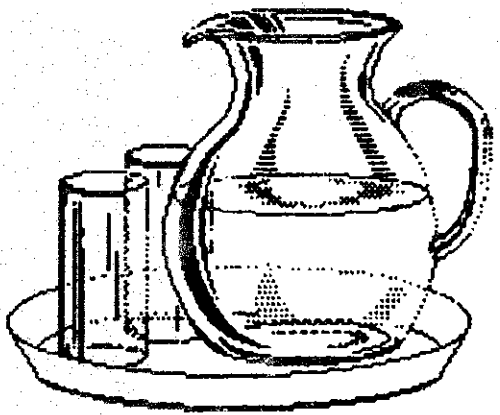
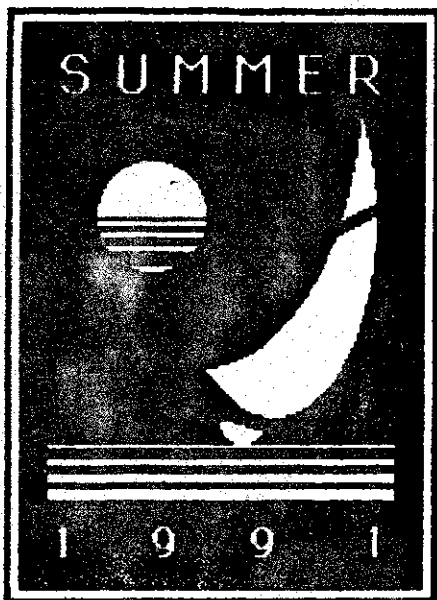


# LIAUG Light house



The Long Island Atari Users Group

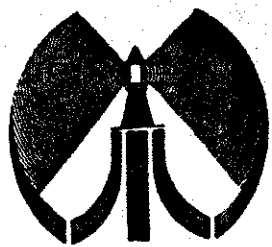
August 1991  
Volume 7 No 8



## Long Island Atari User Group

P.O. Box 92  
Islip, NY 11751  
BBS Phone # (516) 234-4943





The Long Island ATARI Users Group

# Long Island Atari User Group

To apply for **USUG** membership fill out the following application and bring it to the next meeting, or mail it (including check or money order) to:

The Long Island ATARI User Group  
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LIAUG

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**From The Northern State Parkway:** Take the Northern to the end where it continues east as Veterans Memorial/Nesconset Highway (routes 347/454). Go east approximately two miles and take the left fork (347). Continue for another three miles to Terry Road. Make a right turn onto Terry Road and take the left fork (approximately 3/4 mile) onto Smithtown Blvd. The library will be in the Nesconset Plaza on the left hand side approximately one mile from the fork.

Meetings are open to all those interested at no charge. The meetings begin at 12:00 p.m. in the library's community room and end at 4:00 p.m.

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The Long Island Atari User Group Meets once a month at the Nesconset branch of the Smithtown Library. Membership dues are \$20 per year and entitles you to receive the newsletter.

The newsletter is currently being produced on a Mega2 with 4mbytes memory and a 44mbyte hard drive. Software is Timeworks Desktop Publisher and printer is HP Deskjet Plus.

If you have any questions or comments about The Lighthouse or LIAUG, please write to our mailing address or post on our BBS.

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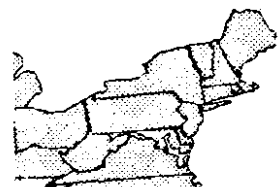
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are not connected the CD is turned off. On this modem, the setting is permanently configured to leave the CD on all of the time. This creates major problems, because many bbs programs look at this to determine if there is a caller on-line. Also, many terminal programs will be confused while attempting to use the dialing menu. If you tell the program to make a call, it sees the Carrier Detect is on and figures that you are already connected to a modem. It gives you a "Hey stupid, you are already connected" message and aborts the dial command.

There is no way, either through hardware modifications or through S-Register commands, to change these settings. I called the manufacturer and they confirmed this. Fortunately, there are no other problems with the configuration. Many of the settings are changeable.

Other possible problems will involve some of the technical specs of the modem. The transmit level (-9 dBm) and receive sensitivity (-43dbm) just barely comply with Bell standards. If you are currently experiencing transmission problems (lots of line noise) you can expect it to be a little worse with this modem. I tested my modem for about 50 hours and had no major problems. But keep this fact in mind.

This company is also selling a 1200 baud version of this modem for around \$30. It looks exactly the same size as it's 2400 baud version, and probably has many of the same advantages and disadvantages. A recent message on Genie stated that it seemed to work just fine.

Is this modem for you? I think so. If you have a portable computer you will definitely want this modem. It does have some problems, but I think the low cost still makes it worth while to buy.

The manufacturer is TT Systems Corporation. This modem can be purchased from Darnark International (800-729-9000). I have done business with these folks before, and their service is very good. But the modem can be purchased from several other sources.

#### About The Author...

I have been into telecommunicating for several years. I run a multi-line BBS, and have experimented with about a dozen different types and brands of modems. I currently work as a technician for Michigan Bell and I have had training and some hands on experience with data transmission, but by no means do I consider myself an expert. I wrote this article because several people wanted my opinion of this modem before purchasing one. Out of curiosity, and knowing I would need such a modem in the future when I purchased a portable computer, I bought one for myself. So far I'm quite happy with my decision.

## Calamus

Bill Rayl

Ask a new Calamus user to sum up the program in one word and you'd hear many of them say "complicated" or "intimidating." Ask someone who has been using the program for six months or more and you're likely to hear "powerful," "slick" and "super."

Those comments do a good job of describing Calamus. The program has one of the toughest learning curves I've ever encountered. Once you're over that initial process, Calamus proves to be a very powerful desktop publishing package.

Picture yourself as a first-time driver. The instructor hands you a "driver's manual," leads you to a Ferrari Testarosa and tells you to hop in and take it for a spin on the Autobahn. That should give a good idea of how a new Calamus user would feel. Now, imagine what it would be like behind the wheel of that Testarosa once you're a proficient driver. That gives you a good idea how an experienced Calamus user feels.

When I first started using Calamus, I was struggling. The user interface, with its multi-layered icon approach, seemed cumbersome and very unintuitive. With the help of the 36-page tutorial supplied with the package, I picked up the bare essentials necessary for using the package. But, that was about as far as I could get. I found the manual a bit hard to follow at times, as well. The lack of an index didn't help. (The manual's index was printed in the separate tutorial booklet.)

Then, ISD came out with THE GUIDE TO CALAMUS DESKTOP PUBLISHING. This book, available only to registered Calamus owners, was a godsend! Well written, informative and organized quite differently from the manual, this book was a big help. The book has sections dealing with Calamus, the Calamus Font Editor and Calamus Outline Art. There's even a chapter for users who are totally unfamiliar with GEM. And, yes, there's an index!



calamus<sup>®</sup>  
Desktop Publishing

Cat was prompted in his adventures by his desire to impress his girl friend. Both the Salmon and the Cat got the girl at the end of each level and were rewarded by increasing levels of on-screen bliss. I imagine that the successful completion of all the levels of a Williams game would probably result in a degree of pure ecstasy known only to the Finnish Commission on Eroticism and Public Health.

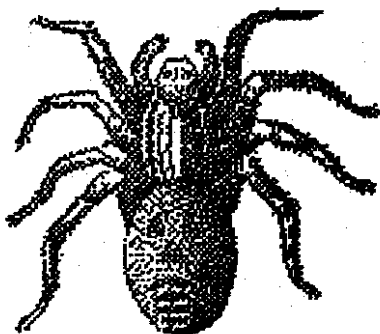
All of Bill's works projected a sense of joy and good humor — they were true "feel good" games.

Necromancer was a distinct departure from Bill's usually light-hearted style and the closest he's ever come to a traditional blow-the-enemy-away game. Our necromancer protagonist is charged with the responsibility of restoring light to a world from which the light has been stolen. Actually there are three games which are part of the larger game in *Necromancer*.

In the first game, we have to arm our Necromancer with the tools he'll need to successfully complete the second game. Our Necromancer must grow an entire forest to use in the second game. In the course of this process, he and his forest are under attack by trolls and venomous spiders which grow ever stronger.

Here is a really brilliant twist — a gamer who tries to counter the opposition by becoming increasingly stronger will lose badly. The correct strategy in this section of the game is to maintain and gradually diminish the Necromancer's strength so as to finally expire at precisely the "right moment" when the forest is at its most powerful. A gamer who tries to "stand against the wind" will lose his entire forest; a gamer who knows when to bend and eventually break will pass on to the second game well-armed.

In the second game, our Necromancer has an opportunity to prevent his adversary (an evil mage) from arming himself (with more venomous spiders). The goal is to use the trees to prevent the adversary from hatching spiders from five levels of crypts. Each spider prevented from hatching denies a tool to the adversary in the third game.



All five levels are basically the same game but as the gamer progresses through the levels, he has to learn precisely when to change strategies in order to preserve his forest and diminish the evil mage's minions to the max.

In the third game, our necromancer faces a duel to the death with the evil mage. In this game, Williams presents the gamer with a difficult problem to solve. The necromancer is under constant strength-diminishing attacks by the mage's minions. He can reduce the attacks by attacking the minions. He can regain strength by attacking the mage. He can progress to the next level of the third game by attacking the mage's hiding places.

The trick in the third game is to find the right combination of attack-the-minions, attack-the-mage, and attack the hiding places so as to pass onto the next level with the maximum remaining strength. This is a problem I've been unable to solve despite years of play. Knowing Williams' style, I keep playing because a real graphic treat awaits the player who successfully completes the third game.

*Necromancer* is a true arcade game — quick reflexes and an agile mind count for a lot. Nevertheless, strategy is also critical.

A Bill Williams game is always distinctly different from anything else. Trying to describe it is a lot like trying to give a narrative description of a Beethoven symphony, the Mona Lisa or a first kiss. Atari deserves to be commended for bringing *Necromancer* back from the grave.

From time to time I wonder whatever became of Bill Williams. A few years ago I found a set of excellent 1020 plotter routines written by a "Bill Williams." I like to think that Bill is still hacking away out there somewhere.

By all means, pick up *Necromancer*. It's truly a unique creation that will stimulate brain cells near death from too many mazes, shoot-em-ups, jumping games, etc. By the way, the graphics, music, and sound are impressive.

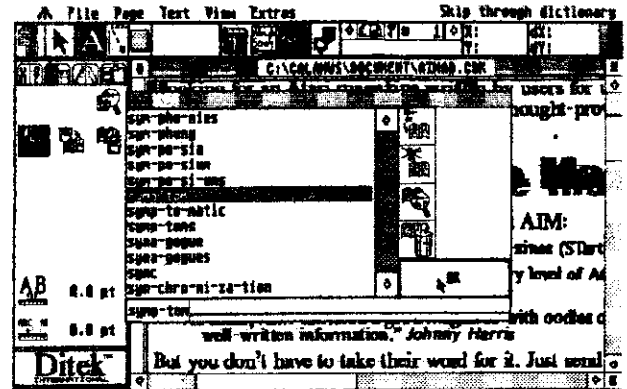
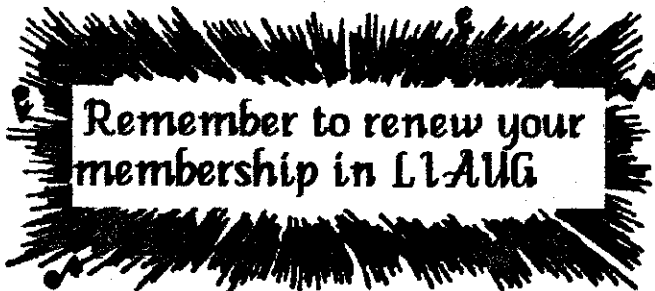
First, you can rotate text in Calamus. But, first, you have to place the text in a "Rotated Text" frame. Calamus is very picky about this kind of thing, and there's a different type of frame for everything in this program...a vector graphics frame, a raster graphics frame, a normal text frame, a rotated text frame, a footnote text frame, etc. When first starting out, that's one of the frustrations of the package for anyone who has had DTP experience with some other program.

The Ditek programmers didn't just create all these different frame requirements simply to frustrate Calamus users. There are some very nice benefits to this approach. With rotated text, the benefit is this: Whenever you are in "text mode," the rotated text "unrotates." This allows you to easily read and edit the text. As soon as you leave text mode, the frame automatically re-rotates. Pretty nice!

Another nice touch is the way Calamus allows you to not only change the fill patterns and gray-scaling on text, but also on the text's shadow. In fact, Calamus gives you about as much control over how and where a shadow falls as it does over the text itself! The shadow features aren't limited to text only, either. You can do the same thing with lines and geometric objects. This may seem like a pretty small detail to you, and it is. The fact that Calamus gives you this kind of minute control here is indicative of how much power is available to you throughout.

## Rulers

To set left and right margins, paragraph indents, tabs, line spacing, justification and spacing between paragraphs, Calamus uses what is called a "ruler line." By selecting appropriate icons and clicking on a ruler line, you set the desired option. You can select a block of text and define a ruler line setting to affect only that block. Calamus inserts a ruler at the start of the text using your special settings and places a ruler with the previous settings after the text.



At first, the use of rulers was a bit confusing to me. But, I quickly caught on with a little trial and error. If you really mess up, the "Delete Ruler Line" icon makes cleaning it up easy.

There's even a special clipboard for ruler lines! You can store a frequently used ruler line in the clipboard and later insert it into your text.

## Hyphenation

The way Calamus handles hyphenation is quite nice. A Hyphenation Exception Dictionary stores, as you might guess, stores hyphenation exceptions. You can save multiple dictionaries, allowing you to create specialized technical dictionaries. You can search for a specific word in the dictionary and add or delete words.

Calamus differentiates between normal hyphens and hyphens between parts of a compound word. It's preferable to hyphenate compound words between the individual parts, and Calamus is smart enough to know the difference!

In the same icon submenu as the dictionary items, you can set auto-hyphenation during import of text. This will hyphenate incoming text automatically.

## Graphics

Like any good desktop publishing software, Calamus allows for importation of graphic objects. Unlike most others, the program differentiates between vector and raster graphics.

Vector graphics refers to .GEM graphics, which are built up from many tiny objects that retain their individual properties. Programs like Migraph's Easy Draw can create such graphics, and Migraph sells a very nice set of these in their DrawArt package.

The special Vector Graphic Frames have an "Ideal Size" feature. Using this feature automatically sets the graphic to the best vertical to horizontal ratio within the frame.

**PROGRAM LISTING—5 REM ZAPFILE.BAS**

```

10 REM COPYRIGHT 1988, JOSEPH M. SLIKER
15 ? ")"
20 SETCOLOR 4,0,4
25 SETCOLOR 2,0,4
30 SETCOLOR 1,8,12
50 ? "You must first install a RamDisk or turn on a second
disk drive in order to run this program."
55 ?
60 ? "If you don't, you've just gotten an <ERROR 138>.
Install RamDisk and re-RUN 'ZAPFILE.BAS'"
65 DIM V(16)
70 OPEN #1,8,0,"D8:DISKDIR"
72 ? ")"
74 ? "Enter the name, description or volume number of the
disk you are about to enter (Up to 16 characters)."
75 ? " "
76 ? "Then press RETURN"
77 ? " "
78 ? "When you finish entering disks just enter RETURN"
79 ? " "
80 ? "DISK/VOLUME NAME:":INPUT VS
85 IF VS="" THEN GOTO 160
100 REM THIS PART IS A VARIATION ON A SHORT
PROGRAM WRITTEN BY BILL WILKINSON
110 PRINT #1," "
112 PRINT #1,"*****"
115 PRINT #1,VS
117 PRINT #1,"*****"
120 OPEN #2,6,0,"D:*.":REM (or *.BAS or whatever)
130 TRAP 142
140 GET #2,X:PUT #1,X:GOTO 140
142 ? ")"
143 POSITION 13,9: ? VS
145 POSITION 13,11: ? "—GOT IT!—"
146 FOR I=1 TO 500
148 NEXT I
150 CLOSE #2:GOTO 72
160 CLOSE #1
165 ? ")"
168 POSITION 0,5
170 ? " Your textfile of disks and their directories is now
in:"
175 ? : ? " [D8:DISKDIR]"
180 ? : ? "If D8: is a RamDisk, exit to DOS and copy this
file to an actual disk for future reference"
200 END

```

## An Impromptu review of Bill Williams' Necromancer

by Dick Brudzynski (CIS SysOP)

Necromancer is now available on cartridge for all XE/XL computers and game machines by Atari.

Necromancer author Bill Williams always found new ways to use a joystick. In an early APX game, Salmon Run, one had to pilot a fish upstream by a combination of jumping and swimming movements that was quite unlike any thing ever seen before (or since).

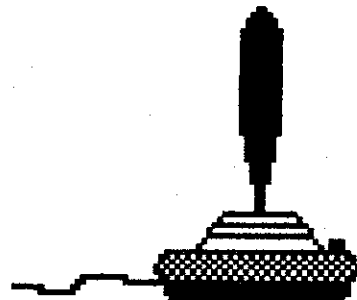
In a later work for Synapse, Bill had an Alley Cat which the user had to keep madly jumping on a clothesline trying to hit a target some distance away. Unlike most "jumping" games there was an element of randomness, unpredictability, and gravity in the joystick control. The player could never be quite sure of hitting the target.

Necromancer was Bill's most notable achievement in new forms of joystick control — the action was "spongy." The user would move the joystick and it would take a fraction of a second for the corresponding action to take place on the screen, the action always lagged behind the joystick movement, and you could return the stick to neutral and watch the action complete itself on screen.

With a Bill Williams game, you knew you'd always have to learn to use the joystick in a way that you hadn't used it before — always interesting, always challenging.

A second notable feature of a Williams game was the emphasis on romance as the object of the game. In Salmon Run, the player piloted his salmon upstream and, if successful, was rewarded by a big wet sloppy kiss from his lady fair (complete with smoochy sound effects). His Alley

Continued on page 11





## Look, Ma! I wrote a program!

by Joseph M. Sliker

A message for New 8-bitters

As a follow-up to the article I wrote for last month's MiAtari Ltd. Edition, I thought that it would be a good idea for me to put my efforts where my opinions are and make some kind of more concrete contribution to my fellow 8-bitters. Elsewhere in this issue, please find the small but (I think) worthwhile fruit (a grape or a raisin, I think) of my labor. Although the program I wrote is short and simple, it serves a need which I wanted filled for quite some time and have been unable to find a program which would do so in a simple, straightforward manner.

If I had seen this program listing in print a year or two ago, I probably would have thought something like, "Gee, I don't think I could have ever figured that out on my own". How does one get to the point of understanding enough to write simple programs? Personally, I have found that typing in short, useful programs from various sources (i.e. the Manual that came with my computer, magazines and books) and thinking about how the various program lines would work has helped me to gain a beginning understanding of how to write and/or modify programs for my own purposes. In fact, as I explain in the program article, "my" program is actually only an expansion of an even shorter, simpler program written by someone else which I found in an earlier edition of this newsletter.

The last point gives me reason to again encourage my fellow 8-bitters to attend not only to the here and now of our machines and market but to the past as well. The ideas and programs published in books and magazines of previous years --believe it or not-- continue to work on our machines



today. These ideas sit, gathering dust on library shelves and in our club's own publication library when they could be in your very hands, helping you to solve problems and express your own creativity. You could think of these old pages as containing old gold or silver: just because it was made into something once upon a time doesn't mean that you can't reuse it for your own creations.

So when you've got a few spare minutes to fire up "Ol' Sparky", I encourage you to noodle around a little bit. Although it has sometimes been criticized by more sophisticated programmers, your XL or XE is already equipped with a simple programming language (Atari Basic). Despite any inherent limitations, it is a perfectly adequate language for the novice programmer. Another advantage to using Atari Basic is that everybody has it (I've eagerly downloaded many a program in the past only to find that they were useless to me because I lacked the language cartridge for which they were written!). Follow this basic process: Write a little program, SAVE it first, then RUN it. See how it works so far. <BREAK> (if it doesn't stop by itself) and LIST it. Change a few little things to make it a little nicer, SAVE it and RUN it again. Repeat the process for as long as you like. Pretty soon you'll find that you've written something worth keeping and/or expanding upon. If you are like me, those initial few minutes have turned into an hour or two, but at least you have something to show for it and maybe you'll have part of the answer some of the rest of us have been looking for.



## Look, Ma! I wrote a program!

by Joseph M. Sliker

A message for New 8-biters

As a follow-up to the article I wrote for last month's MilAtari Ltd. Edition, I thought that it would be a good idea for me to put my efforts where my opinions are and make some kind of more concrete contribution to my fellow 8-biters. Elsewhere in this issue, please find the small but (I think) worthwhile fruit (a grape or a raisin, I think) of my labor. Although the program I wrote is short and simple, it serves a need which I wanted filled for quite some time and have been unable to find a program which would do so in a simple, straightforward manner.

If I had seen this program listing in print a year or two ago, I probably would have thought something like, "Gee, I don't think I could have ever figured that out on my own". How does one get to the point of understanding enough to write simple programs? Personally, I have found that typing in short, useful programs from various sources (i.e. the Manual that came with my computer, magazines and books) and thinking about how the various program lines would work has helped me to gain a beginning understanding of how to write and/or modify programs for my own purposes. In fact, as I explain in the program article, "my" program is actually only an expansion of an even shorter, simpler program written by someone else which I found in an earlier edition of this newsletter.

The last point gives me reason to again encourage my fellow 8-biters to attend not only to the here and now of our machines and market but to the past as well. The ideas and programs published in books and magazines of previous years --believe it or not-- continue to work on our machines



today. These ideas sit, gathering dust on library shelves and in our club's own publication library when they could be in your very hands, helping you to solve problems and express your own creativity. You could think of these old pages as containing old gold or silver: just because it was made into something once upon a time doesn't mean that you can't reuse it for your own creations.

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**PROGRAM LISTING—5 REM ZAPFILE.BAS**

```

10 REM COPYRIGHT 1988, JOSEPH M. SLIKER
15 ? ")"
20 SETCOLOR 4,0,4
25 SETCOLOR 2,0,4
30 SETCOLOR 1,8,12
50 ? "You must first install a RamDisk or turn on a second
disk drive in order to run this program."
55 ?
60 ? "If you don't, you've just gotten an <ERROR 138>.
Install RamDisk and re-RUN 'ZAPFILE.BAS'"
65 DIM V(16)
70 OPEN #1,8,0,"D8:DISKDIR"
72 ? ")"
74 ? "Enter the name, description or volume number of the
disk you are about to enter (Up to 16 characters)."
75 ? " "
76 ? "Then press RETURN"
77 ? " "
78 ? "When you finish entering disks just enter RETURN"
79 ? " "
80 ? "DISK/VOLUME NAME:"INPUT VS
85 IF VS="" THEN GOTO 160
100 REM THIS PART IS A VARIATION ON A SHORT
PROGRAM WRITTEN BY BILL WILKINSON
110 PRINT #1," "
112 PRINT #1,"*****"
115 PRINT #1,VS
117 PRINT #1,"*****"
120 OPEN #2,6,0,"D:*.*":REM (or *.BAS or whatever)
130 TRAP 142
140 GET #2,X:PUT #1,X:GOTO 140
142 ? ")"
143 POSITION 13,9: VS
145 POSITION 13,11: "--GOT IT!--"
146 FOR I=1 TO 500
148 NEXT I
150 CLOSE #2:GOTO 72
160 CLOSE #1
165 ? ")"
168 POSITION 0,5
170 ? " Your textfile of disks and their directories is now
in:"
175 ? :? " [D8:DISKDIR]"
180 ? :? "If D8: is a RamDisk, exit to DOS and copy this
file to an actual disk for future reference"
200 END

```

## An Impromptu review of Bill Williams' Necromancer

by Dick Brudzynski (CIS SysOP)

Necromancer is now available on cartridge for all XE/XL computers and game machines by Atari.

Necromancer author Bill Williams always found new ways to use a joystick. In an early APX game, Salmon Run, one had to pilot a fish upstream by a combination of jumping and swimming movements that was quite unlike anything ever seen before (or since).

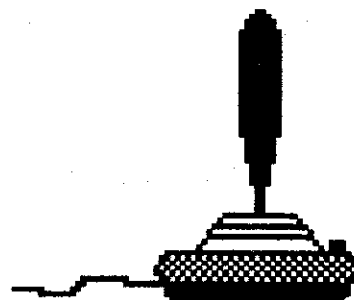
In a later work for Synapse, Bill had an Alley Cat which the user had to keep madly jumping on a clothesline trying to hit a target some distance away. Unlike most "jumping" games there was an element of randomness, unpredictability, and gravity in the joystick control. The player could never be quite sure of hitting the target.

Necromancer was Bill's most notable achievement in new forms of joystick control — the action was "spongy." The user would move the joystick and it would take a fraction of a second for the corresponding action to take place on the screen, the action always lagged behind the joystick movement, and you could return the stick to neutral and watch the action complete itself on screen.

With a Bill Williams game, you knew you'd always have to learn to use the joystick in a way that you hadn't used it before — always interesting, always challenging.

A second notable feature of a Williams game was the emphasis on romance as the object of the game. In Salmon Run, the player piloted his salmon upstream and, if successful, was rewarded by a big wet sloppy kiss from his lady fair (complete with smoochy sound effects). His Alley

Continued on page 11



First, you can rotate text in Calamus. But, first, you have to place the text in a "Rotated Text" frame. Calamus is very picky about this kind of thing, and there's a different type of frame for everything in this program...a vector graphics frame, a raster graphics frame, a normal text frame, a rotated text frame, a footnote text frame, etc. When first starting out, that's one of the frustrations of the package for anyone who has had DTP experience with some other program.

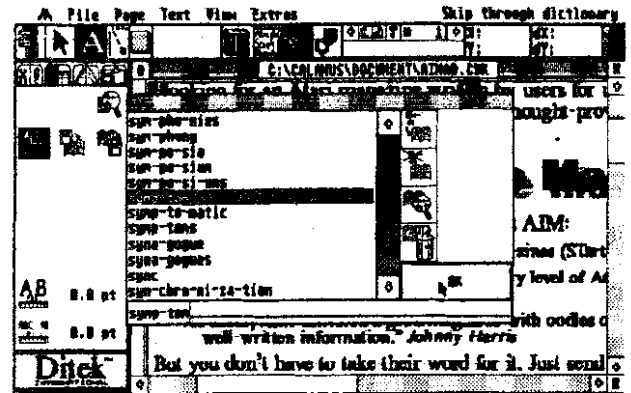
The Ditek programmers didn't just create all these different frame requirements simply to frustrate Calamus users. There are some very nice benefits to this approach. With rotated text, the benefit is this: Whenever you are in "text mode," the rotated text "unrotates." This allows you to easily read and edit the text. As soon as you leave text mode, the frame automatically re-rotates. Pretty nice!

Another nice touch is the way Calamus allows you to not only change the fill patterns and gray-scaling on text, but also on the text's shadow. In fact, Calamus gives you about as much control over how and where a shadow falls as it does over the text itself! The shadow features aren't limited to text only, either. You can do the same thing with lines and geometric objects. This may seem like a pretty small detail to you, and it is. The fact that Calamus gives you this kind of minute control here is indicative of how much power is available to you throughout.

## Rulers

To set left and right margins, paragraph indents, tabs, line spacing, justification and spacing between paragraphs, Calamus uses what is called a "ruler line." By selecting appropriate icons and clicking on a ruler line, you set the desired option. You can select a block of text and define a ruler line setting to affect only that block. Calamus inserts a ruler at the start of the text using your special settings and places a ruler with the previous settings after the text.

Remember to renew your membership in LIAUG



At first, the use of rulers was a bit confusing to me. But, I quickly caught on with a little trial and error. If you really mess up, the "Delete Ruler Line" icon makes cleaning it up easy.

There's even a special clipboard for ruler lines! You can store a frequently used ruler line in the clipboard and later insert it into your text.

## Hyphenation

The way Calamus handles hyphenation is quite nice. A Hyphenation Exception Dictionary stores, as you might guess, stores hyphenation exceptions. You can save multiple dictionaries, allowing you to create specialized technical dictionaries. You can search for a specific word in the dictionary and add or delete words.

Calamus differentiates between normal hyphens and hyphens between parts of a compound word. It's preferable to hyphenate compound words between the individual parts, and Calamus is smart enough to know the difference!

In the same icon submenu as the dictionary items, you can set auto-hyphenation during import of text. This will hyphenate incoming text automatically.

## Graphics

Like any good desktop publishing software, Calamus allows for importation of graphic objects. Unlike most others, the program differentiates between vector and raster graphics.

Vector graphics refers to .GEM graphics, which are built up from many tiny objects that retain their individual properties. Programs like Migraph's Easy Draw can create such graphics, and Migraph sells a very nice set of these in their DrawArt package.

The special Vector Graphic Frames have an "Ideal Size" feature. Using this feature automatically sets the graphic to the best vertical to horizontal ratio within the frame.

Cat was prompted in his adventures by his desire to impress his girl friend. Both the Salmon and the Cat got the girl at the end of each level and were rewarded by increasing levels of on-screen bliss. I imagine that the successful completion of all the levels of a Williams game would probably result in a degree of pure ecstasy known only to the Finnish Commission on Eroticism and Public Health.

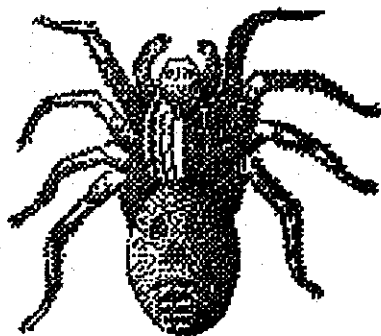
All of Bill's works projected a sense of joy and good humor — they were true "feel good" games.

Necromancer was a distinct departure from Bill's usually light-hearted style and the closest he's ever come to a traditional blow-the-enemy-away game. Our necromancer protagonist is charged with the responsibility of restoring light to a world from which the light has been stolen. Actually there are three games which are part of the larger game in Necromancer.

In the first game, we have to arm our Necromancer with the tools he'll need to successfully complete the second game. Our Necromancer must grow an entire forest to use in the second game. In the course of this process, he and his forest are under attack by trolls and venomous spiders which grow ever stronger.

Here is a really brilliant twist — a gamer who tries to counter the opposition by becoming increasingly stronger will lose badly. The correct strategy in this section of the game is to maintain and gradually diminish the Necromancer's strength so as to finally expire at precisely the "right moment" when the forest is at its most powerful. A gamer who tries to "stand against the wind" will lose his entire forest; a gamer who knows when to bend and eventually break will pass on to the second game well-armed.

In the second game, our Necromancer has an opportunity to prevent his adversary (an evil mage) from arming himself (with more venomous spiders). The goal is to use the trees to prevent the adversary from hatching spiders from five levels of crypts. Each spider prevented from hatching denies a tool to the adversary in the third game.



All five levels are basically the same game but as the gamer progresses through the levels, he has to learn precisely when to change strategies in order to preserve his forest and diminish the evil mage's minions to the max.

In the third game, our necromancer faces a duel to the death with the evil mage. In this game, Williams presents the gamer with a difficult problem to solve. The necromancer is under constant strength-diminishing attacks by the mage's minions. He can reduce the attacks by attacking the minions. He can regain strength by attacking the mage. He can progress to the next level of the third game by attacking the mage's hiding places.

The trick in the third game is to find the right combination of attack-the-minions, attack-the-mage, and attack the hiding places so as to pass onto the next level with the maximum remaining strength. This is a problem I've been unable to solve despite years of play. Knowing Williams' style, I keep playing because a real graphic treat awaits the player who successfully completes the third game.

Necromancer is a true arcade game — quick reflexes and an agile mind count for a lot. Nevertheless, strategy is also critical.

A Bill Williams game is always distinctly different from anything else. Trying to describe it is a lot like trying to give a narrative description of a Beethoven symphony, the Mona Lisa or a first kiss. Atari deserves to be commended for bringing Necromancer back from the grave.

From time to time I wonder whatever became of Bill Williams. A few years ago I found a set of excellent 1020 plotter routines written by a "Bill Williams." I like to think that Bill is still hacking away out there somewhere.

By all means, pick up Necromancer. It's truly a unique creation that will stimulate brain cells near death from too many mazes, shoot-em-ups, jumping games, etc. By the way, the graphics, music, and sound are impressive.

are not connected the CD is turned off. On this modem, the setting is permanently configured to leave the CD on all of the time. This creates major problems, because many bbs programs look at this to determine if there is a caller on-line. Also, many terminal programs will be confused while attempting to use the dialing menu. If you tell the program to make a call, it sees the Carrier Detect is on and figures that you are already connected to a modem. It gives you a "Hey stupid, you are already connected" message and aborts the dial command.

There is no way, either through hardware modifications or through S-Register commands, to change these settings. I called the manufacturer and they confirmed this. Fortunately, there are no other problems with the configuration. Many of the settings are changeable.

Other possible problems will involve some of the technical specs of the modem. The transmit level (-9 dBm) and receive sensitivity (-43dbm) just barely comply with Bell standards. If you are currently experiencing transmission problems (lots of line noise) you can expect it to be a little worse with this modem. I tested my modem for about 50 hours and had no major problems. But keep this fact in mind.

This company is also selling a 1200 baud version of this modem for around \$30. It looks exactly the same size as it's 2400 baud version, and probably has many of the same advantages and disadvantages. A recent message on Genie stated that it seemed to work just fine.

Is this modem for you? I think so. If you have a portable computer you will definitely want this modem. It does have some problems, but I think the low cost still makes it worth while to buy.

The manufacturer is TT Systems Corporation. This modem can be purchased from Damarck International (800-729-9000). I have done business with these folks before, and their service is very good. But the modem can be purchased from several other sources.

#### About The Author...

I have been into telecommunicating for several years. I run a multi-line BBS, and have experimented with about a dozen different types and brands of modems. I currently work as a technician for Michigan Bell and I have had training and some hands on experience with data transmission, but by no means do I consider myself an expert. I wrote this article because several people wanted my opinion of this modem before purchasing one. Out of curiosity, and knowing I would need such a modem in the future when I purchased a portable computer, I bought one for myself. So far I'm quite happy with my decision.

## Calamus

Bill Rayl

Ask a new Calamus user to sum up the program in one word and you'd hear many of them say "complicated" or "intimidating." Ask someone who has been using the program for six months or more and you're likely to hear "powerful," "slick" and "super."

Those comments do a good job of describing Calamus. The program has one of the toughest learning curves I've ever encountered. Once you're over that initial process, Calamus proves to be a very powerful desktop publishing package.

Picture yourself as a first-time driver. The instructor hands you a "driver's manual." leads you to a Ferrari Testarosa and tells you to hop in and take it for a spin on the Autobahn. That should give a good idea of how a new Calamus user would feel. Now, imagine what it would be like behind the wheel of that Testarosa once you're a proficient driver. That gives you a good idea how an experienced Calamus user feels.

When I first started using Calamus, I was struggling. The user interface, with its multi-layered icon approach, seemed cumbersome and very unintuitive. With the help of the 36-page tutorial supplied with the package, I picked up the bare essentials necessary for using the package. But, that was about as far as I could get. I found the manual a bit hard to follow at times, as well. The lack of an index didn't help. (The manual's index was printed in the separate tutorial booklet.)

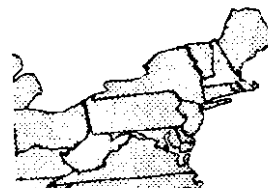
Then, ISD came out with THE GUIDE TO CALAMUS DESKTOP PUBLISHING. This book, available only to registered Calamus owners, was a godsend! Well written, informative and organized quite differently from the manual, this book was a big help. The book has sections dealing with Calamus, the Calamus Font Editor and Calamus Outline Art. There's even a chapter for users who are totally unfamiliar with GEM. And, yes, there's an index!



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Desktop Publishing

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1/2 Page	20.00
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Rates are per issue - camera ready copy only. Consecutive ads placed at the same time receive a 10% discount per issue with a 30% maximum. Send ads to our regular mailing address.

**Directions to the library:** From the Long Island Expressway: Take exit 58 North (Old Nichols Road), continue north for approximately two miles and make a left (west) turn onto Smithtown Blvd. Continue west for 1 1/2 miles to the Nesconset Plaza on the right hand side of the road. The library is located in the west end of the plaza.

**From The Northern State Parkway:** Take the Northern to the end where it continues east as Veterans Memorial/Nesconset Highway (routes 347/454). Go east approximately two miles and take the left fork (347). Continue for another three miles to Terry Road. Make a right turn onto Terry Road and take the left fork (approximately 3/4 mile) onto Smithtown Blvd. The library will be in the Nesconset Plaza on the left hand side approximately one mile from the fork.

**Meetings are open to all those interested at no charge. The meetings begin at 12:00 p.m. in the library's community room and end at 4:00 p.m.**

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16 Bit Program Manager	Terrence Madden

**Club Meetings**

The Long Island Atari User Group Meets once a month at the Nesconset branch of the Smithtown Library. Membership dues are \$20 per year and entitles you to receive the newsletter.

The newsletter is currently being produced on a Mega2 with 4mbytes memory and a 44mbyte hard drive. Software is Timeworks Desktop Publisher and printer is HP Deskjet Plus.

If you have any questions or comments about The Lighthouse or LIAUG, please write to our mailing address or post on our BBS.

**Our address is:**

LIAUG  
P.O. Box 92 Islip NY 11751

Our BBS number is: (516) 234-4943

If no answer call: (516) 221-2964 and leave a message.







The Long Island ATARI Users Group

# Long Island Atari User Group

To apply for (1986) membership fill out the following application and bring it to the next meeting, or mail it (including check or money order) to:

The Long Island ATARI User Group  
P.O. Box 92  
Islip, New York 11751

The current dues, which includes a subscription to our newsletter, is \$20 per year. Kindly make your check payable to The Long Island Atari User Group.

First name: \_\_\_\_\_ Last name: \_\_\_\_\_

Address \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone # \_\_\_\_\_

Your system (please be specific):

Computer: 400 600 800 800XL 65 130 520 1040 MEGA

Memory: \_\_\_\_\_ K Cassette: \_\_\_\_\_ Disk drives \_\_\_\_\_

Modem: \_\_\_\_\_ Interface: \_\_\_\_\_ Printer: \_\_\_\_\_

Other: \_\_\_\_\_

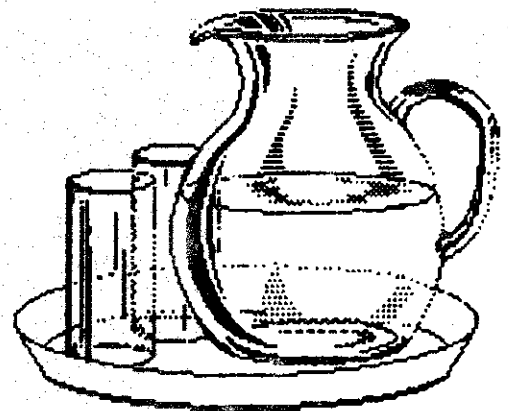
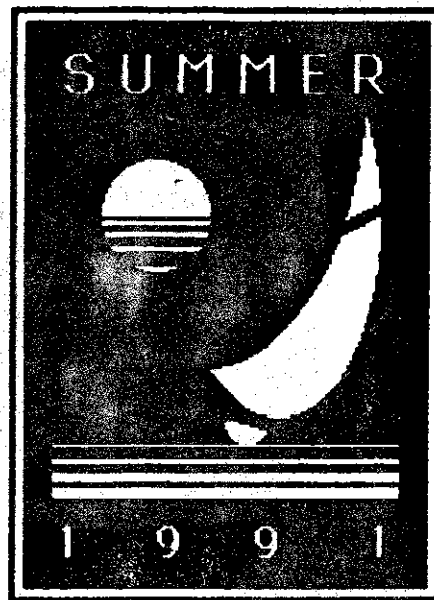
What languages are you familiar with? \_\_\_\_\_

In what areas would you like to learn more about your computer system? \_\_\_\_\_

# LIAUG Light house



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