ØRIC

USER
MONTHLY

with Alternative Micros

Keeping the
Oric alive

THE EDITORIAL

HELLO AND WELCOME TO 1994!

I APOLOGISE FOR THE LATENESS OF THIS ISSUE. DATELINE - JANUARY 8th , and I've still not finished putting this issue together. As i'm still waiting for the front cover etc. from Jon,then you could well get the February issue shortly after.

My workload throughout December has taken it's toll. I only had the Saturday and Sunday off during the holiday period,and thus no extra time to catch up on Oric matters. Most of the software orders are now complete,but I've still some work to do to finish off OUMDISC No.4.

I thank you all for your continued support.

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THE INDEX will appear on the back page. Meanwhile I think you'll agree that this issue was worth waiting for.

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THE 1994 MEET

I will soon be deciding on a date for the next Aylesbury ORIC meet. I am considering staging it in JUNE this year,as many of you are on holiday in JULY. I will be writing to the CEO to find out what date they are holding their next Paris meet.

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BYE BYE TO JCB

Jonathan Bristow has changed the name of his software company from JCBTECHNIQUES.

It is now known as 'TWILIGHT'.

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SOFTWARE CHARTS

Time has not permitted to add up the software sales for 1993,and thus print the charts. All the new releases sold extremely well near Xmas. It's a pity people didn't stagger their orders.

I'll publish the charts next month.

As nobody bothered to forecast what the top 3 would be,then there is no winner to the competition.

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WILKIE's PROJECT

David Wilkin has adapted a pair of ROSS mini speakers to work with the ORIC. The stereo amplified speakers were originally meant for a portable Compact Disc player. They have their owm power supply and separate volume control.

David will supply us with details of how he utilised them in a future issue.

Meanwhile I have picked up a pair of QUICKSHOT SOUND MATE II speakers.

They are meant for use with sound cards. They have 4 watts per channel,suitable for digital,volume and balance control,Bass and Treble Booster,and are also suitable for use with a personal cassette or compact Disc palyer.

I'll let you know how I get on with them.

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FEBRUARY O.U.M

IN THE NEXT ISSUE WE CONTINUE WITH 'RAMROM','MARSHALL's MUSIC', and PETER BRAGG'S MACHINE CODE ARTICLES MAKE A WELCOME RETURN + LOTS OF SURPRISES.

......NEWS......NEWS......NEWS......NEWS.....

NOTEPAD

     This is probably the first time that I have personally used a non-
ORIC computer for the production of O.U.M.   Just before XMAS my local
Electricity shop was selling off AMSTRAD NC100 Notepad Computers for
99 pounds (half the original price).   After occasionally using young
Matthew's Laptop boorowed from school; I realised that it would be of
great to help to me for Oric and other matters. It's great to type a
letter whilst watching T.V and very handy to do a write-up of an Oric
program,whilst testing it instead of jotting down notes.
   I'm also using it to store my collection of CD and Record tracks.
I've currently got about 500 titles stored and longest search time is
just 5 seconds.
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ANOTHER FRIEND
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   CONGRATULATIONS TO STEVEN AND KAREN FRIEND ON THE BIRTH OF THEIR
SECOND DAUGHTER,WHO HAS BEEN CHRISTENED KATRINA.
 BOTH FATHER AND DAUGHTER ARE DOING WELL.
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NEWS FROM CLUB EUROPE ORIC
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     I SPOKE TO JON HAWORTH TODAY (JAN.2nd),AND HE IS BUSY WORKING AWAY
ON THE FOURTH DISC OF 1993 FROM THE C.E.O.
 IT WILL INCLUDE A FULLY TRANSLATED VERSIGN OF THAT MARVELLOUS FRENCH
PINBALL GAME,ENTITLED 'MACADAM BUMPER'. THIS VERSION WILL ALLOW ONE TO
SAVE AND RECALL YOUR OWN PINTABLE DESIGNS ON DISC. ALSO ON THE DISC
ARE A FULLY TRANSLATED VERSION OF 'MUSICALE EDITEUR', AND THE SECOND
PART OF THE POPULAR 'MONTY MOLE' THEME TUNE.   THERE MAY BE OTHER ITEMS
ON THE DISC,BUT JON GOT CALLED AWAY FROM OUR TELECON FOR TEA!
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SILICA SYSTEMS
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 SILICA SYSTEMS ARE A COMPANY THAT I HAVE MENTIONED AND USED IN THE
PAST. THEY DEAL WITH MAIL ORDER VIA THEIR SIDCUP OFFICE (TEL:081 309
1111) AND HAVE RETAIL OUTLETS IN SOME LARGE DEPATMENT STORES. THESE
INCLUDE: 'KEDDIES' IN SOUTHEND, 'DEBENHAMS' IN IPSWICH, AND
'SELFRIDGES' IN OXFORD STREET,LONDON.
 THEIR DECEMBER '93 CATALOGUE INCLUDES THE FOLLOWING (ALL INCLUSIVE OF
V.A.T. AND POSTAGE): ATARI LYNX 2 c/w BATMAN RETURNS - 79 pound.,
LYNX SOFTWARE FROM 13 TO 30 pounds, VARIOUS LYNX ACCESSORIESSEGA GAME
GEAR c/w COLUMNS,GLOBAL GLADIATORS and PRINCE OF PERSIA - 99 pound.,
SEGA MASTER SYSTEM II c/w SONIC - 49 pound,... SEGA MASTER SYSTEM II
c/w SONIC,OLYMPIC GOLD,SUPER KICK-OFF,and THE NINJA - 69
pound,....ATARI 520ST-FM DISCOVERY PACK c/w 3.5" DRIVE,MOUSE,T.V
MODULATOR,PSU + : BOMBJACK,CARRIER COMMAND,OUTRUN,SPACE HARRIER,FIRST
BASISC,NEOCHROME,ST TOUR,STOS GAME CREATOR,ST BOOK, AND EXTRAS FROM
SILICA: THE TENSTAR GAMES PACK (10 TITLES VALUED AT 220 pounds e.g.

LIVE AND LET DIE,PIPEMANIA,TRIVIAL PURSUIT) AND THE PRODUCTIVITY PACK
(WORDPROCESSOR,SPELL CHECKER AND ST BASIC). AND THE PRICE IS AN
INCREDIBLE 149 pounds.
  ALSO: ATARI 1040ST-E FROM 199 pounds, PSION SERIES 3 - FROM 149
pounds, AMSTRAD NC 100 NOTEPAD (SEE TOP OF PAGE) - 146.88, PC SOFTWARE
FROM 14.99, CITIZEN 120D+ PRINTER - 135.13, CITIZEN SWIFT 90C,COLOUR
PRINTER - 163.33, SEIKOSHA SP1900+ - 128.08, SEIKOSHA 24 PIN,COLOUR
PRINTER - 198.58 - NOTE THAT ALL PRINTERS COME WITH THE SILICA STARTER
PACK COMPRISING: PRINTER CABLE (NOT SUITABLE FOR THE
ORIC),PAPER,LABELS,AND DRIVERS FOR CERTAIN COMPUTERS.
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CEO MEMBERSHIP

  MEMBERS OF CLUB EUROPE ORIC WILL ALREADY KNOW ABOUT THE SPECIAL
OFFERS THAT ARE CURRENTLY AVAILABLE. WHILST NON-SUBSCRIBERS TO THE CEO
CAN BUY SOFTWARE,THEY ARE NOT ENTITLED TO SPECIAL OFFERS SUCH AS
MAGAZINE BACK ISSUES AT 60 pence each, JEO DISCS FROM 2 pound each,
and MAHJONG ON CASSETTE OR 3.5" DISC FOR 3.30.
    TO GET IN ON THESE SPECIALS, NON-MEMBERS SHOULD GET IN BY THE END OF
JANUARY. SBSCRIPTIONS START FROM 11 pounds.
    IFCLUDED IN THE LATEST MAILORDER LIST ARE SOME INTERESTING SECOND-
HAND ITEMS - TMPI SPEECH SYNTHESISER FOR 40.90, MAGECO SPEECH
SYNTHESISER FOR 13.60, REAL TIME CLOCK FOR 34 POUNDS, AND A TELESTRAT
FOR 130 POUNDS (ADD 18 POUNDS FOR STRATORIC CARTRIDGE AND DISC).
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ERIC CHAPLIN

  IT IS WITH DEEP SADNESS THAT I REPORT THE DEATH OF ERIC CHAPLIN.
  AFTER A LONG ILLNESS HE DIED OF CANCER IN DECEMBER.
HIS WIFE IRENE THANKS THE GROUP FOR KEEPING HIS INTEREST IN THE ORIC
ALIVE.
ON BEHALF OF READERS I HAVE SENT A DONATION TO CANCER RESEARCH.
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50 UP

TONY CLARK OF AYLESBURY HAS BECOME THE 50th REGISTERED USER OF
'SEDORIC' DOS WITH ALLAN WHITAKER'S 'ORIC ENTHUSIASTS'
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PASE/ALTAI JOYSTICK INTERFACE

  JONATHAN BRISTOW IS CURRENTLY WORKING ON A WAY OF USING THE 'PASE'
JOYSTICK INTERFACE WITHOUT IT AFFECTING THE ORIC SOUND. MORE NEWS AS
AND WHEN.
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The latest piece of software to arrive from the prolific Jonathan Bristow is the
new music utility program 'SONIX'. What's it all about then?

Sonix is a program which allows you to put music into your Oric in a way which is
far easier, and far quicker than other methods. Sonix can save you hours, if not
days !

Along with the program you get a comprehensive manual which gives details of the
various areas of control - without waffling on about music theory.
Once loaded, you are greeted by a nice picture, followed by a screen full of
numbers, letters and funny patterns which may be bewidering at first. Don't let
this put you off though. Everything works from a master menu, and if you take
things a step at a time, Sonix is easy to use. The master menu will take you into
a sub-menu which gives you control over the area you have selected. The main
areas in which music is handled are:-

PATTERNS. This is where you put the actual notes, using the form, note-ocave. e.g.
 C-3, G-4, etc. You can have up to 64 notes per channel in a pattern, and you can
have up to 64 patterns. That's a lot of notes !

EVENTS. This section lets you play the patterns in the order you require. If part
of the music is repeated, (which is usually the case), you can just get it to
play the appropriate pattern(s) again. With a bit of thought, this can save you a
lot of typing.
You can also use Events to 'stagger' the music, giving effects like in 'Row, Row,
Row Your Boat'.

SAMPLES. This is a misleading term. They are not really samples, but are
envelopes, (which control the volume of a note over its duration). You can create
your own, and are not restricted to the 7 available in BASIC. They can be used to
determine your note lengths. Also they are used to change the sound of a note.
e.g. you can have one with a sudden beginning - like a note on a piano, or one
that gradually gets louder.
On Sonix you can select the volume of each note, or use a sample for a note, but
not both at the same time, (as a sample controls the volume).

ORNAMENTS. Here you can have fun, and add vibrato to a note, or change its pitch,
or bend the pitch, or play about with the pitch in whatever way you decide.

Cursor keys, SPACE and ESC are the main keys used making Sonix quite 'user
friendly', and it is easy to move around the program. There are lots of options,
apart from those mentioned above, and your tunes can easily be used in your own
programs. There is even an example program to show you how this is done. Also
included are a healthy number of original tunes for you to play, and a lot can be
learnt from them. My favourite is TOLORE, which is a wonderful little tune. It is
worth buying the program just to listen to the tunes !

CONCLUSIONS. Sonix gives you the ability to produce better music than is possible
under BASIC, and gives results much quicker. I was greatly impressed with its
capabilities, and found it easy to understand and use.
It must have taken J.B. a huge amount of time to program Sonix, and the demo
tunes, which are all great.
I would recommend it to anyone who wishes to use the Oric's sound facilities.

BUY IT NOW !!!

THE ULTIMATE HI-SCORE TABLE

WELCOME TO THE NEW-LOOK HI-SCORE TABLE. I HAVE DONE MY BEST TO IMPROVE THE LOOK OF IT.
I HOPE IT MEETS WITH YOUR APPROVAL. THE TABLE IS NOW (LARGELY) IN ALPHABETICAL ORDER.
SEND YOUR HI-SCORES, AND ANY COMMENTS ON THE NEW TABLE TO ME, STEVE MARSHALL, 149
WARRENDER PARK ROAD, EDINBURGH, SCOTLAND. EH9 1DT. Happy zapping.

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3D BATTLESTAR    - 57,480 (LEVEL 4.0) - Dave Dick
3D FONGUS        - 150,850 - Stephane Rezette
3D STARTER       - 75,400 -  Robert Cook
ANTICS/SINGERIE - 131,372 - Peter Thornburn
ATLANTID    - 13,990 (DUREE 62) - Matthew Dick
A.T.M       - 67,990 -          Robert Cook -
ARENA 3000 - 2,953,750 (level 200 - 13lives) - James Groom
ATTACK OF THE CYBERMEN - 4,730 - Henry Marke
BERING      - 168 DAYS - Graeme Burton
BOMBYX      - 28,530 -   Robert Cook
BOZY BOA  - 4,270 -     Steve Marshall
CENTIPEDE - 59,240 -   Henry Marke
CHUCKFORD - 185,050 -  Robert Cook
CHOPPER   - 69,950 -   Vincent 'Le President' Talvas
COBRA     - 2,699,993 -  Rene Marke showing the young uns how it's done !!
COCK'IN - 133,057 - S.Marshall
COCORIC - 3,620 -    Stephane Rezette
Columns - see separate entry at the end!
CROCKY  - 142,735 - S.Marshall
DAMSEL IN DISTRESS - 4,860 - Graeme Burton
DEFENCE FORCE - 1,268,020 -  Tim Colgate
DELTA FOUR   - 9,810 -      S.Marshall
DOGGY        - 16,250 -     Stephane Rezette
DON'T PANIC  - 12,110 -     Bruno Dossier
DON'T PRESS THE LETTER Q - 1,229,620 - Bruno Dossier
DRACULAS REVENGE - 13,600 - Graeme Burton
DRIVER           - 66,500 - J-Yves Brun
ELEKTROSTORM     - 25,600 - Tim Colgate
FIREFLASH        - 69,010 - Romain Dasse
FLY FOR YOUR LIFE - 172 -   Graeme Burton
FORMULE 1 - 27,487 -       Arnt Isaksen
FRELON    - 17,095 -       Stephane Rezette
FRIGATE COMMANDER - 504 - Keith 'Your Oric' Thompson
GALACTOSMASH  - 50 -       Matthew Coates
GALAXIANS     - 69,600 -   Robert Cook & Nicholas Menoux
GASTRONON     - 11,050 -   Dave Dick
GHOST GOBBLER - 32,505 -   Steffan Jacobsson
GHOSTMAN      - 70,000 -   Elise Dasse
GOLDMINE      - 60,900 (GAME COMPLETED) - Henry Marke
GRAVITATOR    - 5,204 -    Arnt Isaksen
GRID WARRIORS - 55,494 -   Graeme burton
GUBBIE        - 339,360 -  Staale Eikbraaten
HARRIER ATTACK- 105,700 -  Staale Eikbraaten
HELLION      - 257,550 -   Matthew Green
HONEY KONG - 11,436 (LEVEL 11) - Peter Thornburn
HOPPER      - 40,170 -  Tim Colgate
HU*BERT     - 3120 -     S.marshall (Someone got 31,485 let me know who!)
HUNCHBACK  - 750,200 - Benedidte Gareau
HYPERBALL  - 15,330 - Stephane Rezette
ICE GIANT  - 16,170 -  James Groom
INSECT INSANITY    - 43,300 - Vincent Talvas
INVADERS (ARCADIA) - 1580 -   Steve Marshall
INVADERS (IJK)     - 23,650 - Peter Thornburn
INVADERS (PSS)     - 5,240 -  Steve Marshall
IMAGO - 8,010 - Stephane Rezette
JEUX OLYMPIQUES - 50,147 - Arnt Isaksen
JIMMY POUBELLE  - 11,440 - Peter Thornburn
KARATE  - 23,800 - Arnt Isaksen
KINGDOM - 109 -    Graeme Burton
KRILLYS - 28,290 - Graeme Burton
KROKATILE WALTZ  - 10,025 -  Graeme Burto
LIGHT CYCLES     - 4530 -    Steve Marshall
LOCHNESS MONSTERS - 14,683 - Graeme Burton
LODE RUNNER      - 16,738 -  Arnt Isaksen
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LOKI              - 62,675 - Tim Colgate
LONE RAIDER       - 80,500 - Espen Andersen
LUNAR MISSION     - 13,129 - Graeme Burton
MACADAM BUMBPER   - 178,700 - Stephane Rezette
MANIC MINER - 38,156 (AT THE CENTRE OF THE EARTH) - Graeme Burton
MANIC MINER with infinite lives - 115,583 - Robert Cook
MAHJONG - 16,200 (Cleared level 5 twice to give 6 levels) - Henry Marke
M.A.R.C           - 1,560 -  Graeme Burton
MAZE RALLY        - 88,920 -    Graeme Burton
MIDNIGHT FEAST    - 1,500,120 - Henry Marke
MINED OUT         - 4,100 -     Graeme Burton
MLUCH             - 22,000 (All 18 levels completed and 7 lives left) - Henry Marke
MR.WIMPY          - 16,549 -    Espen Andersen
MUSHROOM MANIA    - 471,420 -   Tim Colgate
OLIVE AND POPEYE  - 69,570 - Rene Marke
OPERATION GREMLIN - 22,617 - Graeme Burton
ORION             - 61,200 - Stephane Rezette
ORIC MUNCH        - 895,439 - Michel Leclerc
PAINTER           - 103,850 - J-Phillipe Merc
PAINTER (with 255 lives) - 143,310 - Peter Thornburn
PANIC             - 823 - Peter Thornburn
PASTA BLASTA      - 34,480 - Matthew Coates
PLAYGROUND 21     - 92,000 - Tim Colgate
PSYCHIATRIC       - 41,070 - Henry Marke
PROBE 3           - 2,450 -  Robert Cook
PROTECTOR         - 99,594 - Thierry Avannier
Q*BERT            - 15,470 - Dave Dick
QUACK A JACK      - 95,671 - Colin Cook
QUARKFLIGHT       - 709 -    Graeme Burton
RABBIT - 169,760 (LEVEL 29) - Peter Thornburn
RATSPLAT          - 20,150 -         Staale Eikbraaten
ROCK RUN          - 2,264 -  Paul Hutton
SCUBA DIVE        - 9000 -   James Groom
SNAKE VENOM       - 102,822 - Staale Eikraaten
SORVIVOR          - 1,1550 - Romain Dasse
SPOOKY MANSION    - 2100 - Steve Marshall
STOCKMARKET       - 82,936 - Graeme Burton
STYX              - 194,600 (WAVE 18) - Graeme Burton
STANLEY           - 43,480 - Romain Dasse
SUPER JEEP        - 138,250 - Stephane Rezette
SUPER METEORS     - 364,700 - Graeme Burton
SUPER ADVANCED BREAKOUT - 17,050 - Arnt Isaksen
TALISMAN          - 8,068 - Elise Dass
TETRIS            - 2418 -  Denis Bonfield
TETRIX            - 9983 -  Jon Haworth
TRIATHLON         - 5,270 - Stephane Rezette
TRICKSHOT         - 4,128 (screen 14) - James Groom
TRIDENT NEPTUNE   - 7,200 -  Dave Dick
TROUBLE IN STORE  - 1,060,758 - Graeme Burton
TWO GUN TURTLE    - 5,890 -  Graeme Burton
ULTIMA ZONE       - 148,860 -  Staale Eikbraaten
ULTRA             - 35,780 (LEVEL 32) - Peter Thornburn
VIDEO FLIPPER     - 55,350 -   Graeme Burton
WILLY       - 624 -     P.Hutton
XENON I     - 117,230 - Eric Eduezi
XENON III   - 9,927 -   Staale Eikbraaten
ZEBBIE      - 945,560 - Staale Eikbraaten
ZEBULON     - All screene completed in 8 minutes - Henry Marke strikes again.
ZOOLYMPICS          - 13,677 - Graeme Burton
ZORGONS REVENGE - 155,830 - E.Tollemer

COLUMNS -  O/E- 154,386 O/N- 5052
        -  O/H- 717      F/E- 12 secs
        -  F/N- 20 secs F/H- 31 secs
All Columns scores by Steve Marshall - buy it and beat em !
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DEAR DAVE,
        please pass my congratulations on to Kieron Smith on his degree pass.
  I gained my degree in Biological Science(2.2) back in June.....had several labouring jobs,but now unemployed.... I know of one
graduate who is digging up roads and another 2 packing cakes in a cake factory.
Opportunity Britain eh!

                - JAMES GROOM (Halesowen).

DEAR JAMES,
            it may sound ruthless,but by doing mundane jobs etc. you may find it helps you become a better person (not that
your'e not a nice guy anyway). You'll learn to take the rough with the smooth,and won't have that management over shop floor
attitude that so many who go straight in at the top sometimes have. It's all part of life's rich tapestry. I sincerely hope that
you find something soon. Labouring may not be to your liking,but at least you can gain some job satisfaction from it,whereas the
'dole' is just soul destroying. Hang on in there.
  As an aside, young Matthew Shakeshaft has just found his first 'real' job at the ripe old age of 23. He is now an Assistant
Accountant.
                        - Dave
==

DEAR DAVE,
        A) I've recently got hold of a Z88 laptop computer.. I want to use it to create text files and then transfer them to my
P.C. The Z88 came with a plug-in cartridge called PC-LINK,which allows you to transfer data between a Z88 and a P.C using the
serial interfaces. The disc (for the P.C) was missing.
  IF ANY READER USES A Z88 AND HAS A COPY OF THE " PC LINK II" DISC THEN I WOULD BE INTERESTED IN OBTAINING A COPY.

B)
  In issue 74 of O.U.M there were details of Jon Haworth's ORIC in a PC case. I have already got hold of a Zenith PC case with disc
drives and power supply,and intend to install my Oric in it. I feel a full description of Jon's construction would be useful to
myself and any other OUM reader who intends to do the conversion. If CEOMAG is going to get an article on this,why can't OUM
readers have one?

C) Thanks for printing Simon Ullyatt's address - I intend to buy at least one copy of SUB EFFECT. Thanks also for mentioning the
the DRAGON user show at Ossett and the possibility of the ORIC being part of it. I would be willing to visit the show. Will the
date and venue be published in OUM?

D) Regarding Matthew Coates and his study under the stairs. I also use the space under the stairs. I've installed a wall to wall
work surface,which is just wide enough to take 2 monitors. There is a window in my 'study';it is fully carpeted and on the floor
under the work surface is a 3 shelved glass-fronted bookcase,which is filled to over-flowing with books on computers.
                - ROBERT CRISP (44 Bentley Grove,Meanwood,Leeds. LS6 4AT - Tel: 0532 745294)

DEAR ROBERT,
            thanks for yet another interesting letter.
  A) I'll leave it to readers to reply direct if they have PC-LINK. Alternately you could place an advert in MICRO MART.
  B) If I were to publish every article that appeared in the CEOMAG then there wouldn't be much point in subscribing to it. I'm
sure that if you dropped Jon a line then he would be only too pleased to send you a copy.
  C) If Peter Thornburn ever gets round to contacting the DRAGON user group regarding the ORIC sharing a venue,then I'll inform
everyone. Meanwhile - if anyone knows of the next meet at Ossett,then I'll be only too pleased to publish the date.

  D) I'd love a study to myself. I move between the lounge and the bedroom with my Oric system. The nearest thing to 'tranquility'
that we have is the downstairs toilet. We call it 'The Office', as my daughter Louise takes all her phone calls in there!
                        - DAVE
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DEAR DAVE,
            I should of known by the reviews on COLUMNS - I WANT MY ORIC BACK! The statement that this is the first Oric program
to cause inter-family war is endorsed; but it would be nice to be able to play it myself so that I get a chance to become
addicted. Looks like I'll have to get that second disc system I always promised myself.
                    - JOHN FOGGIN (Ashington)

DEAR JOHN,
            you just wait until Nick's new game is finished! When you see PI.....IA, you'll need a third system.
                    - DAVE

BITS AND BOBS

MESSAGE TO IAN BRADBURN
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 Edmund Wisniewski will be in touch with you regarding a manual for your Amstrad printer.

OKI MANUAL WANTED
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 Edmund Wisniewski would like a manual for his OKI 182 printer.
 He is at: 6 Stutely Grove, Bradley, Huddersfield. HD2 1SA (TEL: 0484 546850).

LEVEL 9
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 Richard Farrell is on the look-out for disc versions of the old LEVEL NINE adventures,such as Colossal Adventure and
 Snowball.

FOR SALE
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 APPLE II hardware for sale: Cards from 3 to 10 pounds, Disk drive is 10 pounds, APPLE II computers at 10 and 20 pounds.
 Contact Richard Farrell at : 11 Lincoln Court, Darlington, Co.Durham. DL1 2XN. (TEL: 0325 486181).

HOBBIT for the pc
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 In the December issue was a plea from an ex-ORIC user with regard to obtaining THE HOBBIT for the P.C.
 Thanks to James Groom and John Foggin for the following info.,which may be of interest to others.
  HOBBIT is available on PC - try MASTERTRONIC - last known address was: 8-10 Paul St.,London EC2. (Tel:01 377 6880).
    Alternately yo could get the Spectrum version of THE HOBBIT (and indeed LORD OF THE RINGS),and then purchase one of
 the many emulators that are around.

ON THE MOVE
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Frank Bolton has moved again! He is now at: 23 Melton Avenue, Leicester. LE4 7SE (TEL: 0533 662056)

John Foggin can now be found at:
 38 St.Luke's Close, The Churches,Ashington, Northumberland. NE63 9DD (TEL: 0670 521212 - Ext. 3234).

MYSTERY BUYER
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WHO IS THE MYSTERY MAN WHO WANTS TO BUY THE 'ORIC' NAME?

FOR SALE
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 GLEN POULTON IS SELLING HIS ORIC-1, A FEW BOOKS AND 40+ ORIGINAL CASSETTES.
 OFFERS AROUND 15 pounds FOR THE ORIC-1 TO GLEN. FOR A FULL LIST OF THE SOFTWARE AND BOOKS,PLEASE SEND ME AN S.A.E.
 TITLES INCLUDE: ZEBBIE,ULTRA,PLAYGROUND 21,REVERSI (CDS),WORDSEARCH,HUNCHBACK,WORLD GEOGRAPHY.
 GLEN IS AT: 32 WICKETT HERN ROAD,ARMTHORPE,DONCASTER,S.YORKS. DN3 3SP. (TEL: 0302 835334).

A NEW ADDITION TO THE CRISP FAMILY
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 ROBERT CRISP INFORMS ME OF A NEW ADDITION TO THE FAMILY. HE WANTED TO CALL IT 'ORIC',BUT HIS TWO DAUGHTERS DECIDED TO
 CALL IT 'ELMO' (AFTER A CHARACTER IN 'SESAME STREET').
 ELMO IS A BEDLINGTON TERRIER PUPPY.

NHL ICE HOCKEY MANAGER
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 ARNT ERIK ISAKSEN HAS RECENTLY SENT ME AN IMPROVED VERSION OF HIS 'ICE HOCKEY MANAGER' ON SEDORIC DOS. THIS WILL BE
 SENT OUT ON OUMDISC No. 5 IN THE SUMMER.

RAMBLING IN THE ROM - 56

A Happy New Year to all! No disassembly this month, just time for a few items of news and some passing thoughts...

Oricall BBS

Dave's plea in the December mag has gone totally unheeded with the honourable exception of Colin Cook. It is not worth the fag of setting up the system three nights a week when no-one uses it, so I'm afraid that as from December 31st, 1993, Oricall is closed.

It reminds me a bit of that phrase I used of Oric in 'The Book' - a brave venture that was out of its time. We do appreciate, however, that trunk calls are not cheap, and unlike the concentration of people in Paris, members are scattered all over the country. So, it was fun to set up and run, and the system is always there if ever there is enough interest to resurrect it. Thanks are due to Nick for writing the software, Dave for all the initial testing, Trevor Shaw for his support and interest, and to each and every person who called the Board over the last 8 months. No doubt it will make an appearance in the Third Edition of 'The Book'!

Music

Steve Marshall's arrival on the scene seems to have sparked a real interest in the music capabilities of the Oric. The 'Software Sounds' series of articles will in due course conclude with a very nifty 'music engine' in machine code - used to program and play the music in 'Columns'. Steve is neatly teaching while he entertains (and rounds of the rough edges of the articles written in France ten years ago). And to come is a first for OUM - a full project to construct a MIDI extension board for the Atmos, including software. This again originates from a French magazine, and with Trevor Shaw's invaluable help should be appearing in an OUM near you shortly. It's up to Dave when it's published - keep an eye on the balance of articles, Dave!

To cap the lot, the fourth C.E.O. disc of 1993 includes a very professional program from Loriciels, 'Editeur Musical'. This is a full three-voice transcriber and editor, with, would you believe, a keyboard on screen, notes played as you enter them, and full score editing and disc-handling features. Instructions come in English, and the program itself now uses English prompts. If you're not a C.E.O. member, subscribe for '94 and this latest disc (which also includes Macadam Bumper - design your own pinball machines - and other goodies) is yours for just £2.50 on 3", £2 on 3½" disc. It is, though, like all Club quarterly discs, only available to members.

Tailender...

Not even room for a 'Microwave' this month. So, a happy and productive year to all, and to Dave, ever more power to your elbow! See you next month...   Jon Haworth

Programmer's Corner

Structured Programming (part 1)

There is an old saying in program-ming circles (and probably elsewhere) that goes, "Do you want it good or do you want it Monday?". The point is that you can't have it both ways. We all sometimes make use of the "quick and dirty" solution but for anything beyond a one-off job, it's worth putting a little thought into the overall structure. Programming is a craft and, like any other craft, producing a quality product takes time and effort.

BACK TO BASIC

One of the delights of programming is that, as I think I've mentioned before, anyone can do it. The down-side of this is that, because it is so easy to produce working programs, many programmers never develop the disci-pline of good program design. BASIC in particular is often associated with "spaghetti code" and some would have us believe that it is impossible to write properly structured programs in BASIC. This misconception stems partly from plain old-fashioned snobbery and partly from the fact that BASIC lacks many of the features of more modern languages. The main reason, however, is that BASIC allows lazy programmers (and that includes most of us) to get away with much more than most other languages.

Originally, BASIC was designed as a teaching tool for students of computing (hence, Beginners All-purpose Symbolic Instruction Code) and everything was therefore kept as simple as possible. For example, the programmer is not required to declare variable names and types before use; obtaining input from the keyboard and printing to the screen are exceptionally simple; and program flow can be diverted from one section to another with the greatest ease. The result is a versatile (that's the "All-purpose" bit) and powerful language with almost no restrictions imposed on the programmer, which is a very dangerous animal.

Ultimately though, the quality of a program depends on the skill of the programmer rather than on the language being used and the problem of sloppy program design is by no means unique to BASIC.

GOTO OR NOT GOTO?

One phrase that gets bandied about a lot is "GOTO-less programming". Some people even seem to have the impression that this is synonymous with structured programming. At best, this view is a gross over-simplification and it can lead people to miss the point completely. The GOTO is probably the most mis-used BASIC command but it should not be discarded completely for this reason. It is perfectly possible to produce bad programs without the use of GOTOs and good programs with them. However, the idea of doing without GOTOs where possible can lead to some useful principles. I'll come back to these later on.

OK, so now we know what structured programming isn't; what is it? Writing a computer program is a bit like building a house. First of all, if you were building a house, you wouldn't just turn up at the building site and start laying bricks; you would start by drawing up some plans. Secondly, unless you are heavily into open plan, a house is separated by internal walls into different areas with clearly defined functions. I trust the parallels are obvious. Two of the most important elements of structured programming are forward planning and modularity.

BUILDING WITH BLOCKS

I'll deal with the second of these first. Modularity is simply the concept of splitting a program up into a number of separate blocks or modules, each with a distinct function. Most programs have some sort of central loop in which the processor spends most of its time. Typically, this will involve waiting for some event (such as a key-press) to occur and then initiating a response before returning to the start of the loop to wait for the next event. The process is the same regardless of whether a structured approach has been taken but in a modular program the

processing involved in the response takes place outside the main loop.

Since the nature of the response will depend on the event, there is usually some decision-making involved. However, the main loop can often be kept to just a few lines. One of the aims of the modular approach is to keep each separate block as simple as possible. Ideally, each one should perform a single, well-defined function. This makes the individual blocks and the program as a whole much easier to understand and it also makes tracing errors easier.

Once we start thinking in terms of modular programs, advance planning becomes both easier and more useful. Brace yourself for the next statement: The planning process involves the use of pen and paper! I know this goes against the grain for many of us but it really isn't as painful as we sometimes think and the long-term benefits can be enormous.

Perhaps the most natural way to represent the overall structure of a program is in the form of a simple flow chart. Now I am aware that flow charts are viewed, variously, with sneers, blank incomprehension and sheer blind panic; to some they are too trivial to bother with while to others they seem unnecessarily complicated. Actually, they are a tool designed to make the programmer's job easier and they can be as simple or as complicated as you want to make them. It is not even necessary to know what all the shapes and symbols mean. A quick sketch composed of labelled boxes linked by arrows can be invaluable for organising your thoughts before sitting down at the keyboard. For example, the structure I described above could be represented diagram-matically by a box labelled "main loop" or "wait for key-press", from which a number of branches lead to other boxes labelled according to the function of each module.

In addition to a diagram showing the overall structure, the different modules should be listed, with a brief description of what they do and how they work. It's sometimes also useful to draw up more detailed flow charts for individual modules, especially if they involve multiple loops or other complex operations.

The amount of time spent at the planning stage can vary enormously depending, amongst other things, on the complexity of the program. It is, of course, possible to put so much effort into the planning that you never get around to writing any actual code, but these cases are rare. At the very least, there should be a rough sketch of the overall program structure and a list of the different blocks. If nothing else, you can then tick off each part as it is completed, which might even keep the morale up long enough to actually finish the project.

DOWN THE LOCAL

Just one last point about modular programming before I move on. One of the limitations of BASIC is that all variables are globally defined (the one exception to this is the dummy variable in DEF FN but this is very limited in scope). Most modern languages allow, or even require, the use of local variables. These are variables used within a subroutine or module which are only recognised within that module. Thus, I might make use of a variable called X in one module, but if I were to use the same name elsewhere, it would be treated as a different variable. Data can still be passed between modules, but this happens in a different way which we don't need to go into. This may seem an odd way of going about things but it has a number of advantages when it comes to structured programming. For one thing, there are fewer bugs caused by inadvertantly using the same name for two different variables. Also, modules can be generalised much more easily and because they exist as independent entities, the same building blocks can easily be incorporated into several different programs. The lack of local variables in BASIC is a serious limitation of the language but it is not disasterous and we can still benefit from applying the principles of structured programming.

That's all for now. Next time I'll fill in some more details and offer a few pointers towards good program design and programming practice. All that remains now is for me to wish you all a Happy New Year!

Matthew Coates

OK. This month we're going to move away from the scientific approach and have a look
at written music, in an effort to encourage you to have a go at converting some
music on to your ORIC.

Musical notes can be high or low, so an appropriate system on which to place notes
could be a ladder. To allow us to place several notes on to the 'ladder', we need to
stretch it sideways. As our 'ladder' is on paper, we can draw a spot - to represent
a note - on either a 'rung' or a space, (in between two rungs). We will use five
lines on which to place the notes, and if we need to go up or down beyond these
lines, we can just add extra 'rungs' - called 'leger lines'.
On the piano we need a set of these lines for each hand. We can draw a symbol called
a clef , to represent whether we are using bass,(left hand), or treble (right hand).
To make things easier, we can also chop the lines up into sections, each one lasting
an equal length of time. Let's draw what we have got, and give a name to the various
parts.
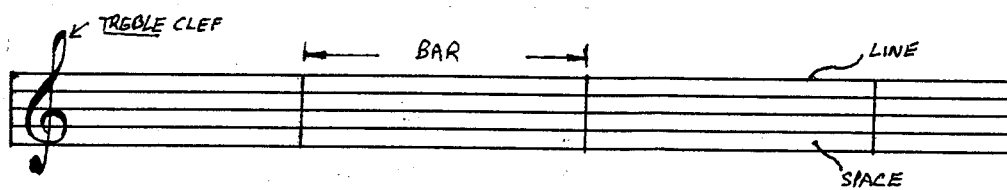
To write our notes onto these lines, we need to Know which line or space to place
them on. The order of notes will remain the same.(ABCDEFGABCDE etc). But where
should we start? Well this depends on what 'clef' we are using. In our example above
we are using the treble clef. To give us a good range of notes, the bottom line is
used for E. The notes are placed into the lines and spaces from here upwards. This
means the notes on spaces are FACE. Easy to remember. On the lines we have, EGBDF.
This is not so easy to remember, so we can use a little acronym: Every Good Boy
Deserves Fruit. You can make up your own, if you like.A point to help you is that
the centre of the spiral of the treble clef is on the G line, (if drawn correctly).
Sharps and flats are handled by placing the note on the appropriate line, and
preceding it with a symbol. $\sharp$ is the symbol for a sharp, and $\flat$ is for a flat.
The majority of the melody of a piece of music is written on the treble clef, so
when converting music, this is the best place to start.

The bass clef lines work in the same way, but the lines and spaces represent
different notes. The spaces are ACEG - All Cows Eat Grass, or possibly Atmos
Computers Excel Greatly. The lines are therefore GBDFA - Gay Beggars Dance For
Apples, or so I was told. Here the spot of the clef is on the F.
If you have difficulty remembering this, or working out which note is which, it is a
good idea to remember just one note on each clef and work from there.

What we need now is a system to determine how long each note is to be played. Let's
imagine a marching band, their footsteps being absolutely regular and even. The
music helps to keep them together. The regular sound of the soldiers' marching feet -
 left,right,left,right - can be shown in music notation like this -
If a big drum is struck on every SECOND footstep (i.e. every left footstep), we need
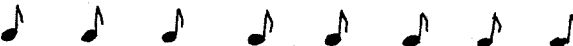a different sign   .

The sign for the footsteps is called a CROTCHET and the sign for the drum is called
a MINIM, which lasts as long as two crotchets. These words are used commonly in
Britain and some other English-speaking countries. But others, including the U.S.A.,
prefer the terms 'whole','half','quarter','eigth' etc notes. A 'whole note we call a
semibreve, and lasts as long as two minims. A half note is a minim, a quarter note a
crotchet. Let's draw this out before you get too confused.

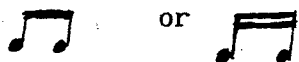|		
1 SEMIBREVE	(WHOLE NOTE)	
2 MINIMS	(HALF NOTES)	
4 CROTCHETS	(QUARTER NOTES)	
8 QUAVERS	(EIGHTH NOTES)	
16 SEMIQUAVERS	(SIXTEENTH NOTES)	

'Semibreve' suggests there is also a breve. There is, but this is very rarely used. (It looks like this ⌐ or this ⊨ .)

If we have two or more quavers or semiquavers, their 'tails' are usually joined thus

or .

To tell us how long one of our bars of music lasts, we have the time signature. This takes the form of two numbers. The top one is the 'number of beats',(soldiers steps), and the bottom number represents the type of note used for each beat. e.g. 4/4 shows us there are four beats per bar and the type of note is a quarter note - a crotchet. This is a standard march as used by our soldiers earlier. There is also 3/4 which is a waltz and is equal to three crotchets per bar. These are simple times. We also have 6/8 and 12/8 , as well as others.

OK, let's stick that old classic 'Baa Baa Black Sheep' on to our lines of music.

Sing, or hum this to yourself, and you will see how the notes relate to each other. We can see above an example of the use of a leger line, used on the first and last notes. This particular note is 'middle C' - so named because it is the C in (approximately) the centre of a piano keyboard.

Work out what the notes are, and see if you can complete the piece of music. (It's not too difficult - so go on, give it a try.) Start by plotting the notes. Then work out the timing. Finally put in the bar lines, checking that each bar is the equivalent of four crotchets.

Here is the same tune written on the bass clef. The notes are the same, but an octave down. Note that the note written with the leger line is again middle C.
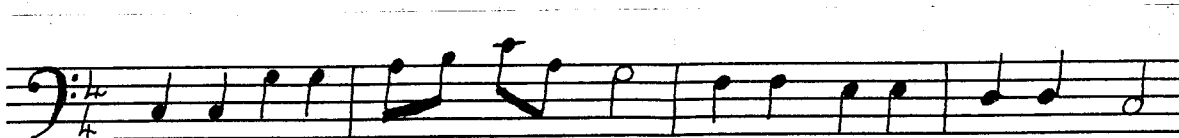
If you manage to do that, then have a go at putting the notes on to your Oric. Start by converting the note names to their numeric values. Get the tune playing with the notes being of an equal length, equivalent to a crotchet. Then, when this is working OK, change the note lenghths to suit. The tune is not one of the all time greats, but there is a great deal of satisfaction gained by acheiving a working result. If you didn't find this too difficult, then why not try converting other tunes from sheet music. Most albums that are released nowadays have the music in sheet music form, so there is something for everyone. There is also the 101 songbooks that are good value, and have quite a good selection of tunes.

Go on. Have a break from zapping those aliens and try a bit of programming. Better still rush your order for 'Sonix' to Dave, pronto.

                    STEVE THE MUSO

WELL THAT'S IT FOR THIS MONTH.
AFTER JON'S COVERS,RAMROM AND 5 PAGE MUSIC ARTICLE GOT HELD UP IN THE POST;
HE KINDLY RE-DID THE LOT. NEEDLESS TO SAY THAT THE ORIGINAL CONSIGNMENT
TURNED UP AT THE SAME TIME AS THE LATTER BATCH!

AS IT IS NOW JAN 12th; I HAVE DECIDED TO HOLD THE MUSIC ARTICLE OVER. I
ALREADY HAVE STEVE MARSHALL'S TWO PAGE ARTICLE,AND THUS WE ARE WELL ON THE
WAY WITH THE FEBRUARY ISSUE.

THE INDEX
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ORIC IN ROMANIA
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I HAVE DECIDED THAT NIGEL ALEFOUNDER'S ATMOS THAT WAS DONATED TO THE CLUB
SHOULD GO TO ROMANIA. WHY? WHAT HAS FRANK BOLTON BEEN DOING THERE? IS HE
STILL TEACHING THE SPANISH? HAS HE REALLY GOT 25 ORIC'S?
ALL THIS AND MORE IN THE FEBRUARY ISSUE.
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'THE' GEOFF PHILLIPS BOOK
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IF YOU DON'T KNOW OF THE TITLE THEN YOU WON'T BE INTERESTED.
AFTER READING ALLAN WHITAKER'S ARTICLES FROM THE BOOK,MANY OF YOU EXPRESSED
AN INTEREST IN OBTAINING IT,BUT ALAS IT HAS BEEN OUT OF PRINT FOR MANY
YEARS,AND WAS EXTREMELY HARD TO OBTAIN.
THE GOOD NEWS IS THAT OUM NOW HAS A SPARE COPY. SINCERE THANKS TO PETER
WOOLLEY FOR DONATING IT.
THIS BOOK COULD FETCH A BIG PRICE,BUT WE ARE NOT THAT GREEDY,BUT ARE NOT
GOING TO GIVE IT AWAY,OR INDEED AUCTION IT - FOR THAT WAY THE RICHEST PERSON
COULD BUY FOR HIS COLLECTION AND NEVER PUT IT TO USE.
HERE IS WHAT WE ARE GOING TO DO - THE PRICE IS 10 POUNDS INCL. POSTAGE. -
DON'T SEND MONIES YET - YOU MUST TELL ME IN NOT MORE THAN 100 WORDS WHY YOU
SHOULD HAVE THE BOOK. PERHAPS IT IS TO HELP YOUR PROGRAMMING?

ALL LETTERS DIRECT TO ME. CLOSING DATE IS JANUARY 31st.
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SEE YOU ALL NEXT MONTH - DAVE