San Leandro Computer Club

Journal

April 1994

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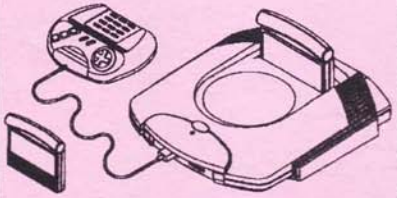

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OUR LATEST 8-BIT D.O.M.

by Bob Scholar SLCC 8-bit Software Chairman

SLCC1204.DOC
APRIL 1994

GENERAL COMMENTS

Disk Contents are shown below, in a 'condensed' format;- because of the large number of files used.

D.O.M. SUMMARY

This disk has 3 featured programs (all with multiple files) + 5 others; or a total of 55 files. There are 5 Games (of various types); 1 UTILity, 1 DEMO; and one GRaphics (?) DEMO.

CONTENTS- DISK #1204:-

Front:-

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*DANDY (Bin.)	060	DANDY .DOC	056
*PRINTLEV.BAS	021	DANDY .PIC	008

(and 26 auxiliary files for DANDY LEVELs- using 208 sectors)

000 FREE SECTORS

Back:-

ANTICPUB.BAS	124	ANTICPUB.DOC	064

(plus 6 *.FIT and 2 *.PIC files make up 'ANTIC PUBlisher'. They occupy 210 sectors on disk)

*MENU .BAS 037 is a special loader which you RUN from FULmenu to see the MEETCOWS program. Consisting of 5 files, it's the 3rd feature of this disk. It uses a total of 159 sectors.

CRAZY8 .BAS	071	CURRENT. .BAS	078

001 FREE SECTORS

PROGRAM DETAILS

ANTICPUB.BAS- is ANTIC PUBlisher's main file. Written by Nadav Gur, it appeared in the 12/1987 issue. It has an excellent DOC- on this disk. It is an interesting program; but I haven't really tried it out.

CRAZY8.BAS- by Princeton Chan, is from ANTIC (4/85) for 1 player. Start with 5 cards- zero wins! Draw, pass, discard per prompts. Match top card's Rank OR Suit. Eights are wild, & you name the suit. Type 2 letters to play a card. [Examples: Rank= AC to KI; & Suit= CL, etc.]. A fine game! There is an older one on disk #SLCC0108.

CURRENT.BAS (Current Events) from ANTIC (2/88); by James Hague. For two players,- it's a grueling battle on a grid-like playfield. You set the game length (30- 45 seconds recommended at first). The object is to change most of the grid to your color. There are Transporters & [?] Boxes. The fun is in discovering the rules as you play!

DANDY is a classic APX (Atari Prg. Exch.) Game by John H.Palevich- for 1 to 4 players. Load it as a BIN file from FULmenu (or copy to disk with or w/o BASIC and REname it AUTORUN.SYS). The APX manual says it was written as a B.S. thesis at MIT. It's the MAIN feature of this DOM. Downloaded from GENIE (#6776) by Larry Mangum (DACE). See DANDY.DOC for complete details!

DUNGEON.BAS by Nadav Gur in ANTIC 12/87; is a GR./ADV. Game with arcade elements. It has 40 rooms with traps, treasures, and monsters. Use J/S or Keys (U,M,H,K = Up, down, left, rt.). To sword-fight press FIRE or [J]- hit from left or right. Buy/steal items. Weapons, food, inventory, & etc., are all reasonably self explanatory.

LAWNMOWR.BAS by Paul Tupaczewski, is from Analog Extra. Your object is to clear the screen of grass, on four levels,- with mower & land mines (!). It doesn't have (or need) a DOC.

MEETCOWS is a clever, simple DEMO by David Jungen and Laura Thomas. No DOC is necessary. Run MENU.BAS to see it. From GENIE (#6767);- via DACE.

TICFLIP.BAS is the best DEMO of 'page flipping' (or screen flipping?) I've seen! Tech. info is in "TIC TOC FLIP" by Gene Levine (ANTIC - 9/85).

The "CGM" 8-bit INTERFACE SYSTEM

By David Castell

David Castell's [GRAPHIC MANAGER] from ANALOG'S "ATARI 8-BIT EXTRA" (& SLCC DISK #1203)

CGM is a GRaphics 0 Interface for 8-bits. The ST's 'GEM' is bit-mapped (similar to GRaphics 8). The program is called CGM.OBJ. The 4 BAS program samples show what it can do. Copy it (GM.OBJ) to a disk with Atari DOS 2.0 or 2.5, rename it AUTORUN.SYS, & boot it with BASIC. (MYDOS also works but its Directory handling is confusing.) After it loads in, a message appears indicating that it's in memory.

As a first step in learning to use CGM; RUN the four samples to see what they do. Then look at the Listings to see how CGM does it. Do that and read this DOC for starters. When you start programming in CGM; use routines from these four samples.

CGM2.BAS demos the use of Windows (up to 5);- which can overlap to save space. The original article explains the commands for creating; removing; moving; writing to; and other uses of these windows. Unfortunately, these are too involved to explain in detail in this DOC. Here's a summary:-

A=USR(39936,N,X,Y,C,R)- creates a window- where: N is the window number (1 to 5); X & Y set the top corner of the window; C & R set the columns and rows in the window.

A=USR(39939,N)- removes window N.

A=USR(39942,N,X,Y)- moves window N to a new position designated by X & Y as top corner coordinates.

Windows will overlap in their order of creation (or movement),- with the last one on top.

Using your windows is fairly easy, if a bit complicated. You have a new device Wn:, where n is the number of the window (1 to 5). You must use the OPEN command to read or write, as in:

OPEN #aexp,aexp2,0,"Wn:"- where:

aexp = IOCB number (1-4)

aexp2 = operation code (input= 4; output= 8; or both= 12);

and afterward you must use the CLOSE command (as in CLOSE #aexp).

As normal, the I/O commands are:

PRINT #; INPUT #; PUT #; # GET#.

CGM3.BAS is an icon editor, with a hand-shaped tracker (or movable icon- used mostly as a pointer). It can be modified, removed, or put to another use. This program uses a joystick for input. Again, the original article is recommended for information on using this editor program, and/or modifying the tracker/pointer.

CGM4.BAS is actually a subroutine that starts with line 30000. It can be incorporated into any of your own programs that use a GRaphic 0 screen. This mini-DOS subroutine will let you get a directory; delete, or rename or lock/unlock files and format disks. It shows how windows and trackers can make menu selection a lot easier.

CGM5.BAS is an advanced "Memo pad" with four features, in windows. Three of these are designated by icons.

The first is a clock which can be set or displayed. J/S button exits.

The second is a calculator. It is almost self-explanatory. The [%] key has a unique feature (for sales tax). If you enter "5+7%" the answer will be 5.35. The [X] key is OFF- pressing it removes the calculator. The square root key is [R]; Clear is [C]; & [A] is the All Clear.

The third icon,- a disk, will load SAVED programs only.

The 4th window has the word MEMO, presenting a menu to edit, load, save or print a memo. The editing function clears the screen; use [ESC] to exit.

NOTE: David Castell wrote "The First XLent Word Processor" & several other 8-bit and ST programs. The above DOC is excerpted from his 6-page article. It should be enough to get started on this system. To really use CGM you'll need to study the original article.

ANTICPUB.TXT

Antic Publisher manual by Nadav Gur
From ANTIC- 12/1987 (on SLCC disk #SLCC1204)

Antic Publisher software will create personalized newsletters, ads, flyers, greeting cards in a multitude of print styles that you design yourself. Add graphics and then print the page just as it appears on your screen.

It's all done with pull-down menus and a joystick. AnticPub is both a font editor and a page designer. Several interesting fonts are included -- one is a Hebrew alphabet designed by this software's Israeli author.

The top of the screen has a menu bar with four choices --Font, Graphics, DOS and Quit. Set the cursor with the joystick, and press the trigger. The menu you chose drops down and another cursor appears. Again, use the joystick and trigger to select an option. At the bottom of each one of the first three menus is the Exit option; click on it to return the cursor to the Menu Bar.

Many of the windows must also be closed by pressing the joystick button. The Disk Directory display is a good example of this.

Let's see a quick example of just what ANTIC PUBLISHER can do by loading a sample screen. Click on GRAPHICS; and then click on LOAD.

Next, choose either HOWDY or NADAV Press [CONTROL][SHIFT] [I] to change screen colors, if necessary. Press [SELECT] to return to the Main Menu.

FONT MENU

Antic Publisher assigns a code number to each specific character. Each font has a maximum of 85 characters, so the codes range from 0 to 84.

Each character in Antic Publisher is assigned a keystroke too -- the key you must press to get that character onscreen. For instance, the standard Antic Publisher character coded 27 is "A" and you put it on the graphic screen by pressing the "A" key. Make sure your character codes match the keystrokes.

After choosing the EDIT selection in the font menu, enter the code of the character to be edited. This character must be present in memory.

The EXTEND selection lets you add characters to the font in memory without editing them. If you wanted to create an "A" and have it correspond to the [A] key (code 27) without creating characters 0-26;- EXTEND your font to 27 and start working on the [A] immediately. After selecting EXTEND, the computer will ask for the code (maximum 84) of the character you want to start with.

When you select LOAD, the computer will look for .FIT files. Selecting a font erases the one currently in memory.

If you choose SAVE, enter a filename at the prompt -- only the filename, no extender or device specification.

Use the CREATE selection to create a new font. A window shows the sizes 8 X 8, 8 X 16, 16 X 16 and 24 X 16. This erases the font currently in memory.

The STATUS selection opens a window showing the last symbol in memory, as well as the height and width of the font.

GRAPHICS MENU

You can load and print 62-sector graphic files such as uncompressed Micro Illustrator and Micro-Painter pictures. Make sure each file has a .PIC extender before you load it through the graphics menu.

The first option of the Graphics Menu is EDIT, which switches you to the graphics editor. ERASE simply erases the graphics screen.

LOAD and SAVE work like those on the Font Menu, except that the extender for the filename will be .PIC instead of .FIT, and the file loaded or saved will be a 62-sector graphics file (try your favorites here!)

The PRINT option is a screen dump for Epson-compatible printers with graphics capability. Printouts are twice as big as on the screen display.

The SPACE option can change the number of pixels moved by the cursor each time a character is printed on the graphics screen. The number you enter is actually

offset from the font's width. For example , I designed a small font -- only four pixels wide -- using the 8 X 8 setting from the Create menu. The spacing I used was -4. Font width 8 plus the offset of -4 moves the cursor four pixels each time I type a character.

In Hebrew, you write from right to left, so when I designed the 8 x 8 Hebrew font included on this disk, I made the bit spacing -17. A font width of 8 plus the offset of -17 makes the cursor move backwards.

The DOS menu contains the options Directory, Rename, Unprotect and Protect, which all work just as they do with standard DOS.

FONT EDITOR

When you enter the Font Editor, the sign you chose to edit is seen enlarged. Below are its code and keypress, along with the six editor commands.

Edit the enlarged image of the character with the joystick. Pressing the joystick button toggles the selected pixel on or off. Enter a command by typing its first letter on the keyboard:

COMPUTE places the character you're editing into memory. If you exit without eputing it, you'll lose it. EXIT returns you to the main screen.

KILL clears only the character you are editing, erasing it from memory whether you compute it or not.

NEXT moves you to the next character. If there isn't one, the program extends the font to it and clears it.

The LAST command moves you to the previous character. You cannot edit characters with a code less than 0 or greater than 84.

MOVE lets you copy characters. You'll be prompted for the the source and destination characters.

GRAPHICS EDITOR

The graphics editor is where you edit the page to be printed. All the editing is done on a GRAPHICS 8 screen.

The graphics cursor at the top of the screen can be moved with the joystick or [ARROW] keys. The [RETURN] key moves the cursor to the start of the next line. Pressing the joystick button paints a pixel onscreen. Pressing the button again erases the pixel. Pressing [START] draws a line between the pixel underneath the cursor and the last pixel plotted. Use [OPTION] to exit the Graphics Editor.

To invert your screen colors simultaneously press [CONTROL] [SHIFT] [I].

Pressing a key puts the corresponding character on the screen. A character which doesn't exist yet will not appear. Pressing [SELECT] toggles between uppercase and lowercase letters.

You can load pictures created with other programs , add text and print them. You can use uncompressed Micro Illustrator pictures, Micro-Painter files, and any other picture occupying 62 sectors on the disk. All you have to do is rename the picture to have a '.PIC' extender and then load it through the graphics menu.

SCREEN DUMP

The screen dump is 1.5 bigger than a normal Epson dump. Since the control codes are stored in separate strings, it should be easily adaptable to other printers which have 640-column graphics capability. It is very easy to modify it to printers which have an upside-down pin configuration (top pin = 1). You may have to adjust one or more of your printer's configuration (or DIP) switches before the screen dump will work properly.

Public domain and commercial screen dumps offer variable sizes, which can make Antic Publisher an even more useful and creative program. Since Antic Publisher saves its screens as standard 62-sector Graphics 8 screens, almost all screen dump software will be able to use it.

DANDY

By John H. Palevich (Excerpted from the APX Manual) [on disk #SLCC1204]

DANDY is a 26 level dungeon adventure in which cooperation among players, rather than competition, is the key to success. You and up to three more players must get past denizens of varying danger; you lose strength each time a monster rams you, and you must constantly stock up on food and then remember to replenish your strength by consuming food units when your health deteriorates. Should you lose all strength, you wind up in limbo, but another player can revive you by shooting an arrow into one of the many hearts scattered throughout the dungeon. If you are playing DANDY in the single player mode and your strength drops to zero---YOU ARE DEAD!! Smartbombs can be picked up along the way and dropped at strategic times to wipe out all monsters in the area. You will also need to pick up keys to unlock secured areas of each maze. Once you explore a level, wiping out monsters and picking up all the money, you head for the "D" letter in the maze to be warped to the next level.

PLAYER STATUS DISPLAY

HEALTH: A player's health starts out at the maximum,- 90%. A hit by any monster reduces it by a percentage depending on the type of monster.

FOOD: A player may carry up to 9 boxes of food. Players start with none.

BOMBS: A player may carry up to 9 smartbombs. Players start with none.

KEYS: A player may carry up to 9 keys. Players start a game with no keys.

SCORE: Each player has a six digit score on the right end of the status line.- Gathering treasure or killing monsters adds to this score.

While playing the game, the screen shows the section of the dungeon your team is currently exploring. Each level is three screens high and three screens wide. Stick together! If one of your party wanders off the screen, nothing happens to him. The off screen member just can't fire or see where he is going, until he rejoins the main group.

PLAY CHARACTERISTICS

Each player is represented on the screen by a little figure wearing a number. Player one is a "1", player two is a "2", etc.

Arrows are fired with the joystick button and are used to kill the many monsters you will run into. They do no harm to other members of your party.

To pick up objects, just move your player across them.

To maintain your health level you must eat food. To do this, just press the number key on the keyboard that represents your on-screen figure. If you have any food, the number of food packages indicated on the status line for your figure will decrease by one, and your health level will increase to 90%. NOTE: your health level will only decrease if you get rammed by a monster.

Smartbombs destroy all monsters and spawners visible on the screen. At times, smartbombs are your only defense to keep from being overwhelmed by monsters. To explode a smartbomb that is on the screen, just shoot it with an arrow. To explode a smartbomb that you have picked up previously in your travels, hold down the SHIFT key and press your player number on the keyboard.

Keys are needed to open locks, represented by keyholes. Pick up as many keys as you can find, and use them wisely. You can not get through a locked area without a key. Pressing the SPACE BAR pauses and/or restarts the game.

THINGS YOU WILL ENCOUNTER

FOOD: will look like a box covered in a checkerboard pattern.

KEYS: look just like a key.

SMARTBOMBS: look like a miniature bomb.

EASY MONSTERS: like a little marshmallow man. Can be killed with one shot.

MEDIUM MONSTERS: look like the dreaded happy face. These take two shots to kill. The first shot turns them into a marshmallow man. The second shot kills the marshmallow man.

HARD MONSTERS: look like a white box with a cynical smile. Three shots are needed to kill these. First shot turns them into a happy face. A second shot turns happy face to marshmallow man. Third shot bumps him offs

SPAWNERS: the worst you will encounter because they actually create other monsters, sometimes almost faster than you can kill them off. SPAWNERS can be killed, thus preventing them from creating more monsters, but it's not easy.

SMALL SPAWNERS: look like a miniature skull and crossbones. They create the marshmallow men. One shot kills the small spawner.

MEDIUM SPAWNERS: are a little larger skull and crossbones. They create the happy faces. Shooting the medium spawner creates a small spawner. Hitting the small spawner will destroy it.

LARGE SPAWNERS: are the worst and hardest to kill. One reason is that they ?ate the white smiling boxes, and they do it fast. Large spawners when hit ?n into medium spawners. Hit the medium spawners and they turn into small spawners that can be killed with one further shot.

Spawners on a screen are a real problem. They continue to create monsters as long as they are on the screen. If you can scroll the screen so that they are out of sight, they quit making monsters. Sometimes spawners and monsters can become so thick all at once that the only way to save yourself is with a smartbomb. Use the smartbombs wisely, and then only as a last defense.

CREATING YOUR OWN DUNGEON

Boot up Dandy to the Copywright screen. Remove the Dandy disk and replace with a blank formatted disk. Press SPACE BAR to get to the game menu. Then, press the SELECT key until dungeon editor displays;- and then press START.

Move the joystick around the screen. You will see the character currently under the cursor displayed in the "indicated character" spot designated by the " "<---" " at the top of the screen. To choose that character for placement in your new dungeon level, just press that character on the keyboard. Then use your fire button on the joystick to place it where desired on the screen.

Dandy uses the current level to read or write a level design. The "Level" indicator at the bottom line tells you which level is the current one. The "-" key moves you toward level "A" while the "=" moves you toward "Z". Pressing "W" will write your new level to disk. Pressing "R" reads a level from disk. If level is not on disk, Dandy will create a blank level with just an up and down passage for you to edit.

PRINTING HARD COPY

The Basic program PRINTLEV.BAS will print dungeon levels to your printer.

After running this file with your dungeon levels disk in the drive, the screen will prompt you asking which level you wish printed. The "$" will print all levels.

Just type the level that you wish printed. The program will read in that level and prompt you to ready your printer. Press return to print.

LEVEL FORMAT

A dungeon level consists of 30 lines of 60 squares each. Each character can any one of sixteen items, so each byte of data can represent two squares.

Have fun and experiment with this great game. It can be as easy or challenging as you choose to make it.

Marcel

Reviewed by Willie Winocur

Not interested in trying out another new wordprocessor? What if it were fun to use, had options that you've never seen before and was available as shareware for $10? Read on, you might be surprised.

I have had to rewrite my review of Marcel because I just got a copy of new version 2.2, which contains major changes and improvements over version 2.1. In evaluating Marcel, I have only my own experience to fall back on, and although I've glanced at a half-dozen wordprocessors, most of my writing tasks have been done with either First Word Plus or Microsoft Word which I've run on my Mega ST2 using a Spectre Mac emulator. I find Marcel more versatile and interesting than First Word Plus, a low-end program, and simpler than Microsoft Word, a "power" wordprocessor for which I frequently have to consult an 800 page guide book. Marcel's well-written, concise, indexed manual of only 24 pages makes me feel confident that all of its features will soon be mastered.

Marcel offers a choice of menu or keyboard commands for a variety of editing tasks that are not available on other wordprocessors. I can write notes to go along with a document and toggle back and forth to them while writing the document, and the notes are saved with the file but not printed. Clicking on the left side of the mouse at the beginning of text and the right side of the mouse at the end of text selects it for cutting, pasting, deleting etc. And when doing Spanish homework, foreign characters are easily accessed with keyboard commands..

A while ago, I used my Mac emulator to convert a client's book that had been written on an ST to a Mac file. It took a dozen hours to clean up errors of translation between computers even though I was greatly helped by the power of Microsoft Word, but most of that work could have been avoided by using Marcel's ability to export text in RTF, the rich text format that Mac uses.

Marcel is unusual in that no ruler is displayed at the top of the screen, and page breaks are not automatically displayed. I initially found this omission a psychological problem that needed getting used to, but it was also an inconvenience that needed fixing, and the new version did that by adding "preview." When you are finished writing a document and have been to "print preferences" and set spacing, text width, headers and footers, you can choose "preview" and see everything that has just been set, including page breaks. And to change a page break position it's not necessary to drag arrows along a ruler, all it takes is a keyboard command.

Marcel has a spelling checker, uses f-keys for inserting lines of preprogrammed text, and has a built-in screen saver that can be toggled on and off, which I prefer to an automatic screen saver that comes on when it's not wanted. It imports and exports files of First Word Plus and Wordwriter and can print on Epson, HP Desk Jet or laser printers. The program was designed to be a writer's wordprocessor, and although its many editing features are useful for writing a letter, an article or a book-length work, Marcel expects you to take your file to a desktop publishing program if professional quality graphics or lay-out work is needed.

By going to shareware, Marcel's creator has demonstrated his determination to attract a following. He encourages the passing around of full-featured version 2.2, and expects that anyone who uses the program more than three times will send in $10 to cover registration and receive in turn a manual and a promise of technical support. Contact the club's disk librarian for your copy of Marcel.

Fun With Fonts

Jim Hood

My Qume ScripTen PostScript laser printer needs some maintenance, so I'm using it less and doing most of my printing with Bob Woolley's DeskJet 500C. For final output from PageStream I take some of my files to Daniel Galant, President of the DACE user group, and have him print them on his HP4.

Neither the DeskJet or HP4 have PostScript, so I needed upgrades for the built-in fonts found in most PostScript printers. The Font Plus Pack from SoftLogic provides adequate versions of the normal style for these typefaces but uses obliquing and double printing for italic and bold styles, which ain't the same as the real things.

About a year ago I purchased an Adobe font package that contained the "standard" set of fonts found on PostScript printers, but after reading the licensing restrictions, I got so bummed out that I returned the unopened package for a refund. [Maybe we could encourage less restrictive use agreements by returning all software that is so encumbered. If you really want or need the software, buy two packages; keep one and return one. The software companies will see half of their sales returning and loosen up on their lawyerize.]

This time I thought it would be nice to get matching Bitstream fonts in both Speedo and Type 1 formats, so I called Compo Software to see if they had such a package.

They said they had a Speedo package that provided equivalents to the standard PostScript set and could make up a Type 1 set to go along with it. Alex at ATY ordered this for me and I had four disks of fonts in hand two or three days later.

I was somewhat apprehensive when I put in the first disk and found only one file— with a .TOS extender. So I did the only thing I could think of; I copied the file to my hard disk and double-clicked on the copy. Son-of-a-gun; it was a compressed, self extracting file of fonts, so next thing I knew I had a bunch of Speedo fonts on the hard disk. Three more disks, three more compressed, self extracting files and I had a *big* bunch of Speedo and Type 1 fonts. All for about the same price Adobe wanted for their Type 1 fonts alone.

Incidentally, the April issue of *Publish* says Bitstream is offering its entire 1,085-design library of PostScript Type 1 fonts unlocked on CD-ROM for $695. The price is due to rise in May. If you want to support those who support Atari and get a good deal too, check it out.

Of course, I don't do anything on the computer unless I can make it a big job. So I found some things to work on.

First was Bitstream's file names. They are mostly numbers, such as 3014A.AFM In normal use PageStream, Easy-Draw, or whatever will provide a name for the font; in this example Zapf Calligraphic 801 SWA Italic, an equivalent to Palatino Italic. But to edit the kerning of a font in Font Designer 2.0, I need to know what number applies to the font of interest.

Type 1 and Speedo fonts have descriptive headers. I copied part of each Bitstream header into a list using EdHak. For each font this list has the Bitstream ID number, font name, full name, family

name, Adobe PostScript ID number, weight, italic angle and some other information.

A list like this is also handy if a font doesn't end up in PageStream's font table. In the past I have had Type 1 fonts in the table missing a style, such as italic, and upon checking their headers I found some minor difference; maybe a missing or added character in the family name. Matching the family name allowed PageStream to recognize the face and put it with the rest of the family.

I ran into a couple of different problems with PageStream and the Bitstream fonts.

PageStream will not differentiate between the Bold and the Bold Italic styles in two of the Bitstream fonts. It replaces whichever style is first entered into the font table with the later style entry.

I could not determine what causes this, so I "solved" the problem by changing the font, family and full names of the bold italic style for each problem typeface. For instance, in the Century Schoolbook family, I changed the bold italic style to Schoolbook, lopping off Century. Now PageStream lists the normal, bold and italic styles under Century and the bold italic style under Schoolbook. Definitely not an elegant, but usable, solution.

I did determine the cause and solution for a second font name problem.

PageStream apparently names Type 1 fonts by looking at the FontName description in the font header. Seems sensible, huh? Except for the way Bitstream writes and PageStream interprets FontName.

Dutch801-BoldItalicSWA, for example, is Bitstream's FontName for their equivalent to Times Bold Italic. PageStream uses the first dash it finds to separate the family typeface from the style. Here, Dutch801 is the typeface and BoldItalicSWA is the style.

That's okay. The problem comes when Bitstream includes the name of the type foundry or designer in the FontName.

ITC-Avant-Garde-DemiSWA is interpreted by PageStream to mean the Avant-Garde-DemiSWA style of the ITC typeface instead of the Demi style of the Avant Garde typeface. The Avant Garde normal, bold, italic and bold italic styles then become part of an ITC typeface family in the PageStream font table, along with ITC Bookman normal, bold, italic and bold italic, ITC Zapf Chancery and ITC Zapf Dingbats.

My solution was to delete the foundry and designer part of conflicting Bitstream names. This separated the typefaces into the correct families, but the typefaces and names are still separated wrong. The example font is now broken up by PageStream as the Garde-DemiSWA style of the Avant font.

Better name changes would have been ITCAvantGarde-DemiSWA or AvantGarde-DemiSWA. These would identify the typeface families, and the typeface and style names would have been correctly separated.

The point is PageStream takes everything left of the first dash in a FontName as the typeface and everything right of the first dash as the style.

If you're wondering about the SWA at the end of the Bitstream FontNames, I think it identifies a font as one having characters *Same Width As* the equivalent Adobe font.

Which kinda leads us to the next consideration: how to match equivalent fonts and choose between them. PageStream 2 can use three font formats — PostScript, Compugraphic Intellifont and SoftLogic's proprietary format. Where equivalent fonts are available in two or three of these formats, PageStream chooses one based on the output device. An editable font equivalency table is used to match fonts. However the upper character set may not be the same among equivalent fonts.

This can lead to unpleasant suprises. A document proofed on a DeskJet might include ASCII character 183 in the Triumvirate typeface, which would show on screen and print as ©. If final output is on a PostScript printer, PageStream tells the

printer to use its built-in Helvetica font. I think PageStream shuffles around the upper characters, in some cases making composites from other characteers, such as å. In any case, my experience is that PageStream will cause a PostScript printer to print a blank character for ASCII character 183.

My Qume printer manual says •is at 183. A Qume PostScript typeface manual says · and Font Designer 2 says º.

Knowing what is built into a particular font at a particular ASCII location is not as important as knowing what PageStream (or other program) will move there and getting the same character on screen, non-PostScript output and PostScript output. Using a Type 1 font through the whole sequence, from screen to final print seems to work, since PageStream apparently shuffles characters to the same locations for each output device.

The best way I know to check what will print for the upper 128 ASCII characters is to print a non-PostScript sample and a PostScript sample of all the characters.

Doing that, I found ®, © and ™ characters in the SoftLogic Symb font and had been using them as needed. I told this to Jack Hodges, who tried it without success. Then I started getting blank characters where I thought ®, © and ™ should be. I don't know what change or upgrade caused this. Anyway, when I got the Bitstream fonts, Font Designer showed ®, © and ™ in the upper characters of the fonts, but because of PageStream's character shuffling, they wouldn't print.

I eventually converted the Bitstream Symbol Set into Font Designer format; copied the upper characters, from ASCII 160 to 255, into the corresponding ASCII 32 to 128; renamed the resulting font; gave it a fake Adobe ID number and converted it back into a Type 1 font. So now I can once again find the Symbol characters in consistent places on both PostScript and non-PostScript output.

The Bitstream fonts did not come with bitmapped screen fonts, so I am using the draft mode in PageStream for faster screen redraws a lot more. This doesn't give accurate renditions of character shapes, so I go to regular mode for previewing layout. It also doesn't show my remapped Symbol characters, substituting normal characters in their place. Again, switching to regular mode fixes this. I will probably eventually make a set of screen fonts with another of MegaType's font editing programs.

I mentioned earlier that one reason for wanting a cross reference list of Bitstream font ID numbers and font names was for kerning additional font pairs. I had manually kerned my Type 1 fonts since PageStream started using them. Adding the Bitstream fonts got me confortable enough with the Megatype font editing programs that I now use them to kern character combinations as I run across them in proofing PageStream documents. I've found that the time involved to quit PageStream, initally convert a Type 1 font to Font Designer format, kern the bothersome character pairs, and generate a new Font Metric File is easier than to write about it here. And from then on I don't have to worry about catching every occurrence of the character pair.

Getting the Bitstream fonts to cover non-PostScript printing of the standard PostScript font set has made a significant improvement in my printed output, especially in bold and italic styles. This improvement does not quite equal PostScript printing at the same resolution, due to the lack of hinting. The Compugraphic Intellifonts, with their non-PostScript hinting still have the edge there, but I don't know where to get their equivalent fonts, and they wouldn't be PostScript compatible, so I would be back to using Intellifonts for the DeskJet and built in fonts on PostScript printers and having to worry about differences in the upper character set.

Boy, just think of all the time I could spend sorting thru a CD_ROM of all 1,085 Bitstream fonts!

PRISM STUDIO

With PRISM STUDIO, you get Full Color Video Overlay from your Atari 8Bit Computer!

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PRISM STUDIO will work on all 8Bit Atari computers prior to the XE/XEGS models (400, 800, 600XL, 800XL, 1200XL).

PRISM STUDIO comes in it's own enclosure, requiring none of the precious space inside your computer's case. It also has it's own power pack, thereby preserving the computer's somewhat minimal power supply so it can live yet another day.

INTERESTED?

Come to the April SLCC General Meeting and see Michael St. Pierre demonstrate this new 8Bit color genlocking device!

More Than Mere Minutes

More Than Mere Minutes

With the arrival of the great hooded one, at 7:59:50, the March meeting convened at exactly 8:00 PM. The rest of the Officers were in attendance. (Not doing anything just standing around with their fingers in their ear.)

Hope everybody got a good look at our poor President in charge of vice prior to the meeting. When El Supremo had not shown up by meeting time poor Peter was looking for a place to hide rather than have to chair the meeting in front of such a howling mob.

With the President in cardiac arrest from his last minute arrival he turned the meeting over to Bob Scholar our illustrious 8 Bit Software Chairman.

Bob reported that the back of the March Floppy is a very large demo called "Veronica". This demo program was developed in Budapest, Hungary, and is a very involved music and graphics demo. The front side of the disk has an assortment of programs from a Gem type interface for the 8 Bits to a text game and another demo.

At this point a very strange thing happened, Don Safer the head game cheat took over the meeting and gave a two hour speech that said exactly nothing. As I said very strange. Could it be that Don is planning to make a run for one of our hotly contested officers jobs in the next election? (Just as a matter of interest nominations for election are to take place at the next two general meetings.) Perhaps we should do Don a favor and vote against him!

After all this excitement it was almost a pleasure to have Mr. President declare a short break while he jammed raffle tickets into everybody's eager hands.

To end this lovely evening that blankety blank cheated us at the raffle again. Oh well.

Jim Moran - Secy.

Late Breaking News!!!

At the ST SIG meeting guess what, our Vice President Peter Chen showed up with a pretty new Falcon! Can't decide if Peter brought the Falcon to befuddle Don Safer and his intended demonstration of MIG 29 (which it did, as Don tried to load the game for an hour) or to show how he was able to run a crooked raffle at the Sacramento Atari Expo. It was nice of Pete to show the Falcon but rumor has it the Sacramento club will be at the next meeting with blood in their eyes. Sure hope they remember Hood was there also. Maybe they will get them both.

Later Breaking News!!!

The first PC SIG came off with only a little trouble. Good attendance and all that but that guy Woolley pinched one of the dancing girls and we will probably have a non sexual discrimination suit against us because he didn't pinch Lyle!! Oh well.

The good news is expenses for this first SIG were a little under $350 so we will be able to do it next month. The bad news no more dancing girls, unless somebody will pinch Lyle.

That's all There ain't No More

San Leandro Computer Club

P.O. Box 1506 • San Leandro, California • 94577-0374

General Meeting • *April 5, 8:00 pm*
San Leandro Community Library • 300 Estudillo Avenue

Guest Speaker: Michael St. Pierre of MYTEK will demo his new Color Genlock for the Atari 8-Bit.

Raffle: Another $20 coupon from ATY and many other fine prizes!

Nominations for Club Officers: Even more exciting than the raffle.

And More! But not much...

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