With others, like ERA, you had to give at least the first two parts.

As these first two are always separated by a space, you could not use spaces in file names, a restriction which remained with PCs right up to Windows 3.1.

```
A: PALETTE    CC
A: DATE       CC
A: ERASE      CC
A: RENAME     CC
```

Conditions are enclosed in square brackets, a list of conditions is separated by commas and a list within a condition is enclosed in parentheses (round brackets).

So DIR B:[full,nopage] means: show me the directory entries for the files in drive B: in full without page breaks. LISP and LOGO users will recognise two similarities - the colon after anything that says 'where' and the parentheses round a list.

Any letter from A to P followed by a colon can designate a disc drive - CP/M checks which are connected when it first loads and tells you if you name a disconnected drive or any other unconnected peripherals. The other locations CP/M on the CPCs recognises are:

CONIN:/CONOUT: The keyboard/monitor, shortened to CON: (for CONSOLE) when there is no risk of confusion
LST: the printer (or device for LiSTing programs as it was when CP/M was invented)
RDR: (CP/M 2.2) or AUXIN: (CP/M 3) the serial input
PUN: (CP/M 2.2) or AUXOUT: (CP/M 3) the serial output shortened in CP/M 3 to AUX: when there is no risk of confusion.

```
IS : BANKMAN    ]
)M : KEYS       |
)M : SETSIO     |
)M : DEVICE     |
)M : GET        |
```

All these are connected to physical locations; with the introduction of Multi-User CP/M or MP/M, Digital Research introduced User Areas (or Groups as they are known on the PCW) which are pseudo-locations on a disc. Any number from 0-15 followed by a colon can designate a User Area.

Because User Areas are only found on discs, you can combine the drive letter and user number to specify a unique pseudo-location on a disc drive. Entering a drive letter and/or user number different from the current ones followed by a colon automatically changes these. You can then enter a

series of CP/M commands without needing to specify the drive or user area on which you want CP/M to do something.

Where you want CP/M to do something to a particular file or group of files, you normally put them in the 'where' part of the command. You can specify a group of files by using the wildcards '?' and '*'. '?' stands for any letter in a particular position in the file name; '*' replaces any list of '?'s on either side of the full-stop which are not followed by another letter.

```
BAS : PROFILE
CCP : LANGUAGE
COM : SETLST
COM : DIR
COM : PIP
COM : TYPE
```

So, for example, DIR B:?????LET.* lists all the files which have 'LET' as the characters 6-8 in the file name; DIR B:A*.* lists all the files that have A as their first character in their file names.

So much for the technical stuff; on with the instructions on disc - I'm ignoring the built-in commands DIR, DIRS (CP/M 3), ERA, REN, SAVE (CP/M 2.2), TYPE and USER.

6128+ users will find that some of these files are not on their disc.

AMSDOS: returns to AMSDOS and BASIC.

ASM: loads an Assembler; ASM uses the Intel code for the 8080, the main chip on which CP/M operated before the Z80 came along. Anyone who has used a PC assembler will feel at home with ASM. It's very useful for coding short programs but most programmers use Z80 code for anything substantial in CP/M.

ASSIGN.SYS: tells GSX (see below) what device drivers to look for.

C10CPM3: is a collection of programs which load CP/M 3 when you enter ¦CPM.

DATE: enables you to set the system date in CP/M 3; unfortunately, it uses US style MM/DD/YY format and runs out on 31 December 1999. John Elliott had a patch published in the October 1993 edition of PCW Plus for it to use UK style DD/MM/YY format and carry on until 31 December 2077. Incidentally, the CP/M system date doesn't run out until the 22nd century; so another patch will be needed in 70 years time.

DD-DMP1.PRL: a GSX device driver for the Amstrad DMP-1 printer.

DDFXLR7.PRL: a low resolution GSX device driver for the Epson FX series.

DDHP7470.PRL: a GSX device driver for the Hewlett Packard 7470 plotter.

DDMODE0.PRL: a GSX driver for Mode 0. (There are no known GSX programs for the 6128 in this mode).

DDMODE1.PRL: a GSX device driver for the 6128 in Mode 1.

DDMODE2.PRL: a GSX device driver for the 6128 in Mode 2.

DDSHINWA.PRL: a GSX device driver for the Shinwa printer.

DEVICE: changes the connections between peripherals; DEVICE on its own tells you what is connected. You can then reallocate peripherals. For example, if you want to connect a serial printer DEVICE AUX:=LPT will do the job though you also have to set baud rates, etc.

DIR: shows the directory entries for files; without a location or condition specified, it shows the file names for files in the current user area on the current drive. Adding a location and/or a group of files changes the response to that location/group of files. Adding conditions changes what is displayed. Among them are:

[drive=]: on the specified drive, or drives if the form [drive=(c,a)], for example, is used; usually only used in the form [drive=all] to find a file on a hard disc.

[exclude=]: all files except the one(s) specified.

[full]: all the details of files in this user area.

[nopage]: no page breaks; useful if you want a printed or file copy of the directory without 'Press RETURN to Continue' every screenful.

[nosort]: do not sort alphabetically. Shows you the order of your files on disc.

[user=]: in the specified user area, or user areas if the form [user=(0,8,13)], for example, is used; as with 'drive', usually only used in the form [user=all].

DISCKIT3 (DISCKIT on the 6128+): the FORMAT programme for the 6128.

DRIVERS.GSX: information about the GSX device drivers. Enter TYPE DRIVERS.GSX to read it.

DUMP: displays the contents of a binary (.BIN or .COM) file in HEX and ASCII (HEX only in CP/M 2.2).

ED: a text-editor from the 1970s when people had single line teletype 'screens'. Uses and produces ASCII; so can be used, with difficulty, to edit ASCII files.

```
SET24X80 COM
DISCKIT3 COM
ED       COM
PUT      COM
SET      COM
KEYS     WP
```

ERASE: erases files; its main use is with the [c] condition. ERASE *.* [c] goes through all the files it can find and asks you if you want to erase them. Digital Research's answer to 'tagging' in NSWP.

GENCOM: attaches (and detaches) Resident System eXtensions to .COM files.

GENGRAF: attaches the GSX 'hooks' to a .COM file.

GET: one of Digital Research's user-friendly programs; GET CONSOLE INPUT FROM FILE filename gets its input from a file rather than the keyboard allowing a list of commands in a file to take over what happens next.

GSX.SYS: loads the Graphics System eXtensions which allow CP/M to work with a virtual screen 32,000 pixels wide by 32,000 pixels deep. The device drivers 'resolve' each virtual screen to a size which the screen or printer can display. If you have a GSX program, use the more advanced version supplied with the program rather than this one.

CP/M PLUS SYSTEM/UTILITIES DISC
SERIAL NO 1006/5000-1232-
THE USE OF THIS SOFTWARE IS SUBJECT TO TI
OF THE END USER LICENCE AGREEMENT APPEN
PRODUCT'S USER INSTRUCTION MANUAL
PROGRAMS © COPYRIGHT DIGITAL I
AMSTRAD CONSUMER ELECTRONIC

HELP and HELP.HLP: on-line HELP, if your disc is big enough!

HEXCOM: turns Intel HEX code into a binary (or .COM) file.

HIST.UTL: a utility for use with the assembler programs.

INITDIR: initialises (and restores) the directories of discs to take labels, dates and passwords. Every fourth directory entry is taken out of circulation to hold this information. Discs so initialised should ONLY be used with CP/M 3.

KEYS.CCP, KEYS.DRL and KEYS.WP: key definition files for use with SETKEYS (see below).

LANGUAGE: changes the screen display to show one of the first eight ISO languages; best used if your printer can also print these languages. LANGUAGE 3 shows pound signs.

LIB: maintains a library of assembler routines.

LINK: combines relocatable object modules into .COM or .PRL files.

LOGO3 and LOGO3.SUB: Digital Research's LOGO program for the 6128 and the .SUB file which initialises everything for it.

MAC: the MACro assembler; an improvement on ASM but still uses 8080 code.

PALETTE: changes the colours on the screen. PALETTE 63,1 inverts the screen colours.

PATCH: allows you to patch your CP/M files with official DR patches.

PIP: Peripheral Interchange Program, now mostly used for copying files but originally intended to pass data between any peripherals. It uses the old BASIC syntax 'Let X=Y' so where you want something to go comes before where you want it to come from. PIP AUX:=myfile.txt sends 'myfile.txt' to the serial interface; PIP file.tx=AUX: receives 'file.tx' from the serial interface. For more than one interchange or to copy between two discs neither of which has PIP on it, simply put a disc in with PIP on it and enter PIP. PIP displays an '*' and you can then replace the disc with another and issue a series of commands. For more details, see 'The Wonder of PIP' in issues 76 and 77.

PROFILE.ENG/PROFILE.FR/PROFILE.SP: something for 6128+ users here; ordinary 6128 owners only get PROFILE.ENG which, if they rename it to PROFILE.SUB, gives them a ready made SUBMIT file which makes pound signs appear on screen. The other two do the equivalents for Amstrad's French and Spanish customers.

PUT: one of D.R.'s user-friendly programs; it puts the screen display or printer output to another place - perhaps a file, perhaps the printer. Instead of pressing CONTROL-P, you can say PUT CONSOLE OUTPUT TO PRINTER. Its main condition is [system] which carries the process on however many programs you call up until you enter PUT CONSOLE OUTPUT TO CONSOLE or PUT PRINTER OUTPUT TO PRINTER. Otherwise, it stops after one program only.

It's most useful with commands like DIR B:[user=all,nopage] or DUMP if you are dumping a big program since you can send the whole of the screen output to a file at the same time with PUT CONSOLE OUTPUT TO FILE filename<RETURN> and look at it at leisure later.

RENAME: another oldie which uses the 'Let x=y' syntax. Its forte is multiple renaming. If you have a whole series of files starting WAC and you want to change them all to WAX, simply enter RENAME B:WAC*.*=WAX*.* and they will all be changed.

RMAC: the Relocating MACro Assembler; an improvement on MAC but still uses 8080 code; can produce code for .PRL as well as .COM files.

SAVE: saves a copy of RAM to disc.

SET: lets you SET loads of things; the main ones are

A:	C10CPM3	EMS	:	BANKMAN	BAS
A:	SETKEYS	COM	:	KEYS	CCP
A:	PALETTE	COM	:	SETSIO	COM
A:	DATE	COM	:	DEVICE	COM
A:	ERASE	COM	:	GET	COM
A:	RENAME	COM	:	SHOW	COM
A:	SETDEF	COM	:	AMSDOS	COM

[archive=]: add 'on' or 'off' to set or reset the archive bit; see 'The Wonder of PIP' in Issue 77 for more details.

[dir]: make the file(s) visible to anyone. [ro]: make the file(s) Read Only. [rw]: make the file(s) Read/Write. [sys]: make the file(s) hidden; any [sys] file in user 0 is simultaneously 'invisible' to all users but accessible to every user; if you ask for a file in any user and CP/M can't find it, it automatically checks to see if it is a [sys] file in user 0. So, if you make your wordprocessor, spreadsheet or database programs [sys] files in user 0, you can be in any user area and still call up your program.

If you are using CP/M 3 discs initialised with INITDIR, you can specify the following additional conditions:

[access=]: add 'on' or 'off' to show (or not) when a file was last accessed. [create=]: add 'on' or 'off' to show (or not) when a file was created. [default=]: add the default password you want CP/M to use if a program asks to access a password protected file without offering the password. [name=]: add the name which you want to be the label to this disc. [password=]: add the password you want applied to the disc or file. [protect=]: add 'on' or 'off' to turn password protection on/off; once you have done this, you can also specify the level 'read', 'write', 'delete' or 'none'. [update=]: add 'on' or 'off' to show (or not) when a file was last updated

SET24X80: reduces the screen size by 1 row to suit programs that don't like a 25 row screen.

SETDEF: sets a number of defaults; if you follow it with a list of drives, all programs will search them in that order.

[nodisplay]: stops commands in SUBMIT files from being displayed.

[nopage]: stops 'Press RETURN to Continue' from appearing at the bottom of every screenful of information.

[order=]: sets the order in which CP/M will search for files; SET [order=(SUB,COM)] will make CP/M look for the .SUB file of that name before the .COM file of the same name.

[temporary=]: add the drive on which you want to store temporary files.

SETKEYS: allows you to change the ways in which individual keys in the keyboard and the joystick ports respond. It needs a key definition file of which a number are supplied. KEYS.CCP sets up the keyboard for purely CP/M operations; KEYS.WP sets up the keyboard for TASWORD and is suitable for a number of other wordprocessors; KEYS.DRL sets up the keyboard for DR LOGO.

SETLST: sets up the printer using printer command files. Useful to change the defaults when printing the responses to CP/M commands.

SETSIO: sets up the Serial In/Out.

SHOW: displays information, mostly about discs. On its own, it returns the spare capacity of each disc drive. The main conditions are:

[dir]: the number of free directory entries.

[label]: the name on the disc.

[users]: the user areas in use on the disc.

SID: a debugger, allowing you to alter single bytes of code in a program; cannot work with .PRL files.

SUBMIT: creates a file which enables you to submit a series of commands to CP/M for execution in a batch. It looks for a series of commands in ASCII format in a file ending in .SUB which it then turns into the appropriate form for CP/M to use.

TRACE.UTL: a utility for use with the assemblers.

TYPE: displays an ASCII text file on screen. The condition [nopage] suppresses page breaks.

XREF: cross-references variables in the .PRN and .SYM files produced by an assembler.

One final CP/M 3 tip: you can shorten every condition to the minimum length which still produces a unique command. So DIR B:[fu and DIR B:[u=al,nop will both produce valid responses.

CP/M 2.2 specific

BOOTGEN: writes the boot sector to a CP/M 2.2 disc; you need the boot sector on your Start of Day disc but not on any others.

CLOAD: loads a file from tape.

CSAVE: saves a file to tape.

DDT: a debugger, an earlier version of SID.

DISCKIT2: the FORMAT program.

DRLKEYS: sets up the keyboard for LOGO

FILECOPY: copies files between two discs using only the DD-1.

FWRESET: don't know what this is for! FirmWare RESET perhaps?

LOAD: the earlier version of HEXCOM.

LOGO2 and LOGO2.SUB: Digital Research's LOGO program for the 664 and the .SUB file which initialises everything for it.

MOVCPM: lowers (or raises) 'HIMEM' to allow certain programs to locate themselves above it.

SETUP: allows you to customise how your computer works when you load CP/M 2.2.

STAT: combines various functions of DEVICE, DIR, SET and SHOW in CP/M 3 to display and, in some cases, change the status of the machine. STAT B: is SHOW B:, STAT B:*.* is DIR B:[full], STAT B:filename $R/O is SET B:filename [ro], STAT DEV is DEVICE, STAT CON:=CRT is DEVICE CON:=CRT and so on.

SYSGEN: writes the system tracks to a CP/M 2.2 disc. Every time a program ends in CP/M 2.2, it has to re-read the system tracks of a system disc to restore certain functions which have been overwritten to give more space to the program that is being run. CP/M 3 stores this information in banked RAM so you do not have to have the system tracks on every disc you want to use in drive A:.

XSUB: a program to eXtend the facilities of SUBMIT.COM under CP/M 2.2. The equivalent facilities are built into the CP/M 3 version.

That's all, folks! Let me know if you want more details on any of these and I will try to oblige.
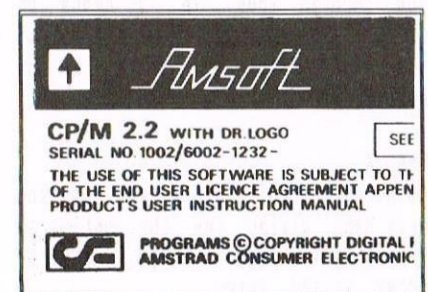
MICRODESIGN CLASS 1

AS TAUGHT BY JONTY JONES

We all have our own talents with our beloved machines. I like to think mine is drawing and if I can find a utility that can help me without holding me back then it has to be good. Microdesign Plus is just that. To many, this utility is as easy to use as any other, but at first glances it does look very daunting. In some, if not most ways, it is. I'm not sure if it is a case of the programs need or the need of the programmer to include as many variations of Pull Down menus as possible but MD+ simply thrives on them. Fear not, I'm going to change that (I hope) and all you have to do is read.

INTRODUCTION TO MICRODESIGN

So, to load MD+ then, as with most discs these days, just RUN"DISC". If you have a RomDos ROM on board then MD+ will find it and notify you it has done so, but you needn't concern yourself over this for now, we'll discuss this feature later. If you've bought a full version from Comsoft then you will notice there are a few other features on the disc? We'll discuss these later.

When up and running you'll notice to the right of the screen there is a mini menu selection offering the following key presses:

```
MENU X
DESIGN D
BLOCK B
NEW  N
```

From this mini menu we can move anywhere within the programs many features. Some of the menus do have smaller sub-menus. Because of the many options available to most of these menus, the only way I personally think of to discuss their uses is to take you through them in a hands on example. So for now a brief look at what is going to greet us on selection.

MENU X

On selection this drops you into the Main Menu giving you the option to branch off into: LAYOUT, DESIGN, ICONS, FILING, PRINT.

DESIGN D

On selection this drops you into the DesigN Menu giving you the options of: MENU, ZOOM, BLOCK, GLUE, ICON, LINE, ANGLE, RECTANGLE, CIRCLE, OVAL, DIAMOND, TRIANGLE, FLOOD, WRITE.

BLOCK B

On selection this drops you into the Block Operations Menu giving you options of: ERASE, MOVE, KOPY sections of the screen or page.

NEW N

On selection this drops you into the Page Size Set Up Menu giving you the option to set a page of: 1: UPRIGHT A4, 2: SIDEWAYS A4, 3: STRIP. Caution must be noted on selecting this menu. On re-selecting, a new page option from the listing, MD+ will erase anything currently on screen and in memory. If it isn't saved to disc then beware, you'll loose it.

LAYOUT L

On selection this menu drops you into the menu that greets you on start-up, giving you the options of: MENU, DESIGN, BLOCK, NEW.

FILING F

On selection this drops you into the Filing Menu, giving you the options of: MENU, CATALOGUE, DELETE, RENAME, SAVE 1,2,3, SAVE IC, SAVEDR, DRIVE, USER, NEW, MD+, QUIT.

Kay!, it's HANDS-ON time then, ready? *<<I'm following you Jonty. Get on with it -Philip>>*

JONTY GETS ON WITH IT

Press the f0 key. You'll notice the MENU X option has been high lighted with a rectangle outline. As with all options this has to be confirmed with another key press. We don't want this option though so using the cursor keys move down to DESIGN D, press f0 again to lock it on.

Instantly, a larger outlined rectangle appears in the centre of the screen page emulation. Again, using the cursor keys, move the rectangle to the top left corner of the screen. Pressing f0 once more will lock in the option and then give you a listing of the Design features ready to use. For now we want to use the ICON selection feature. As the principle for all icon selections and layout is the same we'll get this out the way.

On entering the Design Menu we have, as it happens, now gained the option to access the icon features from this point and we don't even have to loose sight of our piccy, er!, when we make

it that is. Along the base of the screen a pre-set selection of 22 icons can be seen. Our dear friend Mr Smiley is high lighted with an outline of a square. This is a reminder of which icon is currently selected.

```
┌ ─ ─ ─ ─ ─ ─ ┐
│ Write...W  │
└────────────
  KEYS f1-f9
┌────┬────┬────┐
│ ⌐  │ ✦  │ ⋈  │
├────┼────┼────┤
│ 1  │ 2  │ 3  │
└────┴────┴────┘
```
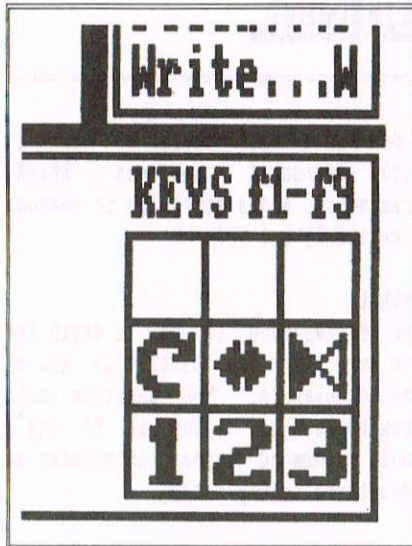
Press ENTER and to the far right bottom corner a new set of options appears, they being from bottom left-top right: 1, 2, 3 These are pre-set icons keys f1, f2, f3 will select each of these. ROTATE. This appears in the form of a circular arrow. FLIP ICON.

This appears in the form of a double back to back arrow. This mirrors the currently high lighted icon. And last but not least, INVERT. This appears in the form of a light and dark triangle. <<I was starting to wonder what they did. Any chance of some I can use within WACCI? Just an idea my friend -Philip>> This will swap the icons' colours around. Try them out, watching Mr Smiley as you press them.

Kay!, lets do something with Mr Smiley then. As with all options there are two ways of selecting what we want from the menus and sub-menus. Either press the single letter that applies to the function you want or press f0 once and run up/down the menu with the cursor keys. As always pressing f0 again will lock on that option you require.

Pressing I will make a Smiley appear on the screen. Don't worry he's NOT fixed yet. Using the cursor keys (do speak up when you see the pattern forming here) you can scroll him anywhere on the screen. Lock him down somewhere. Midway is good for starters as it'll give you some working room.

GIVE IT SOME BODY
Next we'll give him a body I think. Yes? Press C or scroll down the menu

to the CIRCLE command. It should be apparent to everyone that the circle is rather large and not befitting a body? So lets correct that by shrinking that circle by an inch or two. Press the space bar once. The cross that was in the centre of the circle moves to the top of the outer edge of the circle. Another press of the space bar will move the cross to the right hand side of the circle. Either top or side will do in this instant. Press the down cursor key to shrink the circle to about half it's present size. To fix the circle at this new size press the space bar again and the cross will return to the centre again. Now, using the cursor keys, you can move the circle into position for Mr Smiley's body.

SEE YOU NEXT MONTH
And that's where I'm going to leave it until NEXT month folks. I don't want to take up too much room in here, or I'll have Da' boss on my case <<Who ME? - Philip>>.

'Til next issue...

Jonty
the GHOUL
logging off

ADVENTURE PROBE
A WISHLIST REVIEW
FROM EILEEN LARGE

Appearance and First impressions: The magazine is A5 size, has 54 pages and this edition has an attractive, yellow cover featuring a computer singing 'Happy Birthday' to PROBE. My first reaction was that it was the tenth edition, but no! PROBE is TEN YEARS OLD. To my mind, this means that it must have quite a lot going for it and certainly doing something right.

CONTENTS

ADVENTURE PROBE MAGAZINE
JUNE 1996
VOLUME 10 ISSUE 6

I liked the "Hall of Fame", at the bottom of the contents page, which is a list of readers who have sent contributions. Unfortunately, I found the majority of the print rather unclear. It made me think of a poor photocopy of a poor photocopy.

The letters were interesting, especially the page of correspondence between Ocean and a customer in 1987.

There were two quizzes, relating to "TEN" and "SQUARES", which I found interesting and challenging. At least I could solve some of the clues, whereas the coded "SMILEY FACES" 10th birthday poem had me at a loss.

The main part of the magazine consists of reviews of adventures, and hints/tips for playing others. Not being an adventure addict, a lot of these were Double Dutch to me.

There is a small, interesting Newsdesk, listing latest releases, software and magazines.

One and a half pages are taken up with personal messages which, presumably, means something to someone - certainly not me!

OVERALL

The reviews seem to be in depth and I'm sure that the hints/tips are of use to players. The magazine would seem to be good value at £2 and I would recommend anyone interested in adventures to try a copy.

Obtainable from

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L16 6AQ
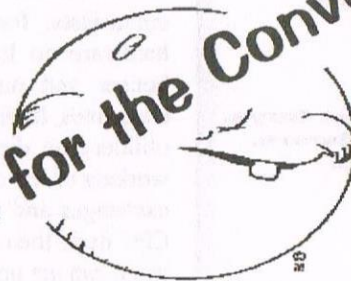
A WRITERS GUIDE
A WISHLIST REVIEW

WACCI is a dazzling magazine and club. It runs from the enthusiasm and good will of its membership. For this reason, people write for the magazine and get involved in the club. This is what makes the well oiled machine known as WACCI run so efficiently.

SO YOU WANNA BE A WRITER

Many people want to write for WACCI or get more involved with the club but simply don't know how or what they can do. Firstly, you should get in touch with the Editor so that he knows you are ready and willing. Tell Philip what you think you can do. There may not be something immediate that springs to mind, but a few weeks or months down the track and you could be of invaluable use to your club. Involvement with regards to writing for WACCI is something slightly different. This could be in the form of a letter or an article of practically any sort. Almost anything CPC related will be published. *<<It will you know, I promise -Philip>>*

It is really quite strange the way that people don't think they have the ability or knowledge to write an article for WACCI, but can write a page or more of letter to Fair Comment. In the past some Fair Comment letters have been adapted into articles in their own right. So never fear, an article is easy really.

The problem here though, is ideas. Again, let Philip know you want to write something and he will keep you in mind. At the same time, you should tell Ernie Ruddick to put you on his list of willing writers *<<Also reads as willing mugs -Philip>>*. Ernie resides under the title of "Wish List Manager" on the inside back cover. Any ideas for articles or subjects for them go on his list. Ernie can then target people to write about the requested subjects for the magazine. So, if you have a desire for an article, or you want to write something but don't know exactly what, get in touch with those who can help.

SO WHY DO YOU WANNA WRITE

With regards to writing, there are five basic reasons for doing so; news items or announcements, investigation of a specific item, to give us all a laugh, to seek the answer to a problem or tell us your opinion on a specific matter.

News comes and goes, so it is best to be brief and to the point. Investigating any item, tangible or otherwise, takes up a lot of room, so making sure you stick to the point is again an important factor to bear in mind. All members of WACCI have needed help at some point in their CPCing lives, so don't be afraid to ask what may seem like a silly question. If you don't know something and want to find out, then write and ask. Somebody will know the answer. The last reason for writing really concerns opinion. There are two schools of thought on this matter. One is that when writing an article you should not sway into personal opinion, but instead keep with the facts. Another view is that a personal opinion should be given, but make sure that people know it is your opinion and not the unwritten law or the definitive guide. Just because you don't like BrunWord, that doesn't mean to say it's a bad word processor *<<Yes it does- Philip>>*. The important thing to remember when expressing your opinion, is that it should be based on fact and not written out of spite.

TRY CONTACTING THE WISHLIST BOSS

Ernie Ruddick
26 Spitalfields, Yarm
Cleveland, TS15 9HJ

If you do decide that you want to write an article, notice the way pages are layed out. The text is 38 columns wide and set to three columns of text across the page. You are not asked to layout your articles, I don't think Philip would wish that on anyone. If you want your own art work to be placed within your article, take note of how it must fit together on the page. For example, a full screen printout is very difficult to fit in with text. If you have any problems, or just want to check something for your own benefit, give Philip a call and he can set you straight on any questions you may have.

IT'S INFECTIOUS YOU KNOW

So now you have the writing bug, what do you do? There are several paths you could take. One is to send off an SSAE to Ernie for a more specific guide on how to actually write the articles in question. Secondly, everybody who received issue 100 should also have issue three. In that issue WACCI founder Jeff Walker wrote an article on writing for WACCI. That article is still very valid today and covers slightly different points to this one. You could get in contact with Ernie or Philip about writing articles, or indeed anybody you think could give you advice on the article you want to write. Perhaps if you have seen a particularly good article in the magazine, getting in touch with the writer for a few personal pointers might not be a bad idea. Remember that all WACCI members are approachable.

I hope this article doesn't put you off writing for WACCI or getting involved with the club. It can be hard work at times, but also immensely enjoyable and rewarding. *<<I'd like to add, at this point, that the vast majority of articles I recieve are well written, even those from members who said they couldn't do it -Philip>>*

THE ITGA INTERVIEW
UNCLE CLIVE BELLABY

Most of you noticed the lack of an interview last month and many thought it was down to my alleged bad organisation skills. In my defence I simply want to say "Cast thine eyes upon thine editor". <<Urm, well, you see, it was on the disc but I forgot to print it out. I didn't notice that it wasn't there until my own copy of WACCI dropped through the post -Philip>> Just a little?

THE BEGINNING

Clive is regarded by many, rightly or wrongly, as WACCI's Saviour. He is held close to many peoples' hearts, including my own and we welcome him back to WACCI, even if it is only for these x pages.

WACCI) Clive, do you still use your CPC regularly, or have you switched over to a Plastic Computer?

Clive) Of course, I wouldn't be without them. Both of my CPCs are used regularly and they still retain a place of honour in my study. In fact I still use the same set up I used when editing WACCI.

I can't imagine life (or computing) without the CPCs .... and I'm not going to try!

W) How did you get the nick name "Uncle Clive", by which you are still fondly referred to by many members?

C) That one's down to OMG (that's Steve Williams for the newer members). When I started writing for WACCI, there was a young gifted Irish writer who had a nick name of "Aunty John". I presume Steve felt that "Uncle Clive" was an appropriate continuation of the nick name family, even though I wasn't young, gifted or Irish.

W) Are you proud of the fact that WACCI has now reached its tenth birthday and that you had a hand in getting so far?

C) I shall always be proud of the role that I played in ensuring that WACCI survived, prospered and developed.

I shall also continue to be amazed by the hard work put in to the club by the members. WACCI was, is, and should always remain the collective work of the members and not the pet product of an ageing (me?) editor.

One of club strengths is the way it mobilises members in order to help other members. This gives WACCI the range of depth and talent needed to ensure the CPC's and WACCI's future.

WACCI survival and development is a direct result of the members' work and not the result of the efforts of a single person. (I am not a free man, I am a club member - Number 6).

W) How did WACCI get on with Amstrad Action? There was the famous bust up over the Star Trek front cover on WACCI, but what was the real story behind it?

C) That's a very interesting question. I don't suppose that I thought much about AA and its relationship with WACCI.

AA always seemed far too commercial to be of real help to CPC owners, they wanted to convince owners to buy the latest game, rather than helping them achieve the most from their CPC.

I'm sure that AA's games orientation did far more harm than good. Users were bitten by the games bug and immediately went out and purchased a game-playing machine! This resulted in a drop in CPC users and AA purchasers.

A bust up over the world famous "Star Trek" front cover? Not from my point of view! The drawing was sent in by a member, it fitted on the front cover of WACCI (very important that) and I used it. I cannot remember who

sent it in, it may have been Peter Campbell or Ron Izett, I am sure the artist will write and let us know.

It also went very well with the follow up cover on WACCI 67 which portrayed me as the guilty party.

A seemingly important magazine such as AA would need to be very sensitive about its image to believe that WACCI (sales 500'ish) would have any effect on AA (claimed sales of 37,000'ish according to AA).

I thought it was funny and I still think it fits the whimsical WACCI way which was wonderfully weird. Wow!

W) Why did you take on the job of editing and running WACCI? After all, it had already burnt Steve Williams out and he was working on it full time. You also had a job to go to on top of that.

C) I'm beginning to think that you like to ask lots of awkward questions.

I must point out that I only took over as WACCI Editor, other members took over the many various roles involved in running WACCI. WACCI is not a one man show and will never be a one man (or woman) show. I was just the figure head of a large army of willing and highly skilled volunteers.

I did not save the club, we saved the club, we saved it for ourselves, for all the other members.

Steve (OMG) Williams had to run the whole of WACCI, whilst I only had to cope with the glamour role of editor.

To understand what was happening I'll take you back to those heady days of the early 1990's.

It was early in 1990 when the first signs indicating that all was not well down at "WACCI's Golden Towers" in London Town began to appear. Issues were late, then missed a month, then after WACCI 49 there was a big gap... and then it all went very quiet on the WACCI front.

Whilst waiting for the situation to resolve, we talked amongst ourselves and agreed that we (and the other members) needed and wanted a WACCI or a son of WACCI.

We needed a known member to head the talks. I seemed to be the most known so I got the job. I talked to Steve and he agreed to the Committee taking over WACCI as a club, rather than a business.

I talked to the Committee and they each stuck their hands in to their pockets and raised enough money to float WACCI as a club, and as they say in the movies, the rest is history.

There is perhaps a deeper reason why I wanted to edit WACCI, and its roots stretch way back in my school days. I had an English teacher who appeared to delight in giving me scores of 0 out of 30 because he didn't like my writing style and because he didn't like my attitude.

He once confiscated my copy of Chairman Mao's "Little Red Book" and threatened to tell my parents that I was reading it. They wouldn't have minded, they obtained it for me, at my request, as a birthday present.

I knew he was wrong and I let him know that I knew he was wrong, which is perhaps not the brightest of things to do to someone who was going to mark your essays.

Editing WACCI gave me the chance to prove that my assessment of myself was right. Spelling - poor. Punctuation - worse than the spellink. Style - good. Understanding - very good.

W) When you took over from Steve Williams, how did you steer WACCI from a business into a club?

C) I believed that WACCI was too large and much too important to be a one man business. It would have taken more time than I could spare to run it as a one-man show. I and the other members I spoke to agreed that it had a better chance of survival as a club, where active members would take on duties they enjoyed and that they could cope with in terms of time and ability.

It would also have been wrong to make money for myself out of other members' hard work. It's worth noting, for the record, I may have been the editor, but I still paid my subscription!

I have always believed that every individual should have an equal say in decision making and that every individual has much to offer the group to which they belong. The 90's belief that some company chairmen are worth 50 times more than those who do the work is, in my opinion, garbage.

W) Why did you decide to give up the editorship of WACCI when you did?

C) The reasons for my deciding to stand down as editor of WACCI are as many and as varied as you can imagine.

There has and always will be speculation as to why the decision was reached. The truth is probably less interesting than the speculation.

Since 1983 I have worked for the "Nottinghamshire Chamber of Commerce & Industry" (a private limited company) as a Training Co-ordinator. The main duty was the provision of training for the unemployed via the government's Youth and Adult training schemes.

We had the usual array of staff, this included, 1 Director, 2 managers and Assistant Managers, 4 Training Officers, and so on.... and they didn't do a good job.

In early 1993 following a string of poor performances the Chamber cleared them all out and set about recruiting a new manager.

We, the low level staff who did all the work, discussed this amongst ourselves and agreed that we could do a much better job. The Chamber agreed we could run the division ourselves (we were cheaper) and so we did.

We put in to practice the principles that I have always believed in, and that we had been teaching, those of equality, empowerment of staff, consensus agreements, of letting those who can do the job do it, etc., - of course it all worked well.

From those early beginnings we have achieved an annual growth rate in turnover of 20% per year and we now have a 15% market share, we still don't have a manager, and in 3 years only 1 (out of 19) person has left.

I found that the time I needed to devote to work in order to achieve this co-operative ate into the time I had available to edit WACCI.

I did not want WACCI to become a second rate publication and so I decided that it was time to hand over.

W) It's been some two years since you left the club Clive, why stay quiet for so long?

C) I always believed that ex-editors, ex-girlfriends and ex-anything should neither be seen nor heard. They only bring trouble and strife.

Whatever I said or did was likely to be a cause of problems, and so not saying and not doing anything seemed to me to be the best option.

The editor must have a free hand to produce a magazine in his (or her) own way, after all, they are judged on the results that they produce.

Let me outline what I mean, I've read WACCI 100 and if I were doing it I'd have moved "Don't look back in Anger" to Page 12, The Rombox article to Page 13, "Market Stall" to Page 15, Epic to Page 17, Jeff's interview to Page 19, Eproms to Page 20, "Good Enough" to Page 21, "Desert Island Disc's" to Page 23 and so on.

Why? I like articles to start on the right hand page as that is the natural side of the magazine to look at. Think about it, you hold it in your left hand and flick the pages with your right hand.

Despite the explanation, this will be taken as a criticism of the editor, and the more that I explain, the more critical I will appear to be.

W) In his interview, Steve Williams said that there was never a "Great Crash" of WACCI. In brief, what's your side of the takeover of issue 50?

C) I had no interest in what was going on at WACCI in the time prior to transforming it into a club. My real concern was that WACCI (or a son of WACCI) should survive.

At the time WACCI was not appearing on a regular basis, WACCI 49 came out around June 1990 and WACCI 50 (under new management as a club) appeared in January 1991.

All I will say is "First there was a WACCI, Then there was no WACCI, Then there was....."
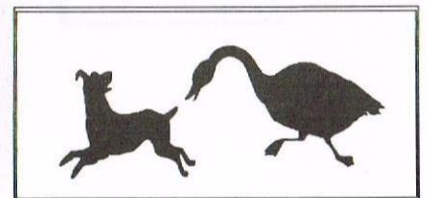
W) Jeff Walker says that the acronym WACCI didn't mean anything in particular and Steve Williams says it stands for "Walker's Amstrad Computer Club International". What's your version of the story? Just what does WACCI really mean?

C) As far as I am aware WACCI is not an acronym of anything. When asked what WACCI stands for, my answer has either been "fair play, honesty and integrity" or "The National Anthem".

I'm sure that Aunty John explained where the name came from many moons ago, it goes like this....

Jeff Walker phones Aunty John.

Jeff. Hello is that John?
John. Pardon!
Jeff. Hello John!
John. Pardon!
Jeff. Hello John!!

John. I can't hear you.
Jeff. I need a name for the magazine.
John. Speak up, the phone is buzzing.
Jeff. I need a name for the magazine.

'Uncle Clive' after the New Years Party
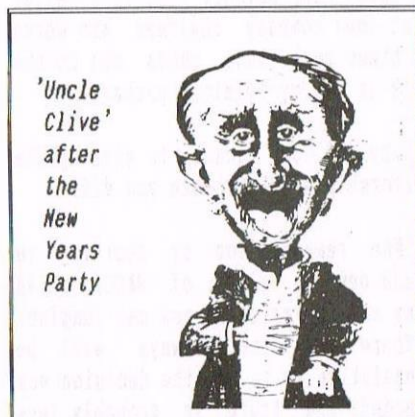
John. The phone is buzzing, you need to whack it at your end.
Jeff. WACCI, that's a good name!
John. Speak up please.

Jeff. Thanks for your help, Cheers!
John. Pardon?

And it must be true because this story was originally revealed by Aunty John in WACCI many years ago and WACCI wouldn't lie to you, would it?

W) Can we expect to see Uncle Clive at the WACCI Convention in Walsall?

C) I will be there, promise! It should have been held at a football stadium, (there, that's 32 complaints for Fair Comment). I am looking forward to renewing discussions with old friends, most of whom I met at the WACCI stand at the "All Formats Computer Fairs."

THE END
Thanks Clive and I'll look forward to seeing you in a months time. Mind you, to people reading this it will have been just a few days ago.

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MAY

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1993

Beam us up Scotty. There's no intelligent life down here.

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