

# CEO-MAG

LE JOURNAL DU CLUB EUROPE ORIC

*"Anyway, what I gave the Oric community was always smaller than what I took for myself".*



**Jonathan Colin Bristow – Twilighte  
(1968 – 2013)**



Special issue "Jonathan"

Le **CEO-MAG**  
est une parution interne du



**CLUB EUROPE ORIC**

Association à but non lucratif  
régie par la loi du 01/07/1901

**Conseil d'administration:**

Président: Jean Boileau  
Secrétaire: André Chéramy  
Trésorier: Grégory Guazzelli  
Site web: Jérôme Debrune  
René Pechberti  
Mathieu Charreyre

Toute question ou courrier à:  
**ceo@oric.org**

Siège social, direction de la  
publication, section VPC,  
CEO-mag version papier,  
disquettes trimestrielles  
'réelles' au format Sedoric,  
CD des anciennes disquettes  
et renseignements divers:

**Jean BOILEAU,**  
33 avenue Henri Barbusse,  
93140 Bondy

Adhésions:

**Grégory GUAZZELLI,**  
Club Europe Oric (CEO),  
106 rue Moslard  
92700 COLOMBES

Rédacteur en chef,  
disquettes trimestrielles  
'réelles' au format PC,  
DVD du CEO-mag:  
**André CHERAMY**  
Le Bourg  
42920 JEANSAGNIERE

**Ont contribué à ce mag :**

Jonathan's mother, sister &  
brother, Simon, Fabrice,  
Jean-François, Jérôme,  
Steve, Mickaël, André,  
Thierry, Laurent and...  
Jonathan himself

**Couverture:** Photo de David  
Spaces, avec son aimable au-  
torisation. "Quoi qu'il en soit,  
ce que j'ai apporté à la com-  
munauté Oric a toujours été  
moins important que ce que  
j'ai reçu" (Jonathan Bristow,  
8 février 2012).

**CEO Mag Online :**

<http://ceo.oric.org> et  
<http://www.oric.org>

**EDITORIAL**

*Merci à ceux, nombreux, qui ont  
fait connaître leur consternation  
et leur profond chagrin. Ce  
numéro spécial, consacré à  
Jonathan est un bien pâle  
témoignage de l'immense estime  
et amitié que nous lui portons.  
Jonathan était unique et il  
restera irremplaçable.*

*Thanks to all of you who have  
expressed their deep sorrow.  
This special issue, devoted to  
Jonathan is but a pale testimony  
of the great esteem and love we  
have for him. Jonathan was  
unique and will remain  
irreplaceable.*

**CEO-MAG**  
LE JOURNAL DU CLUB EUROPE ORIC

"Anyway, what I gave the Oric community was  
always smaller than what I took for myself".



Jonathan Colin Bristow - Twilighte  
(1968 - 2013)



Special issue "Jonathan"

**S O M M A I R E**  
**N° spécial "Jonathan" - Octobre 2013**

Ton empreinte est ici, Jonathan... par/by Fabrice	3-5
Funerals - Funérailles	6-10
Tribute from Jonathan's mother	11
Miffy (mother), Emma (sister) & Matt (brother)'s words for CEO-mag	12-14
The balad of Jon and Muso	15-19
The Twilighte's Interview by Steve	20-24
Times of Lore par Jérôme	25
Stormlord fun par/by Simon	26
Impossible Mission par/by Simon	27-28
O-Type history par/by Simon	29-35
Interview de Jonathan (12/01/2013) par/by Jean-François	36-47
Underwurlde par/by Simon	48-49
Zip N Zap par/by Simon	50-52
Hide - the most complete graphic tool par/by Simon	53-56
Magnetix game explained by Twilighte himself	57
Jonathan dans le Ceo-Mag par/by André & Simon	58-62
Main articles from/on Jonathan by André & Simon	63
Manipulateur d'image par Jonathan	64-66
Oric sound tracker history by Jonathan	67-74
Wurlde (première présentation du jeu) par Jonathan	75-76
Sonix One format by Jonathan	77-79
Zip N Zap history by Jonathan	80-87
Pulsoids de Jonathan, un grand jeu de Twilighte par Jérôme	88
Pulsoids tips by Jonathan	88
Stereo interface & Video Attributes by Jonathan	89
Alistair Way by Jonathan	90
Oric CPM par/by Jonathan	91-92
Interview of Pauf Kaufman by Jonathan	93-94
Stormlord de Jonathan par Simon, Mickaël & Thierry	95-96
Interview de Jonathan by Simon	97-98
Stormlord vu sur le Web par/by André	99
Impossible Mission vu sur le Web par/by André	100
Impossible Mission sur disquette par Thierry, Simon, Mickaël & André	101
Wurlde Demos, June 2012 by Jonathan	102-105
Software list par/by Simon & Mickaël	106-108
Photos de Jonathan / Pictures of Jonathan	109-112
Outside Oric by Jonathan (compiled by Simon)	113-127
From all over the world	128-129
Thanks Twi	130

# Ton empreinte est ici, Jonathan...

*par Fabrice Francès*

A chaque fois que Jonathan est venu à Toulouse, il avait dans l'idée que nous passerions du temps à développer sur Oric, et pourtant à l'heure du départ on se rendait compte que nous avions fait de tout sauf de l'Oric...

Il aimait discuter et essayer de nouvelles activités, alors notre passion commune pour l'Oric passait au second plan et finalement même si d'un côté je regrette qu'on n'ait pas eu suffisamment de temps pour développer ensemble des choses sur Oric, je suis content qu'on ait pu partager des bons moments avec d'autres loisirs...

A l'heure d'écrire ces lignes, je regrette aussi que dans le feu de l'action on n'ait pas toujours pensé à prendre des photos pour fixer ces souvenirs et peut-être les partager avec sa famille et ses autres amis, mais je crois que contrairement à ce que la fidélité à un ordinateur de 30 ans pourrait laisser croire, Jonathan vivait bien dans l'instant présent, sans se soucier des traces qu'il pourrait laisser.

Et pourtant cette empreinte de son passage, elle est bien là, un peu partout et pour longtemps. Elle est bien sûr dans le souvenir de ces moments partagés, souvent cocasses, comme cet équipage improbable de deux grands gaillards de plus d'1m90 sur un tandem, pédalant comme des dératés pendant des heures... Ou son souhait tout aussi improbable de visiter le musée de la torture à Carcassonne, ponctué par ses traits d'humour typiquement anglais devant la variété des tortures de l'Inquisition (" mhhh, lovely ! ", " magnificent ! ", " beautiful ! "...)



Ces souvenirs-là, ils sont éparpillés dans les mémoires de sa famille et de ses amis et chacun n'a qu'une parcelle de ces traces laissées par Jonathan... Dans la communauté Oric, je suis sûr que tous ceux qui avaient rencontré Jonathan ont gardé quelque chose de lui, comme les pièces d'un puzzle dont il aurait malicieusement distribué les pièces... Alors ce n'est qu'en en parlant entre nous qu'on peut avoir une idée plus complète de l'image complète et en faire un tableau vivant.

Mais heureusement pour nous, ce ne sont pas les seules traces que Jonathan laisse derrière lui, car c'est un vrai cadeau pour la communauté Oric : Jonathan était un magnifique créateur.

Quand on a eu la chance d'avoir des enfants, on envisage sûrement son propre départ avec plus de sérénité. Jonathan n'a pas eu cette chance-là, pourtant ses créations sont autant d'enfants dont il peut être fier. Je ne sais pas si Jonathan partageait ce point de vue, il était sans doute trop modeste pour cela, mais je me rappelle que nous en avons parlé ensemble : les femmes ont cet avantage sur nous de pouvoir donner la vie, et souvent je me dis que nous les hommes avons sans doute besoin de compenser quelque part. Alors j'espère que Jonathan a pu ressentir ce sentiment de plénitude face à toutes ses créations : il ne créait pas pour le regard des autres et pourtant nous admirons tous ce qu'il a fait, et ça c'est une véritable empreinte tangible qui perdurera même quand nous serons tous partis à notre tour... Il est sans doute difficile pour un non-connaisseur d'apprécier ces œuvres, et tellement facile de les voir d'un œil réducteur (des programmes pour un ordinateur obsolète)... Sa famille ou ses proches ont ainsi peut-être parfois pu se demander pourquoi il passait autant de temps sur une vieille machine, mais soyez-en sûrs, Jonathan était un véritable artiste comme on n'en fait plus : capable de dessiner en Pixel-Art comme de composer de la musique et de programmer avec des contraintes impensables pour un développeur d'aujourd'hui, son empreinte est bien là, dans ses œuvres sur Oric.

## Your mark is here, Jonathan...

---

*by Fabrice Francès (Laurent's translation)*

Each time Jonathan came to see me in Toulouse, he had in mind that we would spend our whole time developing software on the Oric, and yet by the time we parted we realized that we had been doing everything but 'Oric-ing'...

Jonathan was fond of chatting and trying new activities, so our common passion for the Oric took a back seat and, at the end of the day, while I regret that we haven't had enough time to work together on Oric development projects, I am still glad that we have been able to

have some good times together by sharing other leisure activities...

As I am writing these lines, I also regret that in the heat of the moment we did not take more pictures to capture those memories and perhaps share them with Jonathan's relatives and other friends. However, I do believe that contrary to what his loyalty to a 30-year old computer might suggest, Jonathan actually lived in the present moment, without bothering to leave his mark.

And yet his mark is here to stay, everywhere and for a long time. Of course, Jonathan's mark lies in the memory of these shared moments—often comical ones, like our unlikely duo of six-foot, four-inch tall strapping guys riding a tandem, pedalling like the clappers for hours on end... Or Jonathan's equally unlikely wish to visit the Museum of Torture in Carcassonne, punctuating our tour with his typical English witticisms in front of the variety of torture techniques employed by the Inquisition (such as "Mhhh, lovely!", "Magnificent!", "Beautiful!"...)

Those moments are scattered in the memories of Jonathan's relatives and friends, and each of them only has a fragment of the marks he has left... Within the Oric community, I trust all those who have met Jonathan have kept something from him, like the pieces of a jigsaw puzzle that he would have mischievously distributed... So it's only by talking of him among ourselves that we'll be able to better gather the whole picture and make it a living one.

But we are fortunate that these are not the only marks that Jonathan has left behind. Indeed there is a true gift to the Oric community, for Jonathan was a wonderfully creative person.

When you are lucky enough to have children, you probably envision your own passing away with more equanimity. Jonathan did not have this opportunity, yet his creations are as many children whom he can be proud of. I don't know if Jonathan would have shared this view-as he was probably too modest for that- but I do remember that we talked about it once: women have an advantage over men in that they can give life, and I often think that we men perhaps need to compensate for this in some other way. Therefore I hope that Jonathan was able to feel this bliss when looking at all his creations; he did not create them for other people's eyes and yet we are all in admiration of what he has done-a real tangible mark that will endure even after we are all gone too... It is probably difficult for non-connoisseurs to appreciate these works, and much easier to view them simplistically as mere programs for some outdated computer... Jonathan's relatives or friends may at times have wondered why he spent so much time on such an old machine, but you can be sure that Jonathan was a true artist of the kind they don't make any more: he could draw in pixel art as well as compose music and program games with unimaginable constraints for today's developers. So Jonathan's mark is here to stay, in his works for the Oric.



In Loving Memory  
of



Jonathan Colin Bristow  
(1968 - 2013)

Thursday 6th June 2013

10 a.m.

West Street Cemetery, Dunstable

## **ORDER OF SERVICE**

ENTRANCE to Journey's End composed by Jonathan Bristow

INTRODUCTION AND WELCOME by Matthew Bristow

READING by David White: The Sailing Ship (Bishop Charles Henry Brent)

MUSIC Promenade (Tomita)

EULOGY by Matthew Bristow

POEM by Clair Webber: Not, How Did He Die, But How Did He Live (anon)

HYMN All Things Bright and Beautiful

TRIBUTE by Miffy Bristow

READING by Jason Miller: Finale (Jonathan Bristow)

MUSIC Jesu Joy of Man's Desiring

READING by George Martin: A Song of Living (Amelia Burr)

DEPARTURE to If (Michael Nyman)

### **COMMITTAL**

A Mother's Prayer

Committal

The Lord's Prayer



### **All Things Bright and Beautiful**

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all.

Each little flower that opens,  
Each little bird that sings,  
He made their glowing colours,  
He made their tiny wings.

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all

The purple-headed mountain,  
The river running by,  
The sunset and the morning,  
That brightens up the sky;

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all

The cold wind in the winter,  
The pleasant summer sun,  
The ripe fruits in the garden,  
He made them every one;

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all

He gave us eyes to see them,  
And lips that we might tell  
How great is God Almighty,  
Who has made all things well.

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all.



ALMIGHTY AND EVERLASTING SPIRIT, FATHER OF  
FATHOMLESS CLOUDS IN THE HYDROGEN DAWN,  
GREAT AUTHOR AND DESIGNER OF THE NATURAL  
WORLD, AND OF ALL CREATED THINGS,  
PLEASE RECEIVE OUR BELOVED JONATHAN:  
RECEIVE HIS BODY BACK INTO THE CLAY FROM  
WHENCE IT CAME, AND HIS SOUL BACK INTO  
THINE EVERLASTING ARMS, AND KEEP HIM SAFE  
FOR EVERMORE; WORLD WITHOUT END,  
FOR ALL ETERNITY.

AMEN

Here is a test to find whether your mission on  
earth is finished: If you're alive it isn't.

Richard Bach

*The Family welcomes all to join them after the service,  
at the Priory House Tea Rooms, Dunstable, LU6 3LZ*



## TRIBUTE

My Darling lovely son. From the moment you arrived on earth in 1968 in Eastbourne you were the sunshine of our lives. You were always full of joy. There were times when we despaired of you, like when at the age of five, you looked at your new born sister Emma in her cot and kept on asking "What's his name?". And as a toddler you trailed around after Matthew, saying hopefully "I very hungry" because you were a big chap even then, and nothing ever ever satisfied your appetite. I had to make all our bread and cakes and dumplings with wholemeal flour and extra bran just to satisfy your appetite.

Your love of weird food started then, in childhood, and lasted all your life. At nine you were making homemade pasta and you loved cooking things, the more bizarre the better. Two years ago, before the wheelchair era, you were roaming on the downs forever foraging for nuts and berries and wild foods you could take home and cook. Your tofu, onion and mushroom casserole was not inviting, but you offered it with love and charm. Your homemade elderflower champagne was famous – until a Christmas present bottle of it exploded in my flat terrifying me and alarming the other residents in my building.

You were a golden laughing child and until the day you died last Tuesday you filled our lives with joy and eccentricity. You loved cycling and walking impossibly long distances, and revelled in endurance. You had four bicycles in your flat, many of them in pieces on the floor. You loved travelling abroad especially Finland. You loved poetry, weird music and your independence, and talking to old ladies on the train – you said what they had to say was fascinating and you made friends everywhere. The world seems full of people who adored you, and still loved you even when you ordered them about!

Your humour was the sweetest thing about you: as the cancer progressed you laughed at your growing disabilities and limitations – great hoots of sheer delight when you found something funny. You refused to do self-pity, and hated sympathy. You said that life was perfectly fair and just got on with living it. You said you'd do it all again tomorrow if you could, even the cancer which finally caught up with you three weeks ago, and started to accelerate.

You died in Luton, at Keech Hospice, with us all beside you, surrounded with those who love you.

You were Twilight, Oric, Jonny, Jonks and Jonathan, an oddbodd, a boffin and an angel all rolled into one, and life is unimaginable without you.

Goodbye my beautiful, for you were always beautiful to us, especially me, your Mother, Moomintroll.

Miffy's words for CEO-mag

As a child, Jonathan had an Etch-A-Sketch, a horizontal/vertical graphics toy, which he adored. He first discovered computers when some wonderful friends of ours, Tom and Sally North, lent him a Sinclair Spectrum and a TV monitor on which to play a game. It totally absorbed him: he was fascinated, obsessed and utterly at home from then on. From this he progressed to acquiring a Commodore of his own, and never looked back. I don't know when he discovered the Oric, but it must have been about the age of 13/14.

Leaving school at 16 and refusing to go "on the dole" which was all that seemed available, he got himself a job at Genpart UK, wiring circuit boards at which point, on an exchange trip to Germany, he discovered Europe and the world.

Three years at King 's Lynn College (NORCAT) followed, to study electronics and widen his computer skills. Leaving college, he got himself a job at Microtec in Norwich.

He moved to Houghton Regis and ZN Corporation, where he worked as a programmer, then Torex Hospitality.

It was around now that his M.F. (a rare skin cancer and lymphoma) was diagnosed in London. With assurances that the condition need not necessarily be fatal with good management and treatment, Jonathan faced the future with confidence.

He spent a few weeks in Helsinki, Finland, as a freelance (not a success, as he didn't speak the language). He returned to the UK, to Dunstable and Torex (Now Micros) as a software designer, where-inexorably- the cancer started to accelerate, and where (still devoted to the Oric and attending meets in Paris when he could) he worked until he died last month in Luton, greatly missed by all who knew and loved him.

Miffy Bristow (Mother)

*Enfant, Jonathan avait une "ardoise magique", un jouet de dessin horizontal et vertical qu'il adorait. Il a découvert les ordinateurs quand nos merveilleux amis, Tom et Sally North, lui prêtèrent un Sinclair Spectrum et un moniteur TV pour jouer à un jeu. Ça l'a totalement absorbé : il était fasciné, obsédé et en permanence à la maison à partir de ce moment. De là, il a progressé pour s'acheter un Commodore, et n'est jamais retourné en arrière. Je ne sais pas quand il a découvert l'Oric, mais ce devait être vers ses 13 ou 14 ans.*

*Quittant l'école à 16 ans et refusant d'aller au chômage, ce qui semblait la seule issue, il s'est trouvé un travail à Genpart UK, fabriquant des circuits et là, lors d'un voyage d'échange avec l'Allemagne, il a découvert l'Europe et le monde.*

*Suivent trois ans au King 's Lynn College (NORCAT), pour étudier l'électronique et étendre ses connaissances informatiques. En quittant l'université, il s'est trouvé un travail chez Microtec à Norwich.*

*Il a ensuite changé pour Houghton Regis et ZN Corporation, où il travaillait en tant que programmeur, puis Torex Hospitality.*

*C'est vers cette époque que son M.F. (une forme rare de cancer de la peau et lymphome) a été diagnostiqué à Londres. Avec l'assurance que cette maladie n'était pas nécessairement fatale si bien prise en charge et traitée, Jonathan restait confiant en l'avenir.*

*Il a passé quelques semaines à Helsinki en Finlande, comme indépendant (ce ne fût pas un succès, ne parlant pas la langue). Il est alors revenu au Royaume-Uni, à Dunstable et chez Torex (maintenant Micros) comme concepteur, où inexorablement le cancer a commencé à s'accélérer, et où (toujours dévoué à l'Oric et assistant aux réunions à Paris quand il pouvait) il a travaillé jusqu'à son décès le mois dernier à Luton, manquant énormément à tous ceux qui le connaissaient et l'aimaient.*

My words for CEO-mag (Emma)

My brother... We argued fiercely when we were children, promising each other no Christmas presents as a punishment for falling out with each other, and yet we had such brilliantly fun times too. We went camping in the woods behind our house: Jonathan would dig huge holes in the ground, building underground houses that he would then want to live in. Obvious disappointment would follow when our parents didn't concur with Jonathan's enthusiasm for his new abode.

I remember the hours my brother sat with me, trying to teach me basic code. I got as far as making the screen change and giving the player a multiple choice question. This was thrilling for me but must have been ridiculously basic for him, and yet he never moaned when I asked him for another lesson. We spent hours of fun playing the game 'Blip' which was an absurdly simple bi-plane game where you had to shoot each other out of the sky. His love of computers carried him through the peculiarities of the teenage years and into adulthood with confidence and a logical safety net that he would be only too grateful to return to.

Above all, I remember Jonathan's sense of humour and determination when faced with any setback, he wouldn't give up, just simply find a way round things. This continued into the latter parts of his life when he refused to believe the cancer would eventually overcome him. He just accepted each stage and found a way to live with it.

We have cried, laughed and fought with each other, and each time we needed it, we were both there for each other. I cannot believe he has gone from this world, and yet it was never the right place for someone as gentle, loving and dependable as my beautiful brother.

Emma Martin (Sister)

*Mon frère... Nous nous disputions avec acharnement étant enfants, nous promettant l'un l'autre de n'avoir aucun cadeau à Noël en punition de nos fâcheries, et pourtant nous avons également des moments brillamment joyeux. Nous allions camper dans les bois derrière notre maison : Jonathan creusait d'immenses trous dans le sol, fabriquant des maisons souterraines dans lesquelles il aurait voulu vivre. Une évidente déception suivait, lorsque nos parents n'approuvaient pas l'enthousiasme de Jonathan pour sa nouvelle demeure.*

*Je me souviens des heures assise avec mon frère qui essayait de m'apprendre la programmation Basic. Je suis allée jusqu'à faire changer l'écran et à proposer des choix multiples à l'utilisateur. C'était enthousiasmant pour moi mais devait être ridiculement basique pour lui, pourtant il ne s'est jamais plaint quand je lui demandais une autre leçon. Nous avons passé des heures à jouer au jeu « Blip », qui était un jeu ridiculement simple de biplans où il fallait se tirer dessus en vol. Son amour des ordinateurs l'a porté à travers les bizarreries de l'adolescence jusqu'à l'âge adulte avec une confiance et un filet de sécurité logique, vers lequel il n'aurait pu qu'être heureux de s'orienter.*

*Par-dessus tout, je me souviens du sens de l'humour et de la détermination de Jonathan pour faire face à n'importe quelle contrariété, il n'abandonnait jamais, et trouvait simplement un moyen de contourner l'obstacle. Cela s'est poursuivi dans les moments plus tardifs de sa vie, refusant de croire que le cancer aurait le dessus sur lui. Il acceptait chaque évolution et trouvait un moyen de vivre avec.*

*Nous avons pleuré, ri, nous nous sommes battus, et à chaque fois que l'un de nous en avait besoin, nous étions là l'un pour l'autre. Je n'arrive pas à croire qu'il ait quitté ce monde, qui n'était pourtant pas l'endroit adéquat pour quelqu'un d'aussi doux, aimant et fidèle que mon magnifique frère.*

Matt's words for CEO-mag

Growing up Jonny and I spent countless hours taking electronic equipment apart to discover the mechanics of how things work. Our fascination lay in the discovery of components and their function, always amazed at the progression from valves to the advent of microchips and smaller printed circuit boards. Jonathan would create new devices from old discarded electronics and I would try and assist him, although my motive seemed to gain a more powerful amp for playing my heavy metal records. Jonathan created a wonderful organ that used light sensors as you waved your hand over them to play notes, very 'Jean Michel Jarre'. I witnessed the day friends gave us a 'Sinclair ZX Spectrum, (Colour)'; I still have one in the loft somewhere. A tape cassette player loaded games and software, this seemed to take ages to load, but it didn't matter when we were young. I mean there was no comparison in loading time, I do not think today's PS4 generation would understand! Simple games and software was always rewarding, once they had loaded, but most of all was Jonathan's joy when he wrote his first program, and even I mastered some very basic programming skill. I remember Jonathan's frustration at cassettes being used as the storage medium, being used repeatedly simply reduced their effectiveness and reliability, amazing insight really, as I wish we had found that illusive alternative, could have been millionaires now. I remember Jonathan's bedroom progressively filling with code books and cassettes, now doubt filled with his wondrous software creations. I also clearly remember Jonathan's fascination with how music could be created and stored to compliment a game, or just the sheer delight at creating sounds never heard before. I left home quite young, but always continued to discuss with Jonathan how fast computer technology was moving, and what we both predicted the future would hold for such an amazing medium. I admired Jonathan's determined approach to producing programs, almost in disbelief at his fantastic virtual creations and his commitment to the Oric platform. In recent years we both admitted to admiration for the 'Apple' revolution, that quirky little computer company! that has done rather well recently. We both admired the pace of its progression and in our last conversation we chatted about flexible screens for iPads. I miss my Brother, more than any words can say; I will miss our technology predictions, our joint admiration from childhood to the future.

Matthew Bristow (Brother)

*En grandissant, Jonny et moi avons passé des heures à démonter des équipements électroniques pour découvrir comment ces choses fonctionnaient. Notre fascination résidait dans la découverte des composants et leur fonction, toujours émerveillés par la progression depuis les lampes jusqu'à l'avènement des puces électroniques et des circuits imprimés. Jonathan créait de nouveaux appareils à partir de rebuts électroniques et j'essayais de l'assister, bien que ma motivation semblait plutôt d'avoir un ampli plus puissant pour passer mes disques de heavy metal. Jonathan a créé un orgue extraordinaire, qui utilisait des capteurs de lumière à travers lesquels on promenait la main pour jouer des notes, très "Jean-Michel Jarre".*

*J'étais là quand des amis nous ont donné un Sinclair ZX Spectrum (couleur), j'en ai encore un quelque part dans le grenier. Un magnétophone chargeait les programmes et les jeux, on avait l'impression que ça prenait une éternité, mais ce n'était pas grave quand nous étions jeunes. Je veux dire par là qu'il n'y a pas de comparaison possible au niveau du temps de chargement, je ne pense pas que la génération PS4 d'aujourd'hui comprendrait ! Les logiciels et jeux simples en valaient toujours la peine, une fois chargés, mais la joie de Jonathan quand il a écrit son premier programme était encore plus grande, et j'ai même pu moi aussi acquérir un niveau de programmation de base. Je me souviens que Jonathan était frustré par l'utilisation de cassettes comme moyen de stockage dont l'utilisation à répétition diminuait leur fiabilité, perspicacité vraiment surprenante, j'aurais aimé que nous trouvions une alternative, qui aurait pu nous rendre millionnaires. Je me souviens de la chambre de Jonathan se remplissant progressivement avec des livres de programmation et des cassettes, j'étais désormais incrédule devant ses extraordinaires créations logicielles. Je me souviens aussi clairement de la fascination de Jonathan sur la façon dont la musique pouvait être créée et stockée pour compléter un jeu, ou simplement le plaisir pur de créer des sons jamais entendus auparavant. J'ai quitté la maison assez jeune, mais j'ai toujours continué à discuter avec Jonathan de la vitesse des évolutions technologiques en informatique, et sur nos prédictions concernant le futur de ce media étonnant. J'admirais la détermination de Jonathan à produire des programmes, presque incrédule devant ses fantastiques créations visuelles et son implication pour l'Oric. Ces dernières années, nous avons tous deux admis notre admiration de la révolution « Apple », cette excentrique petite société d'informatique qui s'est bien débrouillée récemment. Nous admirions tous deux l'allure de sa progression et lors de notre dernière conversation nous discussions des écrans flexibles pour iPads.*

*Mon frère me manque, plus que les mots ne peuvent le dire, nos prédictions technologiques vont me manquer, notre admiration commune, depuis l'enfance jusqu'à plus tard.*

# The Ballad of Jon and Muso.

---

By Steve Marshall

There are friends I have who I know well yet I don't know details such as their favourite film. Jonathan Bristow was someone I am proud to call a friend, yet we only met perhaps three times. Unlike a conventional friendship where friends often meet up, Jonathan corresponded online and shared a great deal of things with a great many of us. Shared interests bring us closer. Our shared interest started with the Oric.

The Oric computer has had a lasting impression on many of us that used it through childhood. Those early memories are precious to us, but my love of the Oric really expanded a few years later.

I tried to find that elusive Atmos when I was at college in the early nineties. When I eventually got one it came with an advert for Oric User Monthly – a user group from Orics! So I spent some more of my college grant on joining and catching up with all the things I'd missed since buying an Oric-1 and struggling to find software.

Software is the lifeblood of computers. Without it a computer is as good as dead. So those guys that write things can become rather special to us punters. In the UK people like Jeff Minter and Manic Minor author Matt Smith are hero-worshipped amongst keen retro-gamers.

On the Oric we had the fore-fathers, Geoff Phillips and Paul Kaufman. They created some of the first Oric software. Alan Whittaker had Oric Enthusiast pages in OUM and ran a small firm which sold new software along with OUM's own software house Mirage. With OUM there were many new names creating some great material including Alistair Way and one Jonathan Bristow. I ordered what software I could afford and was a little upset when I received a Zebulon tape instead of the game I had ordered. Then I loaded and played it. It was a charming little game showing wit and humour and a likeable quality which just made the game enjoyable. Impressive stuff for a program written in BASIC.

I tried to contribute what I could to OUM and ended up writing about music as I wasn't much of a programmer. This led me to write a review of Sonix, a new music editor for the Oric which I found amazing. To my astonishment one day I got a phone call and it was Jonathan Bristow on the other end. I was a bit shy and didn't know where to put myself, but Jon was so friendly and we chatted a little about his programs and he asked me about Sonix. I was a bit amazed he was asking me things when he was obviously so knowledgeable.

So that is how we first bonded – over a shared interest in music. In later chats we talked about Geoff Phillips who'd written a book about machine code and graphics which is like gold dust to programmers. At the time of Zebulon Jon didn't write 'proper' machine code but at one of the OUM meets he'd been chatting to Alistair Way who was a very good machine code programmer and he'd encouraged Jonathan to learn machine code. So around that time we saw Jonathan's programming skill start to take a step up as he took on board how to directly control things like the sound chip.

At each step of his development Jonathan seems to have found the need to write new editors for characters, objects, screens or sound. Along the way what were essentially tools for his own use were released so other Oric users could benefit. Jonathan himself got some royalties but it didn't amount to much with Oric having just a small following and not that many buying utilities, but it paid for a few 3" disks which always seemed in wanted.

For me the thing that made Alistair Way and then Jonathan popular (in software terms) was that they made games. Games that were fun and/or had a sense of humour made a lasting impression. Jonathan's games often had a puzzle element and so showed a great intelligence at work. Jon became someone cited as the best games programmer though he also produced a large amount of utilities.

Jonathan also produced works that could be deeply moving. The demo he did for one of the Oric meets had a simple elegance and gentle, flowing music and graphics that can leave you awestruck. His Gosnow demo was a simple graphic of falling snow that looks so realistic it's hard to know how he envisaged doing it.

But then came Magnetix which was, to me, stunning. Mostly it was monochrome which may have shown some frustration with the Oric graphics system which he went on to master. Magnetix had three or more layers moving on screen with many animated characters whizzing around the screen. This was something unique and new – only to be found on the Oric. With Magnetix Jonathan could lay claim to being one of the best Oric programmers.

As well as being inspired by the ever encouraging Dave Dick at OUM and the above programmers, Jonathan was so impressed with what the guys over the channel were doing. Fabrice Frances had become an Oric legend himself with the creation of Euphoric. His knowledge of all things Oric was astonishing. Jonathan told me how he was so impressed with people that could do things he had no idea how to do. Jede was doing disk routines and Dbug created some amazing graphics. And he joined a group of demo programmers including Chema finding great enjoyment although he said he wasn't that interested in demos.

So all those projects that people worked with Jonathan on were real eye-openers to him and that spurred him on to new heights, trying to find answers to problems he'd encountered previously and finding ways round the graphics problems. But those involved can tell the story better than I – I digress.

Back in the UK Zip n Zap was released and it had been announced that OUM was to close. (Zip n Zap was the last 'commercial' release of Oric software in the UK which I supplied.) OUM was the lifeblood of everything Oric in the UK. I felt there were things we still hadn't done and a large enough community to carry on so suggested forming a group to continue where OUM left off. Rhetoric was to be the new group, I just wanted people to get in touch and let me know if they thought it was a good idea. Hardly anybody did.

I got very disheartened and decided that if only a few people were interested then it didn't make a printed magazine viable and we should maybe do a newsletter or a fanzine on disk. Then I got one of those phone calls from Jonathan Bristow. 'Sorry, I didn't know we were supposed to get in touch.' Ah .... Jon was very enthusiastic and wanted to get things up and running. Then I told him how many replies I'd got. 'Oh, that's not very good, is it?' he said but he had people contact him and that added a few more and he said he'd rally the troops and sort it out and was that OK with me that he organised things?

Unknown to me Jonathan had explored Rhetoric online producing a mock online magazine and headers for the first issue and such. I only got my first PC around this time got online to discover the world wide web had many Oric followers, with Jonathan already displaying a very professional looking website with loads of material.

Jonathan organised things so that Rhetoric became possible. He was willing to be editor and willing to print the magazine, (a chore I didn't relish) it is down to him that Rhetoric became a reality. With the great help of Simon Ulliyatt taking on the task of editor Jonathan became our chairman and leader of group meeting on ICQ. We had several such meetings which were a mix of deciding who was doing what, and a lot of silliness and joking. Those times were exciting and fun and we became quite close.

I became a bit of an archivist through collecting the back issues of OUM, Oric Owner and Oric Computing. Then getting (nearly) all of Théoric and Micróric. Jon would ring me up and ask me some obscure Oric question and then go again. I'd think actually I would have liked to talk to him about something, so the next phone call I'd get him to talk to me about something and that led to more of a friendship and we discovered more things we shared. For example we both liked the Goon Show. This was a silly radio program that my father listened to which featured silly voices and characters. It is often cited as a forerunner of modern British comedy like Monty Python's Flying Circus. Jonathan always seemed to appreciate a bit of silliness and the

humour of Spike Milligan fits the bill.

Our phone calls became something I enjoyed. Cherished little exchanges. Jonathan had an air about him that was kind, friendly and well-mannered. I have an elder brother and talking to Jonathan was like talking to a brother.

We also chatted about other things and I mentioned once that my father was ill (with Parkinson's Disease.) Jonathan was so sympathetic and kind and then said his own father was ill too. We consoled each other a bit about the difficult situation it was. His father sadly died after a while, but my father's decline was longer and slower. Jonathan was sympathetic about dealing with such an illness.

Some time later when Rhetoric had ended I got a call out-of-the-blue from Dave Dick saying Steve Hopps was moving house and was I interested in his hardware. I'd always been trying to get Steve Hopps to build his Cumana interfaces and if not to sell me the kit. I wanted to do something but was hundreds of miles away and trying to run a business. What could I do? So I called Jonathan and asked if could do anything to help or if he knew anyone that could get down and rescue the stuff. There was a pile of cassette as well which I thought might be worth saving but I was more interested in the hardware. In the end Jonathan persuaded a friend to drive him round and he collected the goodies from Hoppsies garage – which took a couple of trips.

I didn't know what there was and was in the dark about what had been picked up. Jon seemed to think I was wanting the cassettes but then said how many boxes were there. I wasn't sure I wanted to pay a fortune to collect a load of old tapes. I guessed an amount of 20 or so tapes of each title might be useful and he filled up boxes to send me. Little did I know that a lot of titles were the language course tapes which came in huge 'video' cases. So this Oric rescue mission was becoming a headache. Then he tells me he's going to move to Finland. Argh!!!!

*"Finland? Have you got a job there?"* I said. 'No, not yet.', said Jonathan, sounded a little embarrassed

*"Have you got a place to stay there?"*. 'No, not yet?' erm .. ..

*"Do you speak the language? I understand it's a bit tricky."* 'Erm, no .. it is quite difficult'

*"Have you gone mad?"* I said - and then worried that I'd upset him. Thankfully he just laughed and told me of some of the nice things there. In one of our conversations Jonathan had told me he had this rare thing called PUVA that he needed treatment for. Trust him to get something rare! It made things like the Finland move make a bit more sense. He had to get out and do things.

We managed to get cassette to Simon Ulliyatt who had started Chaosmongers, a small firm producing 8-bit software on cassette an active Ebay seller.

Jonathan managed to persuade his friend with the van to drive up to my house with the hardware and some cassettes. He didn't realise how far it was or how long it would take as he didn't drive. That was another we had in common. Neither of us had passed our driving test. So the problem of trying to deal with a garage load of Oric stuff being handle between people that didn't drive was slightly comical. But persistence paid off.

Jonathan arrived a couple of hours later than planned and we shared an all too brief time chatting Oric and I found an Atmos and some tapes for the van driver friend(Nick?) who was keen to get back home. I handed over a suitable amount of cash which probably went to the can driver too.

All too quickly there were off again and I regret they couldn't have stayed longer.

We discovered later that Jonathan had rescued some interesting find included the Phoenix boards, rare joystick interfaces and some other goodies that found their way onto Ebay. I felt slightly aggrieved that I didn't get such hardware as I'd always said I was interested in the hardware, but I could hardly begrudge Jonathan's decision to send the boards to those that could best make use of them and understand what they were. I was just pleased we'd managed to rescue an Oric hoard from the skip.

In subsequent years Jonathan came back from Finland not having found a suitable home and job. He needed specialist treatment for his skin condition which was now being referred to as MF - mycosis fungoides a kind of lymphoma. It was getting worse and I started to become concerned with how serious his condition was becoming though he seemed to handle his hospital visits as a reluctant but necessary part of his life.

He'd taken to going on long trips, I think initially walking but later cycling. I spent a lot of my childhood on a bike and dearly wanted to join him on one of his trips. But it was not to be. He had developed an interest in foraging – collecting food from the wild – something I knew a little about, so I recommended the book, Food for Free to him which became one on his favourites list. It was just another quirky interest that we shared. I'm not saying I am like him – far from it, but that closeness that shared interests can bring meant Jonathan felt like a brother to me rather than a friend. It's hard to explain the feeling unless you have a brother, (as I have), who lives far away.

Jonathan had taken part in demo coding parties which looked like great fun to me. I'm envious of those that spent that time with him. He worked on different projects which often didn't get finished. And for a while Jonathan stopped programming on the Oric and found other interests. With the UK user group gone it seemed less worthwhile working on the Oric and most of us went out the Oric away. I talked to Jon about it and said that we didn't just do it for others. We worked on the Oric because we enjoyed it ourselves – it was pleasurable. I just watched a programme about wine-making in an area of France and they asked why they made wine. They said because it was pleasurable. Drinking wine was a pleasure and sharing it with friends was a pleasure and so they made wine because it was for pleasure. I said to Jonathan that he must have enjoyed programming, so why not continue? I said I couldn't do it, so who else was able to do what he did? I can't take credit for anything he did but maybe our conversation helped reignite his interest a little and he returned – and what a return.

The programs that followed were incredible saw Oric games on a different level. The technique of using alternate lines on the screen solved colour clash problems and Jonathan was able to produce some great work, with the help of coder friends he'd met abroad and online. Classic games were recreated for the Oric platform and we saw great things appear from Jonathan and Chema.

But Jonathan's illness was getting worse with more visits to the hospital. I wanted to meet up with him and we planned on getting together at Bletchley Park which had been revealed as the site of the first computer and was becoming the spiritual home of computing in the UK.

Jonathan saw a performance of Jim Cuomo there. We were to meet up and as ever Jonathan wanted it to become an Oric meet and invited Dave Dick. On the day however he wasn't feeling well and we never got to meet. Another trip a year later and for complicated reasons I didn't get to see him again. It was clear that things were becoming critical and the treatments weren't working. I knew Jonathan had little time left.

With a heavy heart I forced myself to ring Jonathan. I didn't know quite what I could say to comfort or console him. We'd not chatted on the phone for a while and I wasn't sure how welcome my intrusion would be. I called the number and got through his mother. That was a bit of a shock. I thought he must have died but she told me he'd bought a new iPhone. So I rang again with my emotions all a mess. Jonathan was his usual jovial self – a complete gentleman. He chatted uninhibitedly about his illness and how he'd not been able to do much but they'd recently managed to get him a wheelchair which he whizzed up and down the corridors in and it allowed him to move around a bit. It made such a difference to him to be able to move around. Jonathan knew me as the Oric archivist and so chatted Oric and wanted me to get the Oric contact list to him. He wanted to get in touch with people he had known and admired like Peter Bragg (who wrote machine code articles for OUM). I had a job trying to convert the list from a different format but eventually got it to him and later he was wanting the OUM disks. I was pleased that he managed to get in touch with Peter Bragg and other OUM members and he

found Alistair Way on Facebook. There are so many he knew. Jonathan played a big part in my life but I must have been a small part in his.

I think it was shortly after this Jonathan managed to get to the CEO meet where I believe he handed over a collection of all his software. He was greatly helped (I believe by Dave Goodrum (???) who was another friend who had met through the Oric. *Note from the Editor: he was actually helped, for his last visit in Paris in January 2013, by Antonio, who kindly did the trip with him though not being an Oric user!*). I'm so pleased he managed to get to the Oric meet in France and get together with friends there - people he respected greatly for being able to continue support for the Oric and for their expertise and friendship. It made me smile how Jonathan could persuade all us Oric contacts to do things for him. I've been in touch with a few recently and found that many of them interacted with him in different ways. Some played games on the iphone, others just chatted, and Dave Dick was meeting up with him and taking him on shopping trips. My part in his life was very small and I feel humbled by how he spread his friendship with so many. Over the years I suffered a few losses with the most recently being my musical hero Jon Lord who had pancreatic cancer. He said 'Be positive, it costs nothing but means everything'. I sent this message to Jonathan who sent this replay. *"Very occasionally in life I get moments of complete epiphany. A moment in time where I feel the short term future holds some great portance . Whether it was as a consequence of what you said about Jon lord I don't know but it seemed I had a moment just like this just now. Thank you Steve ."* He was such a gentleman. Isn't that a great reply?

With terminal illness weakening his body and medication tiring him, Jonathan continued programming as long as he could. He was working on new projects with a game called Underwulde and new graphics editors which were called TGS – the graphics suite. He asked a few of us for assistance but I think it was hard for us to see what he wanted. A second version of TGS appeared and then his condition took a sudden turn for the worse. All that could be done was to send in a few farewells and messages which were read before he departed.

I suppose some people may think Jonathan's time spent on the Oric was a bit of a waste of time, but you wouldn't begrudge the time an artist spent on his painting or a musician practising his instrument. The Oric was Jonathan's palette and he produced works that he shared with loyal Oric fans. The appeal of his work spread over nations and his work has become appreciated around the globe.

He managed to correspond with many people and, so far as I can tell, became a friend to just about everyone he encountered.

Jonathan's favourite film BTW was NeverEnding Story and I think he pictured himself flying on the back of a fluffy dragon. He also liked AI, the story of a robot boy who is almost real, and Galaxy Quest. The tag-line for Galaxy Quest was "Never give up. Never surrender. " It seems fitting as Jon never gave in to his illness he kept fighting, finding ways to work around the problems he faced.

I can't properly express how great a loss it is and how cruel for one so talented to be struck down so young. I could say what a great loss it is to lose a friend, but even though I've known Jonathan for around twenty years we hardly met and hardly knew each other. Yet the loss is felt more deeply than a friend or colleague. Jonathan Bristow was a wonderful person, with wide-ranging interests and someone with the intelligence to be able to explore and conquer. It is gratifying to know that Jonathan got out and touched so many lives and explored so many interests. His life meant a great deal to many people he let along the way and my experience is just a drop in the ocean. But for me Jonathan has a place in Oric history. He was a unique talent and I am proud to have had a little input into his amazing output.

Thank you Jonathan for your software, your help and encouragement. Thank you for turning Rhetoric from a dream to reality, but most of all thank you for your friendship.

the

# TWILIGHT

## Interview

*Jonathan 'Twilighte' Bristow is perhaps the greatest Oric programmer. He has kept at it longer than anyone else and has produced more variety and programs of a higher standard than anyone else.*

*Early on an introduction to OUM resulted in JCBTechniques software being released through OUM's Mirage Software house. Titles such as Chared 90, Mused 91, Pixed 92 and then the game Zebulon and then Sonix filled a gap in the Oric user's disk box. JCBTechniques changed into Twilighte and more advanced programs were released. Magnetix, Zip n Zap and Sountracker arrived to much acclaim - well I liked them anyway. I thought it a shame no-one had seen fit to interview the man that has stayed loyal to Oric for so long. Here then is my interview conducted over the internet.*

**Steve:- Thanks for agreeing to do the interview. I guess the first place to start is how you got in to computing in the first place.**

Jon B:- Way back in '82 I think, when I was living at home with my parents in the middle of nowhere. We had some friends in the nearest village who had just bought a ZX81. After many months of badgering, I managed to get hold of it, and began programming some very elementary programs. I think it was Christmas, because I have fond memories of writing a little program that played the Noel tune.

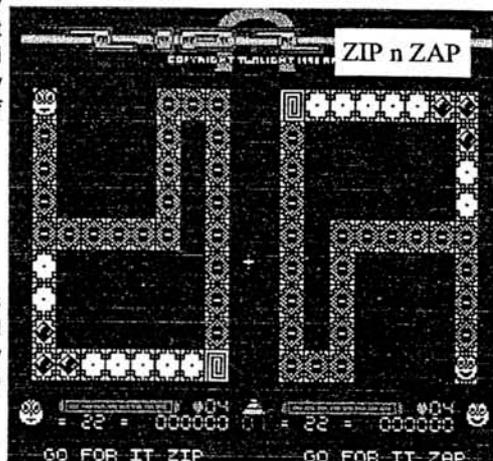
**Was Oric your first machine?**

Not exactly, no.

After a couple of months, I had to give the ZX81 back.

Three years later, at the age of 14 or 15, I heard that some guy was selling strange computers out of his house so I paid him a visit. I'd managed to save up 80 pounds, and he had an array of seemingly strange computers. A Commodore 16 (140 pounds), a Spectrum (120 Pounds), and an Oric1 for just 80 pounds. Guess which one I bought?

He also gave me some games with it, I think they were hunchback, Welcome tape, Xenon1 and Two Gun Turtle.



**What attracted you to the Oric?**

In the beginning, it wasn't so much that the Oric attracted me, it was that it was the only computer I could afford.

However, after several months of tapping on the harsh Oric1 keyboard, it broke!

So being the naive fellow I was, I took it back to the guy who sold me it. He was surprisingly honourable and replaced it for an Oric Atmos!

**You've done a great deal of programming what started you off doing that ?**

With a superior keyboard and lovely inspirational colour-scheme, I began writing all sorts of stuff.

I even wrote a paint program and drew Circuit diagrams (for where I worked) on it in the late 80's.

I really enjoyed programming in Basic. You could switch on the Oric, and immediately program it. I could redefine the character set without having to allocate extra RAM for it (Unlike the Electron and BBC). I could create HIRES graphics in a matter of minutes (Unlike the Commodore 64's POKEs) and I could compose simple harmonising tunes using data statements and a bit of maths (Unlike the Spectrum which had just one channel).

It had a great BASIC, something I miss very much on other machines. It rarely crashed, was extremely reliable and never overheated.

**You wrote some good games in BASIC. Do you still think BASIC is good for beginners or are you now one of those chaps that thinks BASIC is a waste of time ?**

BASIC is a fantastic language, and I still marvel at the machine code behind BASIC.

It is so flexible, and though slow, it can be optimised. In the late 80's and early nineties, alot of my programs contained the most intensive code at the start.

I still miss BASIC in some ways. For it's flexibility and speed of writing that Machine code does not offer.

**Which of your programs are you happiest with ?**

Zebulon was possibly my first attempt at a proper game, although I cringe now everytime I see those Sprites move in 2 character steps! I can never really say I'm happy with a particular game. I appreciate the feedback and that sometimes has a bearing on whether I'm satisfied with the games I produce.

Zebulon was well received, but Magnetix (Although hailed as my greatest game) was not played by many because not

many people could comprehend the gameplay.

I wrote DON'T PANIC in one evening, and many people enjoyed it, I enjoyed writing TETRISGB although it's actual appeal seemed more down to it being the only GB offering (Apart from Columns from Nick Haworth, but that came later).

ZipnZAP would possibly be my favourite game, simply because of its features. To have real samples playing at the same time two players were hammering the keyboard to move their sprites around the screen was a big challenge. Everytime I write a new game or utility, I like to add or use something not used or done before.

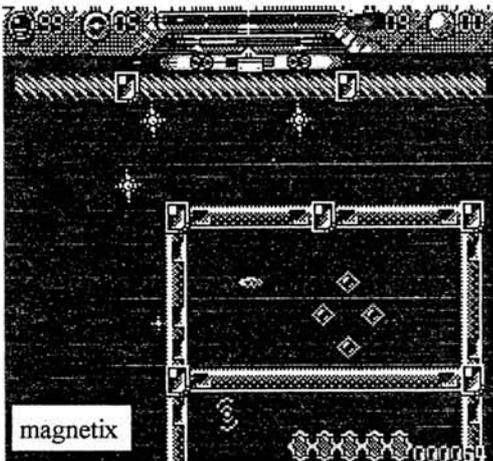
Zebulon was my first real game, ZipnZap with Samples and Soundtracker Music, Magnetix with full screen parallax scrolling, Pulsoids with SID-SOUND and no colour clashes etc.

My favourite Editor must be HIDE and Sonix3.2

HIDE has been used by many people since I wrote the original in around 1995 and Sonix gave me an avenue to release my enjoyment of music. My favourite piece of music has to be Ghouls.ALL, simply because it is better (Modesty uncontrolled) than the original !!, being based on the title tune to GhoulsNGhosts from the C64.

**You've owned a few other machines as most of us have. Do you program on the other platforms much? If so then what is it that brings you back to working on the Oric?**

It is true, I have owned a few computers but never published anything I did on them, but...  
in no particular order...



**Commodore 64:**

I bought one in the early 90's. I wrote a few BASIC games and utilities on it, and even did some music and sound effects for one (Using a machine code routine on a coverdisk). I also tried to program with Simons BASIC but didn't like the non-portable aspect.

**BBC-B:**

We used these at College, and I remember playing Galaxians and 3D Maze. Someone had even written a SoundTracker with Samples on it (Like my own). I programmed it a little, enjoying mode 0 graphics (Very high resolution).

**Electron**

I bought one of these from a car boot sale in the early 90's, and tried to program the thing, but it was pretty limited. It had the same sound capabilities as the Spectrum 48K, but I've only ever heard one tune on the Electron that sounded as good.

**Spectrum48K then Spectrum128+, +2, +3**

I bought this in the early 90's too, although couldn't get on with BASIC, so played games on it. I still dream of porting a game from the Spectrum to the Oric.

**SinclairQL**

Another one, and another pain to program and to understand. A very nice machine with seemingly great potential, but I just hated that keyboard!

**Amiga**

I tried to program on the Amiga, although the basic was more structured, it was difficult to understand. And why write programs when there were so many excellent games for this machine!

I think this is the point. I never programmed a computer more than the Oric, because I could always see that the Oric was capable of greater things than its old game array offered.

**Sam Coupe**

After owning a Spectrum, I was expecting something similar with the SAM, and I got it but the SAM was not an easy computer to program. Based around the Z80, and bought at a time when I was getting into 6502 machine code didn't encourage me to pursue Sam as a programmable computer. I played Prince of Persia on it until the disk corrupted !!

**Some of the Deep Purple members say they didn't listen to much rock music even though they play it a lot. Do you play Oric games - which ones do you like?**

It would either be Two gun turtle (Which I remember playing for days when I first had the Oric), Xenon1 (Brilliant Graphics) or Dracula's Revenge (The platform game, for its pure addictive nature). I used to play DON'T PANIC for hours. It was just mind-numbingly addictive.

I also loved playing Willy (The game, ahem) although never got beyond the second screen! But I tend not to play most of my own games since I play-test them to their deaths!

Apart from games you've also written a lot of you own utilities. Which utilities [apart from your own] would you recommend, and which of your own do you think are best for people to program their own games?

Unfortunately, this is where I have to say I don't know too many. I have always used ORION to disassemble my machine code (Debugging) and a utility with it called PDUMPO is invaluable for dumping the machine code to the printer. Apart from this, I can only recommend external (Oric related applications).

I always use PCHIRES to convert single TIF images to the Oric, and THC for adding Tape headers to various files I want to have on the Oric. I use Euphoric nowadays and haven't switched on a real Oric since 2 years. So I would have to recommend Euphoric.

Sonix was probably my favourite utility. I was disappointed that few seemed to show an interest and after writing an article to explain how to use I'd hoped to see some Sonix music, but never did see any come to light.

How do you feel when such programs that must have taken a great deal of time, don't get used as they should or even the acclaim they deserve ? Doesn't it put you off ?

Yes, it does.

But one has to admit that when I used to write programs and games (Up until ZipnZap), it was completely on my own and with little or no feedback during development, and therefore any feedback at all was welcomed. I owe you alot Steve, since you were the only one to have actually written anything on Sonix apart from myself. Hopefully, any future games I write will have more feedback during the development stage and will be taken from other (Maybe less unique) games. Pulsoids is a good example, since throughout most of it's development, I have had my good friends in Defence Force test, criticise and generally dissect the game from start to end to ensure the best game is released.

I believe you have written some sort of cross compiler (?) Isn't using two machines to program the way forward - either by porting or cross-compiling ?

On the Oric, porting will always not be the same as on other machines (Except for Text adventures). The hardware architecture of the Oric is so different from Spectrum, Commodore 64 and other 8 bits that it is almost impossible to directly port from any other platform.

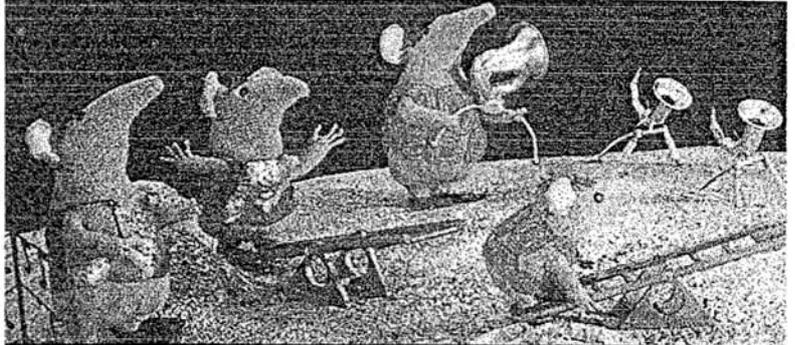
Cross-compiling is something very different. It means I write my machine code as a big assembly listing in a text editor on the PC. I use my own peculiar syntax (Similar to the format observed by ORION on the Oric) and based primarily in Hexadecimal (My preferred notation). I then run a utility I have written that dis-assembles this format into machine code and data, and finally adds a tape header to the generated file. I can then load it directly into Euphoric as a tape image.

However, I still do alot of graphics and Table generation on the Oric (Euphoric) since it is simply easier than doing it in my cross-assembler.

You're latest game is the stunning Pulsoids which seems an advance in terms of sounds and also the use of colour works really well. Can you tell us something of how you came to write this and the collaboration between Jede and Dbug.?

Yes, I began writing this in the middle of writing Times of Lore. Like most people, I got a little frustrated with the amount of work involved in getting TOL off the ground and became disenchanted with it all. Yes... Good Graphics, and promises of excellent sound, a vast landscape and incredible gameplay but with it came an enormous amount of work, which took it's toll on me. So I halted that project in favour of (What I saw at the time as) a simpler game. An effective port of a popular arcade game from the C64.

For many months, I worked on how to move each pulsoid.



(Rumour has is that after the final release of Pulsoids, Jon Bristow is to Join the CLANGERS.)





Seemingly simple in the game, the movement is actually more difficult when coding. This I saw as the biggest hurdle to jump. Once I'd achieved this, I was then able to define the game more, add sparkly graphics, design the game screen, decide on controls and features and get the game really moving.

I'd done a demo to Show Dbug at VIP4, just to get some feedback, and he loved it. He also recommended some additional crucial elements to the gameplay and Jede offered to host a forum for it on his site. Jede had a working Telestrat and Dbug a working Oric. So I asked them to test it on these machines and that is how they became my games testers. They also both gave me many bug reports, ideas and enhancements that turned the game into what it is now. I cursed them many times for the additional code required to satisfy their enhancements, but I think it was all worthwhile.

As for the Music, I really wanted to use the original tune, and managed to reproduce SID-Sound in it. A technique employed to emulate a similar sound produced on the C64. The C64 also played a cracking Sample drum sequence in the background, something that I tried to produce but failed primarily because of the CPU intensive SID-sound I was already generating.

**Were you ever interested in other aspects to computing i.e. remote control devices, interfaces/ designing new add-ons, using speech synth and such commercially available peripherals ?**

Yes, although I never developed my own hardware expansions more than splitting the Sound channels to Stereo speakers. I was involved in the mass production of a Sampler by Steve Meachen. A Total of 3 where produced! I also had a Maplin Speech synthesiser for my Oric, and had a lot of fun trying to reproduce a recognisable word! I also worked on PLU's at work (Programmable Logic Units) and thoroughly enjoyed programming in the Ladder diagrams.

**Did you ever use the MCP40 - if so what do/did you think of it ?**

Yep, back in the early 80's I had the white one (I always wanted a black one, but couldn't find one anywhere). I did a few programs for it, to print a hires screen, and more colours by mixing two pens. It was a great device, although I do think alot of people may have assumed that the printer port on the Oric was only for this printer. I made that assumption until late 80's.

**Moving on to user groups, you've spent some time supporting both CEO and OUM. How did you hear about them and how did releasing programs through them come about ?**

I owe everything to Micromart, since Dave Dick put an advert in a Micromart in 1991. Up until then, I'd been all alone, thinking I was the only Orician left in the universe. I got in touch with him over the phone and we chatted for at least a couple of hours. I learnt about CEO, OUM and OPELCO from him.

I mentioned to Dave about my many BASIC programs and utilities I'd written, and we prompted me to send them to him. I did and he was interested in publishing some of them. I later got in touch with Laurent Chiacciarini of CEO and produced some software for them too. They made me an honorary member but I cannot remember the reason why exactly.

**You must have some special memories from the meets - any you'd care to share ?**

Meeting Alistair Way. A great guy who in some ways I took over from (Software wise). He was the first person to help me learn machine-code. He gave me a simple assembly listing that generated a screen from somewhere else in memory. I read it over and over again, picking up on what each command did. Without his Help, I would most probably still be working in BASIC!!

Judy Simms! Judy Simms was at one time, the only Oric girl I knew of. She'd been disabled for some years, and had to take constant medication for various ailments. She then found an interest in the Oric community. She was a very talkative lady, but she kept wanting us to write programs to control her medication. Something none of us where willing to do, and it was all pretty worrying!

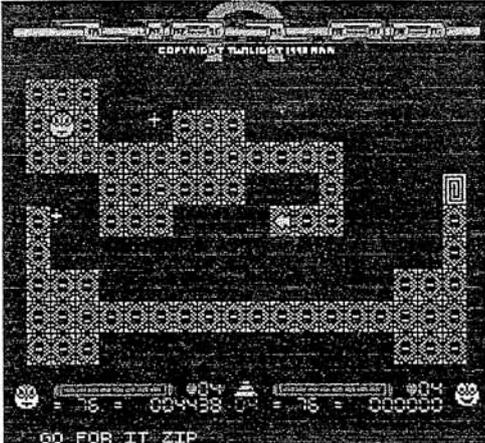
Oh sorry... Did you want happy memories only?

Peter Bragg's Camera and Mouse, now that was interesting. Viewing a pixellation of peoples faces on the limited resolution of the Oric screen was fascinating. His mouse interface was also interesting, although the demo he showed acted like a Telestrat mouse.

And many, many more

**You recently met Jim Cuomo, (the guy that played sax whilst Oric screens were displayed). Did you find his work interesting?**

Well to be honest, I wasn't too sure of who the guy was when I met him. He mentioned playing the saxophone along Oric tunes and found that interesting.



**When the shock announcement of OUM closing came. Did you see much future for the Oric ?**

The Orics future will always be with the community spirit. If you close one magazine, and the spirit moves to another focal point such as the NET or CEO or Rhetoric, then their will be a future.

I did initially worry that the Oric community that OUM always stood for would crumble when OUM died, and to some extent it has, but other avenues have arisen since such as Jede's site and a plethora of other Oric Ringed sites, the Micromart interest, Defence Force and of course Rhetoric.

**I suggested the idea of Rhetoric, but there was little interest. I cancelled the project at least a couple of times but you kept pestering me to go ahead. What made you so enthusiastic ?**

At the time, I felt that the Community Spirit was best tied together with a paper based magazine. With the demise of OUM and it being the only remaining English Oric Magazine, I felt nervous about a future without it. In some ways I still feel this, although Rhetoric will soon be closing it's doors and we must vent our Oric enthusiasm through other avenues.

**Rhetoric would never have got off the ground without Simon stepping in - and then we got further help from Jim and Matt, (Brian came later). Did you think it would last ? On reflection how do you think the magazine has turned out ?**

I wasn't sure, but I'm happy that it has. I still support the idea of a multi-format magazine that has Oric related articles in it when there is some news to tell. But Rhetoric was never going to last too long when the only input seemed from its own core members. This has of course been pushed many times before, and after Rhetoric has ushered it's final breath, people may very well look back and regret its demise. But the people are already making a subconscious decision about the mag by not sending anything in.

**Are you surprised at CEOs continued success ?**

Not really, CEO is a French based magazine, and the French people and majority of Europe tend to embrace the old computers more openly than the British. The French also have some of the best Oric enthusiasts around today.

Without people like Fabrice Frances, Laurent Chiachiarini, Jerome Debrune, Mickael Pointier, Simon Guyart and of course Andre Cheramy, I doubt there'd be a community!

**With Rhetoric magazine ending how do you see the future of the Oric?**

This will lie in France. However, there are no guarantees of how long it will last. Defence Force will continue for some years, as hopefully CEO will too. With Dbug's sterling work in encouraging more outsiders to get actively involved in the Oric scene, we may even see a rise in popularity.

But a certain focal point will die in the UK after Rhetoric goes, and that is sad.

**As to yourself, you seem intent on continuing to produce software, with Jede and Dbug with demos and converting C64 programs to the Oric. Do you think this will lead to new and unique games for the Oric, or will it continue in that kind of way with more conversion and better demos ?**

Personally, I dislike Demos. Dbug and Jede prefer them. I think I will possibly produce more conversions from other machines. They will still be different and maybe even unique, but I think people are more interested in seeing conversions than unique games (Unless totally addictive).

**Well thanks for taking your time with this and thanks for all the time you've spent on the Oric over the years. We really appreciated your efforts with Rhetoric and I've personally enjoyed playing the many games - and even using some of the utilities ;-)** I hope the readers will keep an eye out for what other program you produce. Thanks !

By the way, my next big project is Stream, a revolutionary (And unique) Music Editor very different to Sonix, SoundTracker and MUSED. More details at a later date, although you can pick up some demos in the Sonix forum on Jede's site...<http://www.oric.org>

This is not just another "Project" that will be discarded, Jede is working on the Pattern Editor using a Stave System, so maybe sometime next year, you can try again at producing some Music on the Oric Muso?

Ah yes.. Ok then. ...

# Times of Lore

Jérôme Debrune (Site web associé : <http://tol.oric.org>)

Jonathan avait commencé Times of Lore en 2002 sans doute. De son propre aveu, c'était le jeu le plus dur qu'il ait pu faire même s'il ne l'a jamais terminé.

Jonathan étant très perfectionniste, il voulait faire Times of Lore en version cassette. C'est à dire de ne pas accéder à la ram overlay, et de ne pas accéder au disque. Le storybook qu'avait codé Jonathan, je l'avais repris pour le mettre au format xa, et pour le compresser un maximum. J'étais arrivé à 18Ko. Ceci voulait dire qu'il ne restait que 30 ko pour le jeu et le titre. Il me semble que le titre faisait environ 47Ko (mais cela n'est pas sûr car Jonathan dumpait toute la ram pour faire un .tap de démo) et la map 12 KB. La dernière version de TOL, le jeu faisait 47 Ko (sans titre, sans storybook) !



Le souhait d'avoir une version K7 uniquement par Jonathan était la principale cause, à mon avis, de l'abandon du développement du jeu. Je ne voyais pas comment il était possible de stocker un aussi gros jeu dans 48 Ko. C'était des points que nous abordions régulièrement. Il n'était pas intéressé par les extensions Oric, par la possibilité d'avoir un Oric2. L'oric était sorti de base avec un port K7, il fallait donc que tous ses jeux soient désormais en K7.

Pour la partie technique, le titre est fait en hires en haut, en texte en bas. Il redéfinit les caractères pour afficher « Start New Game ». Le Storybook est classique en hires, il a une fonte spéciale. Le jeu est fait en mode texte. Il redéfinit tous les caractères, pour afficher les monstres, les personnages, l'herbe. Il a rajouté des sons en fonction de là où on est pour donner une sorte d'ambiance au jeu. La musique avait été travaillée à un certain moment par un CPCiste (Tom&Jerry). Jonathan lui avait demandé de faire la musique, mais finalement Jonathan avait décidé de ne pas l'utiliser.

Selon mes derniers échanges avec Jonathan, il lui manquait la sauvegarde, la correction des bugs, l'affichage de la map en plus grand (il voulait l'afficher dans la partie « Titre » du jeu) et la musique du jeu.

Les dernières démos de « Times of Lore » seront disponibles sur oric.org. De manière plus personnelle, Times of Lore était le jeu que j'ai le plus attendu sur l'oric. Je relançais Jonathan régulièrement. Il ne l'aura jamais fini. Je pense que certains pourraient être tentés de le finir. J'ai le code source, mais pas la version finale. Il n'y a ni le code source du titre ni le storybook, mais le storybook, je l'ai de mon côté.



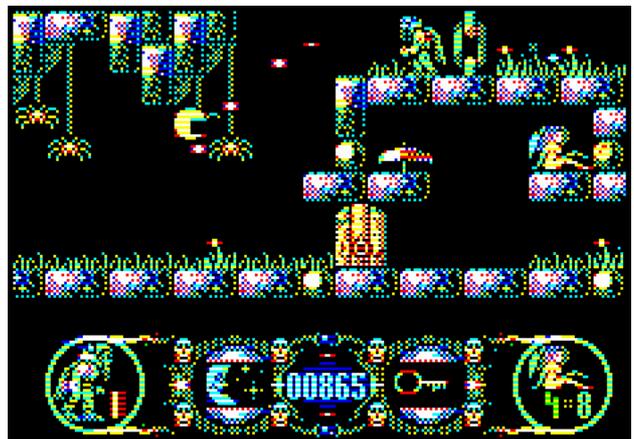
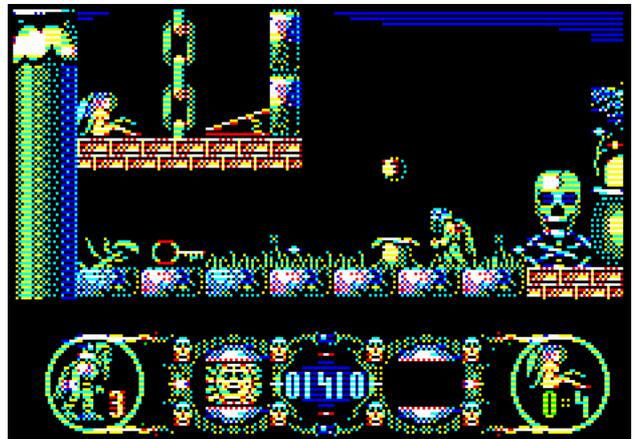
# Stormlord fun

(Simon)

I planned translating Stormlord into French (which I never did in the end), and while looking at the compiled code to find the sentences, I found several things... Proof than Jonathan really had fun doing this. Had a good laugh, later he told me there was no cheat code (see the interview about Stormlord). True or not? I don't think he'd have given it anyway!

J'avais pensé traduire Stormlord (ce que je n'ai finalement jamais fait), et en regardant le code compilé à la recherche des phrases, j'ai trouvé plusieurs choses... Preuve que Jonathan s'amusait vraiment à faire tout ça. J'ai bien ri, plus tard il m'a assuré qu'il n'y avait pas de cheat code (voir l'interview sur Stormlord). Vrai ou pas ? Je crois que de toute façon, il ne l'aurait jamais donné !

```
00009680 9696 0001 8C8C 9090 9595 0001 8C8C 9090 .....OOH
49 4A4B ..hh`ABCDEFGHIJK 80 008A 4F4F 4820 .....THE WASTED BYTES
59 5A3A LMNOPQRSTUVWXYZ. 44 2042 5954 4553 .....I
59 4F55 @.....:ARE YOU 03 ADOF 0349 BF8D .....7..@.....I..7..
4E 4120 TRYING TO FIND 03 497F 0D37 9C05 .....
0A 8D16 THE CHEAT?.."... A9 B78D 0203 A900 .....
04 1869 $..i.m" " " " 7F 8DOF 03AD 0F03 .....
02 B9BB 0.U..f9... 8D 0E03 ADOF 0329 ).I..7.....)
20 .6 .5...`MAYBE 8 A940 8D20 .I..7. .L...@.
52 THE CHEAT IS HER 9 808D 2003 ..).I..7....
6C E SOMEWHERE..x.1 0 389C 050F }.I..7..0...
03 E..m.F..@..... 4 2043 4F44 ..`THE CHEAT COD
6F ..y...n 2 2100 0801 E IS ....."!...
282A 2900 1012 1100 5052 3100 0000 ..(*).....021...
00009710 03AD 8 808D 2003 ..).I..7....
00009720 AD20 0 389C 050F }.I..7..0...
00009730 850F 4 2043 4F44 ..`THE CHEAT COD
00009740 4520 2 2100 0801 E IS ....."!...
00009750 0900 282A 2900 1012 1100 5052 3100 0000 ..(*).....021...
00009760 0000 0000 0000 0000 A200 BD81 9C30 1ECD C435 .....0...5
```



# Impossible Mission

(Simon)



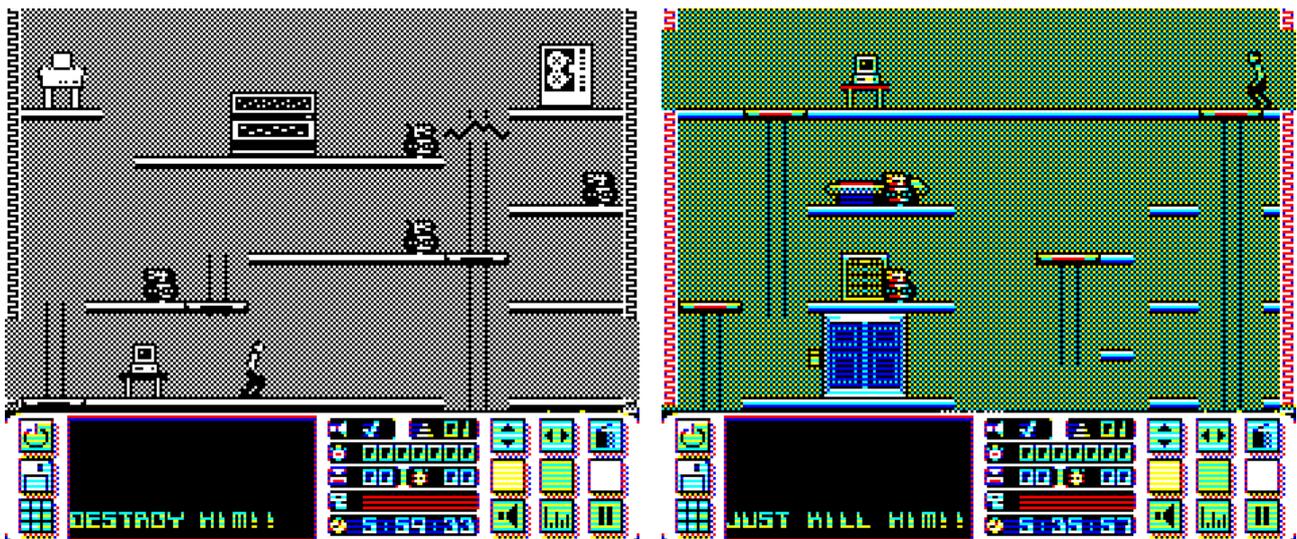
*L'écran titre / Title screen*

Oric-1, et celle du site semble d'ailleurs aussi fonctionner. Cela donne une idée de la tâche qui nous attend si nous voulons retrouver et classer tout ce qu'aura produit Jonathan !

A noter que Jonathan avait composé une musique surprenante mais n'a pas réussi à l'intégrer au jeu faute de place. Il souhaitait avant tout que le jeu soit compatible cassette, ce qui ajoute une contrainte importante en termes de stockage ! Elle déroule le thème de la musique de la série, avec des styles sonores différents et parfois assez incroyables pour l'Oric (on a par moments l'impression d'avoir plus de 3 canaux).

Sortie en 2010, l'adaptation est brillante, il y a peu de choses à dire. La page d'accueil est magnifique, le personnage est très réactif, et le jeu captivant. Le forum de Defence Force illustre la longue gestation du jeu, et les multiples intervenants (si les pièces du puzzle vous énervent... C'est moi qu'il faut blâmer ;-))

<http://forum.defence-force.org/viewtopic.php?f=20&t=499>

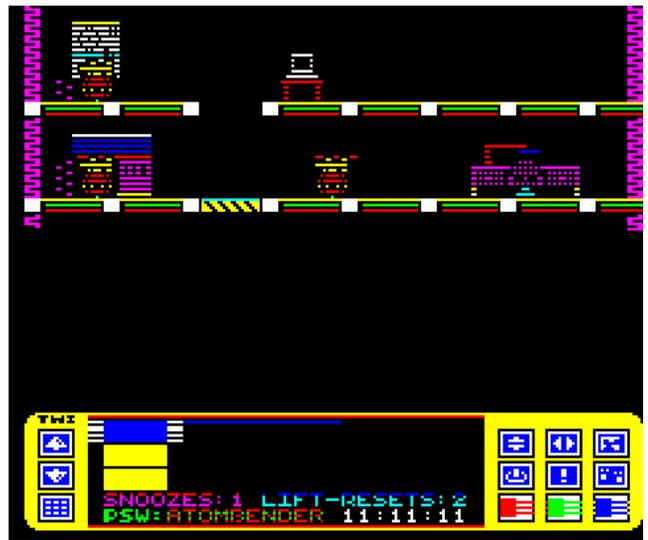


*Option N&B, la pièce finale / B&W option, the final room*

**Impossible Mission** is the direct adaptation of the Epyx game, released on many 8-bits computers in 1984, in which you have to stop a mad professor. You will have to search an entire building for puzzle pieces which, once set together, will allow you to get the combination for the professor's safe room. Of course, the building is protected by many robots, and you are running out of time. Each time he dies, the player loses 10 minutes of this precious time.

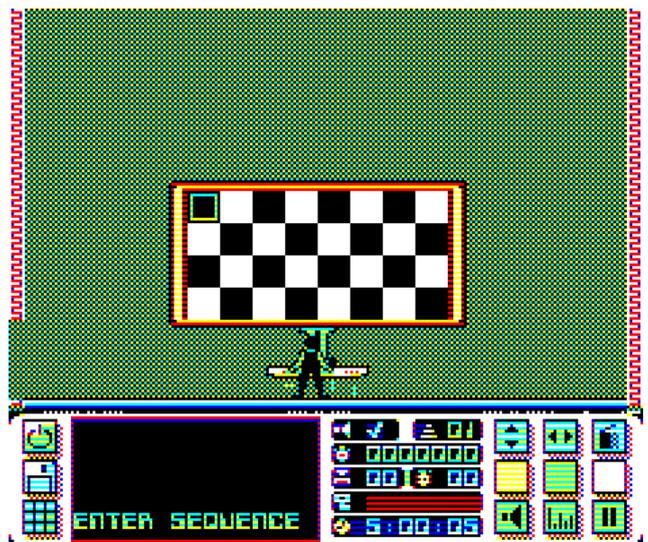
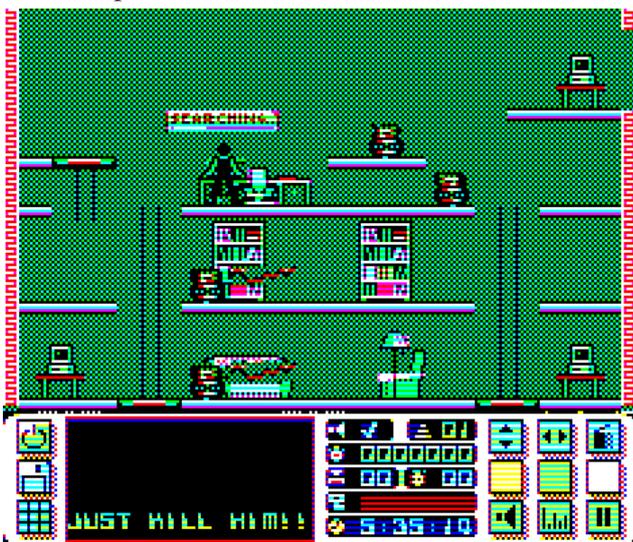


*Un terminal / A terminal*

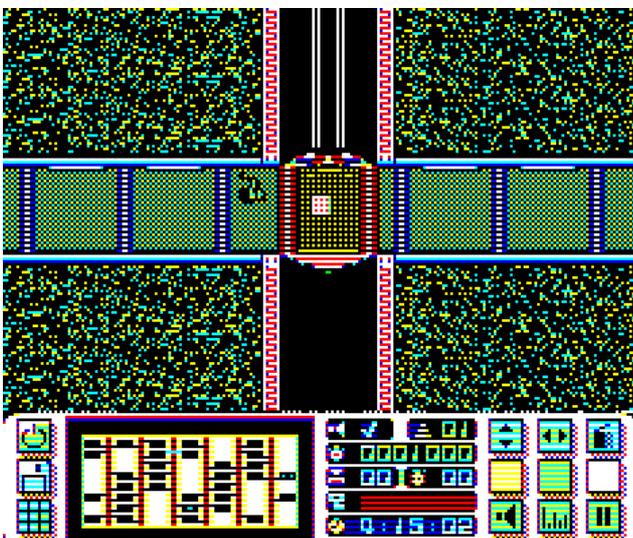


*Premier essai en 2006 / 2006's first test*

For further details, you can refer to the game's website on Defence-Force: <http://im.defence-force.org/index.htm>. It holds lots of information, tips, and a complete manual. The site states that the game works on Atmos only, but I have a version that seems to work fine on Oric-1, and the one from the site also seems to work fine. This gives an insight of the task that awaits us if we want to find back and classify all that Jonathan produced!



*A la recherche d'une pièce de puzzle / Looking for puzzle pieces    Le jeu du Simon / Simon game*



*Saut dans un couloir / Corridor jumping*

Note that Jonathan had composed a surprising music, but didn't manage to integrate it in the game for memory room reasons. He wanted the game to remain tape compatible, which adds an important constraint with spare room. The music plays the series main theme, with different audio styles, sometimes quite incredible for the Oric (with the feeling of having more than 3 channels).

Released in 2010, this version is brilliant, so there is little to say. The intro screen is wonderful, the character moves fast, and the game is gripping. The Defence Force forum details the long creation process, and shows many people discussing and suggesting things (if the puzzle pieces get you on your nerves... I'm the one to blame ;-))

<http://forum.defence-force.org/viewtopic.php?f=20&t=499>

# O-Type history

(Simon, with inputs from Jede and Dbug)

## Français:

O-Type, également appelé Swiv, est l'un des nombreux projets non terminés de Jonathan. C'est vers 2002 que l'on voit les premières esquisses d'un shoot-them-up spatial, appelé O-Type. En 2007, un autre prototype apparaît, dont le style peut faire penser à R-Type et explique sans doute l'origine du nom du jeu. Jonathan semble ensuite y avoir particulièrement travaillé à partir de 2009, en présentant un jeu totalement différent, inspiré du jeu SWIV.

Comme à son habitude, il aura régulièrement essayé d'associer d'autres oriciens à ses projets, et ce qui suit est un extrait des nombreuses informations sur le jeu qu'il a pu partager avec d'autres.

On voit ainsi, au fil du temps, l'évolution de ses idées sur le jeu. Un petit focus sur le choix (temporaire ?) d'un écran de jeu illustre ces échanges, mais il faut savoir que les interlocuteurs étaient nombreux (par mail avec Dbug ou Chema, sur le forum, sur IRC, ...) et les sujets variés (techniques de chargement cassette, format des disquettes, ...).

Voir <http://forum.defence-force.org/viewtopic.php?f=20&t=345>

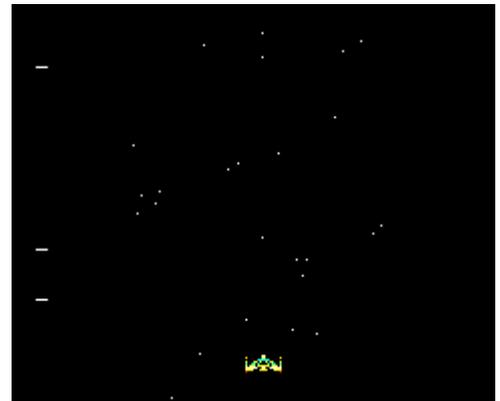
## English:

O-Type, also called Swiv, is one of many Jonathan's unfinished projects. Around 2002 the first draft of a space shoot-them-up is shown, called O-Type. In 2007, another prototype appears, whose style seems close to the R-Type game, which could explain the origin of the game's name. It seems Jonathan especially worked on it from 2009, showing a totally different game, inspired by SWIV.

As he usually did, he tried to involve other Oricians to his projects, and what's following is an excerpt of the information on the game he had shared with others.

In this way, one can see the evolution in his ideas about the game. A small focus on the choice of a (temporary?) in-game picture describes these discussions, but one has to know he wrote to many people (by mail with Dbug or Chema, on the forum, on IRC, ...), and the subjects were numerous (tape loading techniques, disks formats, ...).

See <http://forum.defence-force.org/viewtopic.php?f=20&t=345>



First known demo called O-Type



Second demo called O-Type

## Early storyboard and game ideas (2010)

De : Jonathan Bristow

Date : Wed, 27 Oct 2010 23:13:56 +0100

Pour : Dbug, Chema, Simon

Ok laid out a nice story for otype. It's a lot of work and quite a large plot but I can envisage each section working on the oric.

Enjoy

Jonathan



## Synopsis

Its world war 2, the conflict is at its height. Two alien scout ships come to investigate and are shot down accidentally in the cross fire over Berlin. They emergency land in the outskirts and are transported to a secret base in the heart of Bavaria.

Captured Scientists from a research base in Poland are brought in to discover there origin, the generals believing its of American or British origin. The scientists are led by Dr Piotr Pushev.

Dr Alsven and his team discover the dead aliens within and realise the true identity. Further investigations discover hand weapons and in one experiment the explosion is enough to clear an escape passage for some of the scientists including Dr Pushev.

Dr Pushev reaches Britain with just one of his colleagues, Aleksander Potangsky. The rest of his team are shot or captured. One of the pursuing Nazi generals manages to remain undercover on entering Britain and pursues Dr Pushev and his comrade.

However the duo manage to reach British intelligence who immediately setup a covert operation to send in their best team (led by Sam Rushdon) to investigate and attempt to substantiate his claims. Dr Pushev draws a rough map of the location of the base and volunteers to join the team. Aleksander Potangsky volunteers to remain at HQ to support in the research program, providing valuable intel.

Meanwhile more alien ships start to descend on planet earth this time with greater shielding and armoury. They bombard all the major cities and as the team head for Berlin it becomes clear the gravity of the situation. If they are not defeated by the Nazi onslaught their fate will still be at the hands of an alien nation who seem dedicated to mass slaughter of the human kind.

## Level 1 - The flight of discovery

### Scene 1

Dr Piotr Pushev and Sam Rushdon(with his team) head for the airfield in there trucks while being pursued by the Nazi general.

Spyhunter style race with guns, road spurs and road works.

### Scene 2

Piotr, Sam and his team board the airship bound for Bavaria. The Nazi general manages to secretly board. Slowly the Nazi general manages to pick off each member of Sam's team leaving just him and Piotr to play a game of wits against the aggressor.

Meanwhile Dr Pushev (Piotr) gives as much intel on the alien crafts as he can recall to Sam.

Ideas for gameplay please

### Scene 3

On landing somewhere in Bavaria, both Piotr and Sam head for the secret base on foot guided by the map drawn by Piotr. However the Nazi general has notified local authorities and there whereabouts and possible intentions.

007 Licence of Kill/Rambo style scrolling shooter heading away from aerodrome, through local town and up into the hills.

### Scene 4

The duo reaches the secret Bavarian base which is mostly underground and camouflaged as a Hydro-electric generating plant.

Keeping with the previous gameplay the duo must reach the ships.



*March 2011, intro and demo, spyhunter like, not playable.*

## **Level 2 - Flight into the unknown**

### Scene 1

Sam and Piotr manage to lock themselves inside the secure hanger holding the two alien crafts. They find them relatively unscathed. They decide to attempt to fly them back to British soil.

Gameplay trainer for flying alien craft.

### Scene 2

In their absence the alien invasion has taken a sinister turn defeating the German onslaught and devastating British and US defences.

The alien craft must now face ground to air fire from German gunners, Air to air combat from the remaining airbourne planes in an attempt to head back to UK soil.

Vertical shmup (*editor's note: shmup = Shoot Them Up*)

### Scene 3

Sam and Piotr reach Britain but face an increasing barrage of fighter planes and ground based weaponry from the British defences since they see no difference between their craft and the alien onslaught.

Wishing not to kill his own countrymen, Sam decides to head out to sea and Piotr follows. They land on a remote island in the Scottish isles to discuss the situation. They realise these craft are not mere air based flying craft but vehicles capable of space travel. They realise the only way to stop this madness is to head out to the oncoming storm and attempt to destroy the alien menace.

Vertical Shmup in upper atmosphere starting with weather balloons, bombers, fighter planes and alien craft.

## **Level 3 - The final frontier**

### Scene 1

The ships now face the onslaught of the oncoming alien hoards which they must defeat. However Aleksander is still providing intel and working with British cypher experts at Bletchley park have been able to decipher the Alien language. It is revealed that it is possible to fool the onslaught into believing the two alien craft contain their own. Experiments run the previous day on transmitting the carrier wave cipher appear to show the same technology can be adapted to fool alien craft into thinking that British airplanes are also their own. This major breakthrough suddenly emphasises the importance both of Aleksander's work and of the duo heading into space.

Meanwhile Sam has worked out how to use the onboard communications and is able to speak directly to British HQ. He passes on the intel to Piotr.

Gameplay continues as Shmup in space.

### Scene 2

Sam and Piotr discover a massive wormhole that appears to have been opened by the aliens. It is being sustained by 8 sentinels around its circumference.

So they decide to collapse it but must destroy all sentinels. But each one is heavily guarded by shields and battlements.

### Scene 3

In the mayhem of destroying the last sentinel, the collapse of the wormhole pulls all craft local to it back into itself, dragging Sam and Piotr screaming into the oblivion of space. However they appear on the other side, whereupon communication is immediately lost to Earth. The cipher was broken in the wormhole collapse and now an alien homeworld and 1001 alien dreadnoughts and ships turn their heads towards two lonely craft drifting in space and so the final battle begins.

Vertical Shmup facing battle cruisers, dreadnoughts, alien fighter craft, carriers, etc.

## Level 4 - Worlds apart

### Scene 1

Whilst Sam and Piotr have somehow managed it through the alien defences they now face the alien planets. There are a total of 5 planets that coexist almost against physics since they rotate only miles apart, their atmospheres constantly blending with one another. But this has happened for eons. And the craft now attempt to seek passage through the gap.

Shmup

### Scene 2

Next worlds (depending on motivation)

## Level 5 - To weild so much power

At the very centre of the alien solar system lies a single sun. around the sun are sentinels similar to those found around the artificial wormhole. Both Piotr and Sam realise that these sentinels are capturing the immensity of the suns energy and somehow transforming it into a usable energy by the ships for interstellar transport and creating the wormholes.

Sam and Piotr realise that in order to hold any hope of Earths survival (if it still exists) they must destroy the sentinels.

### End game

They die saving earth and most of its inhabitants

---

De : Jonathan Bristow

Date : Mon, 7 Feb 2011 15:45:45 +0000 (UTC)

Pour : Simon; Dbug

(...) The game will start with a skippable intro followed by title and options. and a savegame feature will allow a previous game to be restored. No ingame music is currently planned (too much cpu) but instead cut scenes may have some digimusic (soundtracker). Like IM the game will support keyboard and joysticks with the usual colour and sound options.

I think you also mentioned that my next game should give the option to switch between 50/60 herz modes?

I may support Dbugs sync-hack but the game still runs about 12herz so not going to gain much visual improvement.

(...)

<b>Later plans (2012)</b>
---------------------------

Sujet : otype plans changed slightly

De : Jonathan Bristow

Date : Wed, 4 Apr 2012 15:07:04 +0000 (UTC)

Pour : Simon; Dbug

Ok, in hospital and fed up playing single player minecraft which really doesn't fulfill my creative side. So I thought perhaps I would start laying down a better plan for otype.

One that is achievable and follows a pretty common format.

Initially you may be shocked by my use of tape but you must know by now I am a bit of a stallwart Dbug.

And I like the simplicity.

Anyway I enclose the doc.

I think I'll be here for treatment over easter weekend and most of next week so plenty of time for oricing which uses alot of time but is fullfilling and rewarding as I'm sure you both know.

Twi

### OTYPE - Redesigned for Tape

I'm not going to argue the merits of disk, but I prefer the format and simplicity of tape even though I'll get just 40K.

Ignore the road stage and stick to flight stages only.

Stage 1: Fly from England to Eastern Holland in Spitfire

Stage 2: Fly from Eastern Holland to Southern Poland

Stage 3: Fly from Southern Poland to Bavaria

Stage 4: Fly from Bavaria to earth orbit in Alien craft

Stage 5: Fly from earth orbit to Catapult point

Stage 6: Fly from Alien space to Sun Sentinels

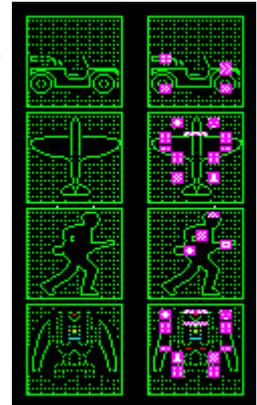
Stage 7: Fly past Sun Sentinels until all destroyed

Stage 8: Fly from sun to alien planet

Stage 9: Fly from alien planet to catapult point

Stage 10: Return to Earth

*"All done, though still looking for ideas regards powerups for Rambo and jeep driver /gunner."  
- Feb. 2011.  
Jeep and walking men were dropped in 2012 plans.*



Between each stage there would be a loading screen for tape. I guess it could use Fabrice's fast loader if desired but I would prefer a countdown timer displayed similar to Spectrum tape counter and for loading the game title some music.

The tape would contain...

Program	Size	Contents	Notes
<b>Side A</b>			
Fast Loader		Fast loading code with countdown code and music driver	
Splash screen and loading music		Zipped HIRES Splash screen Loading Music Counter graphics	
<b>Side B</b>			
Title Game		Title Screen Title Music Control Menu High score screen Game Over screen High score entry	
Game framework		Game code Buffer frameworks Sound Effect Data IRQ – Sound Effects IRQ – Controllers Projectile graphics Hero sprite graphics	 <p><i>Playble demo from December 2010, two players, enemies can be destroyed!</i></p>
Developing Story #1		Story Text Story Font Story animations Story inset pictures & illustrations Story music	
Stage 1 Data		Game screen (Containing Spitfire legend) Scorepanel framework for Spitfire Background Graphics Background Map	The end of stage 1 monster takes the form of a battalion of gunners defending the airfield which is enemy occupied. The plane must pass as many times as necessary until all

		Sprite Graphics Stage Event Sequence In-game music	gunposts, lookout towers and planes are destroyed. I think this will be repeated for all airfield landings
Stage 2 Data		Background Graphics Background Map Sprite Graphics Stage Event Sequence In-game music	 <p><i>Playable demo from December 2010.</i></p>
Stage 3 Data		(items list similar to stage 2)	
Developing Story #2		Story Text Story Font Story animations Story inset pictures & illustrations Story music	
Stage 4 Data		Game Screen (Containing Alien Craft legend) Scorepanel framework for Alien Craft Background Graphics Background Map Sprite Graphics Stage Event Sequence In-game music	
Stage 5 Data		(items list similar to stage 2)	
Developing Story #3		Story Text Story Font Story animations Story inset pictures & illustrations Story music	Describes or animates the alien craft being catapulted through hyperspace to the Alien universe. Also describes or shows the ongoing battle on earth emphasising on the importance of this mission.
Stage 6 Data		(items list similar to stage 2)	
Developing Story #4		Story Text Story Font Story animations Story inset pictures & illustrations Story music	Describes or illustrates the sentenels and their purpose in harnessing the suns radiation to power the catapult, without which the aliens have no way of getting to Earth. Also describes or shows the desparate position of all forces on earth. The crumbling defences against the unending might of the alien invasion and the ultimate importance of this mission. This should all be shown as a scrolly in the game arena so leaving the score panel intact.
Stage 7 Data		(items list similar to stage 2)	
Stage 8 Data		(items list similar to stage 2)	
Developing Story #5		Story Text Story Font Story animations Story inset pictures & illustrations Story music	Whilst the sentinels have been destroyed the technology to build them again still exists with the science domes and factories on the alien planet. These must be destroyed to prevent a revenge scenario developing in a few years. Also describes how the defences have now crumbled and the leaders of the 5 superpowers are about to admit defeat.
Stage 9 Data		(items list similar to stage 2)	
Developing Story #6		Story Text Story Font Story animations Story inset pictures & illustrations Story music	Whilst the sentinels were destroyed it is theorised if the batteries on the far side of the catapult are detonated at exactly the same time as the alien craft is in position one last catapult will transfer the craft back to earth but at the same time destroy the catapult
Stage 10 Data		Background Graphics Background Map Sprite Graphics	The catapult point at the earth end will explode as the heroes head for home. However the aliens now stranded in Earth

		Stage Event Sequence In-game music	space will be on high alert for the single craft that destroyed both their dreams and their home and anyway back to it.
Developing Story #7		Story Text Story Font Story animations Story inset pictures & illustrations Story music	News of your gallant efforts have spread fast, even to the leaders of the 5 superpowers. You return with the Earths eternal gratitude and a real heroes welcome.

The Title game would also contain the game over and high score entry sections so that on failure the tape would simply be flipped, rewind and played.

The developing story should be shown as a scroll in the game arena leaving the score panel intact.

### Design of a cut scene screen – example of E-mail conversation 21th and 22th February 2012

*As Jonathan used to say, the coloured graphics on Oric are very complicated to achieve. Here's an example on how it can influence the choice of a cut scene screen, with two (more or less) perfectionists speaking.*

*Twilighte* : This will become a part of the intro to the first level and scene. Seems a bit bitty to me, honest opinions required.

*Simon* : Honestly: 1st reaction was WOW! Looking wonderful in small size. Zoomed it to full screen: it looks less good, as if there was some snow on screen, especially zones with cyan and yellow pixels (down right corner kills my eyes). Am I too perfectionist? For an intro screen, if it's not displayed very long on screen, IMO it will perfectly do the job. Is this an original picture drawn by you, or a conversion from a source we could find somewhere?

*Twilighte* : Yes, original pic is a photo of The 'Old War Office Building" in Whitehall, London.

[http://www.absoluteastronomy.com/topics/War\\_Office](http://www.absoluteastronomy.com/topics/War_Office) (Photo about half way down).

It's not the intro pic, it is just a pic of one of many cut scenes.

*Simon* : This is the best I could do in black and white IMO. Notice how the buildings in the background look better? Well it's obvious small things look better when one doesn't bother with colours. Maybe mixing both could give a good result? Just sending in case you'd find it interesting and worth the time to spend on it.

*Twilighte*: I think the problem will always be from this viewpoint. Having this perspective view will always pose problems with colours in the distance.

Nice try though Simon, I'll try to work with this. However off to Finland on Wednesday and need to pack tomorrow night, so maybe no more work until I return Tuesday week :p

*In the end, the chosen (but maybe not final) screen has no more distant buildings! See Jonathan's first proposal, my poor attempt and Jonathan's last choice, solving the problem.*



# INTERVIEW de Jonathan Bristow (Twilighte)

Le 12 janvier 2013, par Jean-François "Jeffrey"



A Paris, en 2005

*Petit mot d'intro par Simon.*

Je me souviens des premières fois où j'ai vu Jonathan. Il était discrètement assis dans son coin à une visu, attendant patiemment que nous ayons eu fini nos discussions en français concernant le club. Et puis, il démarrait sa machine, lançait un truc un peu bruyant: deux minutes après, tout le monde se pressait autour de l'écran pour admirer une démo ou un jeu à tomber par terre. Là, Jonathan s'animait et commençait à expliquer comment il faisait.

Cela résume bien Jonathan tel que je l'ai connu: tranquille, modeste mais non dénué de caractère, débordant de talent, et généreux. Retrouver toutes ces qualités chez une seule personne n'est pas fréquent.

Vinrent ensuite quelques collaborations malgré mon faible niveau, parvenir à aider un peu un tel "monstre sacré" était très motivant. Puis les repas après visu, les cartes de vœux, les mails

aussi bien dédiés à l'Oric qu'à la vie en général...

Jonathan se sera battu jusqu'au bout et n'aura jamais envisagé d'abandonner ses Oric.

Le monde Oric a perdu un de ses génies. Ceux qui ont eu la chance de le côtoyer plus avant ont aussi perdu un ami.

Merci Jonathan.

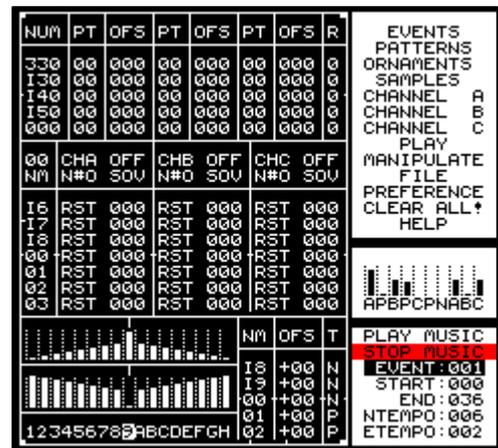
Ce qui suit est à ma connaissance la dernière interview de Jonathan, réalisée lors de la visu de janvier 2013, par Jean-François. Tous deux se sont livrés à cet exercice pendant que nous tenions l'Assemblée Générale du club, puis un peu après par mail. Merci à eux.

**Jean-François - Bonjour Twilighte, je suis très fier d'avoir un entretien avec toi, mais je te laisse te présenter.**

**Twilighte** - Salut, mon nom est Jonathan Bristow (alias Twilighte dans le monde Oric). Je travaille sur Oric depuis une trentaine d'années, me plongeant dans la plupart des aspects de ce micro-ordinateur et dans le développement de nombreux jeux, de démos, d'outils et de programmes.

Mon premier programme était en Basic, probablement en 1983 même si je ne me souviens pas de ce qu'il faisait. Probablement un "Bonjour le monde" ("Hello World"). J'ai rapidement avancé en essayant d'imiter les jeux et les graphismes de cette époque. J'ai écrit plusieurs centaines de jeux en BASIC, certains avec de la musique, tous sauvés religieusement sur des cassettes. Vers la fin des années 80, je possédais un C64 et un Spectrum +, lesquels ont inspiré nombre des jeux que j'ai écrits par la suite.

Ce n'est qu'en 1991 que j'ai enfin progressé en code machine avec l'aide d'Alistair Way (un autre



Sonix (1993)

programmeur de jeux pour l'Oric) et il m'a guidé dans la compréhension d'un certain nombre de listings code machine désassemblés sur papier. J'avais trouvé l'initiation au code machine dans le manuel de l'Oric trop complexe.

J'avais alors investi dans le lecteur de disque Opelco pour l'Oric.

J'écrivais tout le code en mnémonique 6502 sur papier, puis convertissais ce mnémonique en code grâce à une doc technique trouvée dans un manuel C64. Je me souviens encore avec émotion de #A9 pour l'instruction : charge accumulateur, #60 pour le Retour de sous-programme, etc.

J'ai passé un an à développer l'éditeur de musique Sonix de cette façon, et encore 5 ans à développer le jeu Magnetix, qui a été écrit pour démontrer les capacités de Sonix (la musique titre durait 25 minutes !).



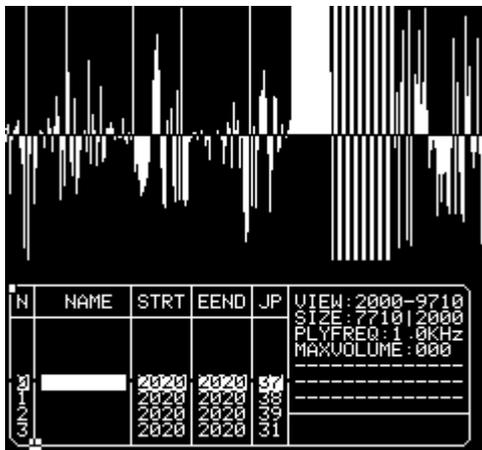
Zip and Zap (1998)

J'ai encore des pochettes A4 avec tout le code machine écrit à la main pour Magnetix et ZipnZap.

Vers 1998, j'ai développé SoundTracker qui était un Tracker utilisant des samples sur 3 canaux, puis le jeu ZipnZap pour illustrer les capacités de SoundTracker.

Aux environs de l'année 2000, j'ai développé mon propre cross-assembleur et l'ai utilisé pour développer plus d'éditeurs de musique, de jeux et d'outils.

Finalement, je me suis converti à XA, un compilateur croisé (cross-compiler) 6502 utilisé par tous les autres codeurs sur la scène Oric comme Dbug, Jede et Chema.



SED, dans SoundTracker (1997)

**JF - Je te connais par le groupe "Defence Force" de la scène Oric, quel est ton rôle dans ce team?**

**T** - J'ai composé la musique des démos, écrit le compilateur et le player de la musique, et l'ai intégrée dans les démos.

J'ai également fourni des graphismes et des effets quand on m'en demandait, et j'étais impliqué dans le processus de conception, dans l'esprit convivial qui caractérise la demoscene.

**JF - Defence Force est ton premier groupe de demoscene?**

**T** - Non, mon premier « groupe » était moi-même travaillant seul sur des démos. Cela comprenait de nombreuses petites démos telles que la démo Gosnow et la Oric Meet Demo 1993, qui a été publiée par un magazine papier mensuel avec disquette appelé OUM (Oric User Monthly).

**JF - Je suis curieux, quelle est l'origine de ton surnom de "Twilght" ?**

**T** - Dans les années 90, j'aimais le groupe de musique Electric Light Orchestra (alias ELO) et une de leurs pistes que j'aimais particulièrement se nomme "twilight". J'ai adopté le nom et ai rapidement ajouté le "e" final pour son caractère unique et pour Internet.

J'ai aussi beaucoup aimé la série Twilight Zone. Aujourd'hui, les gens pensent que j'ai pris le nom de la saga de vampire Twilight, mais ce n'est pas vrai.

**JF - Tu as fait de petites démos et je les ai récupérées sur Pouet.net. Et faisons un retour aux sources en 1991 avec l'intro / demo Gosnow ? Peux-tu nous raconter une ou plusieurs anecdotes sur cette production ?**

**T -** La démo Gosnow était une très simple démonstration de mes capacités en langage machine à l'époque. En fait, j'étais à un stade très infantile. Je venais de découvrir l'adressage indexé, une



directive 6502 qui permet de traiter jusqu'à 256 instances distinctes à une vitesse incroyable.

Gosnow est essentiellement un unique flocon de neige, mais dont le comportement est appliqué à 128 occurrences.

J'ai codé le comportement du flocon de neige pour qu'il tombe, roule sur le toit de tôle et disparaisse dès qu'il touche le sol.

J'ai dessiné l'image de Gosnow en utilisant mon propre outil (un éditeur HIRES écrit entièrement en BASIC)

Il existe quelques autres démos comme le Sonix Demo et OUM Meet 1992 Demo (qui est en fait ma préférée).

**JF - En 2000, tu as sorti une nouvelle intro / démo nommée ODelight en parallèle de ta participation sur la nouvelle prod de Defence Force. Tu as présenté une image en haute résolution couleur et un soundtracker avec de très belles transitions sur Oric. As-tu plus d'anecdotes? Qu'est-ce que la lumière dans cette Ode ;-)**

**T -** ODelight a été écrit à une époque où j'étais très intéressé par les samples (venant tout juste de produire ZipnZap et SoundTracker), donc l'idée d'un long sample joué complètement tout au long d'une démo était un défi technique. Veuillez noter que ce n'est pas une piste sonore mais une simple digitalisation.

Les effets sont de moins en moins complexes en code et en performance au fur et à mesure que la démo progresse, donc à chaque transition le sample est augmenté en vitesse. Je pense que le sample était en 2 bits.

**JF - En 2004 sort une autre de tes prods : "Ripped !". Comme pour tes autres productions, as-tu une histoire à propos de cette dernière ?**

**T -** Ripped correspond exactement à son titre. L'écran a été repris à partir d'un jeu Spectrum appelé Wiking, et la musique à partir d'une musique SID relativement récente.

L'Oric peut configurer la mémoire afin que l'ensemble des 64K soit lisible. Une musique SID (qui contient le player et la musique) peut alors être directement chargée en mémoire et appelée par une interruption 50Hz standard. Le SID envoie ses données dans ce qu'il pense être la puce sonore, mais en réalité il écrit en mémoire. Le code Oric prend alors ce qu'il a écrit, traduit les notes C64 en notes AY et envoie ces dernières vers la puce sonore AY. Il utilise également le générateur d'enveloppe du AY pour la synchro et des effets de modulation, et le volume pour le contrôle ADSR de façon brute (*NDLR : Attack Decay Sustain Release, soit attaque, déclin, maintien et relâchement*).



*Ripped (2004)*

Ripped n'est qu'un exemple parmi environ 50 autres musiques qui ont été, au final, converties pour l'Oric.

**JF - La demoscene est un monde à part, comment te sentais-tu dans ce milieu « underground »?**

**T -** La Altparty était probablement ma première expérience dans le monde de la demoscene. J'ai rencontré Kristoffer Lawson (alias Setok) et nous sommes devenus amis instantanément. Avec Kristoffer pour vous guider, la scène démo se révélait être un endroit accueillant, où j'ai pris beaucoup de plaisir.

J'ai ensuite eu la confiance nécessaire pour m'essayer à d'autres parties telles que l'Assembly à Helsinki, la VIP à Lyon et la Croco Chanel dans le nord de la France, seul ou avec des amis récemment découverts.



*Assembly Party, Helsinki, 07/2003*

**JF - Tu es un homme multi-fonctions, tu codes, composes de la musique, crées des graphismes et mets tout cela ensemble dans une forme cohérente. Quel est ton secret pour créer tellement quand d'autres ne font rien comme moi? Et j'ai entendu dire par Symoon, que tu réalises des jeux en ce moment.**

**T -** Je suppose que cela provient de ces années d'adolescence entre 1984 et 1989 (15-20 ans), coincé dans ma chambre tapant au clavier pour essayer de tirer le meilleur parti du BASIC. Je n'ai jamais imaginé dans ces premiers temps qu'il existait une communauté Oric, et sans doute aucun de mes amis ne possédait d'Oric, j'étais donc obligé de coder tous les aspects de mes projets sur Oric.

La pratique et un peu d'imagination ont permis de créer de la musique, de perfectionner les graphismes et de peaufiner le design.

**JF - Je t'ai rencontré pour la première fois dans la vraie vie à la "Visu Oricienne" qui est une convention Parisienne. Peux-tu nous parler de la communauté Oric et de ta passion pour cet ordinateur?**

**T -** Eh bien, ce n'est qu'en 1990 que j'ai découvert que je n'étais pas seul dans ma passion pour l'Oric, et que toute une communauté existait, gravitant autour d'un magazine papier mensuel anglais appelé Oric User Monthly. Il était dirigé par Dave Dick.

Comme si cela ne suffisait pas, il y avait aussi un magazine français appelé Club Europe Oric qui était également disponible en anglais. Chaque magazine organisait une rencontre semestrielle.

Dave Dick publiait également de nouveaux logiciels, soit par le biais de son propre label Mirage, soit sur la disquette OUM fournie de temps en temps avec le magazine. Le CEO faisait également la même chose.

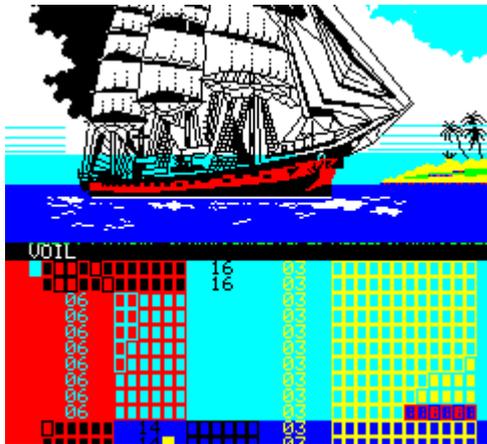
À l'époque, le lectorat était d'environ 200 personnes pour OUM et davantage pour le CEO.

D'un coup, il était devenu évident que je pouvais partager mes talents Oric avec les autres, et que si je m'y mettais je pourrais créer des jeux, des outils et des démos pour que d'autres puissent en profiter.

**JF - As-tu des projets sur Oric pour la demoscene? Des jeux, des trackers, ...?**

T - La dernière production demoscene date de 2008, si mes souvenirs sont bons. Je continue à élaborer de meilleurs outils.

Mon dernier en date est un éditeur graphique appelé CBM (qui signifie Characters, Blocs, Maps *NDLR: personnages, blocs, cartes*), il est en HIRES et permet de concevoir des cartes pour les jeux (et éventuellement pour des démos).



*Hide (1999)*

Les graphismes Oric sont renommés pour leur côté horrible à gérer. En choisissant des attributs série, les concepteurs ont condamné l'intérêt commercial de l'Oric. La superposition de sprites sur un décor était impossible, sauf en strict noir et blanc. Cependant, avec de l'imagination et beaucoup, beaucoup d'années d'expérimentation j'ai inventé un style d'affichage qui permet la superposition de sprites sur un décor, et tout cela en couleur. Cela a été possible grâce à l'aide d'un éditeur graphique HIRES appelé HIDE.

HIDE affiche les graphismes Oric avec leur détail technique le plus poussé. Ce n'est pas un outil facile d'accès, mais ça fonctionne pour moi.

**JF - Concernant les machines de l'âge d'or de la demoscene (Amiga, Atari, C64, CPC en France). Quelle est ton approche sur ces autres ordinateurs et demoscene ?**

T - Je possède un C64 depuis la fin des années 80 et je suis ravi de voir les démos modernes tournant dessus. Les productions de Dekadence, SoundDemon et Viznut sont tout simplement étonnantes puisque je connais les limites de ces machines.

**JF - As-tu des scoops sur de futures productions « Defence Force », ou est-ce secret!**

T - Je n'en ai pas.

**JF - Tu es anglais, es-tu impliqué dans la scène anglaise ou mondiale ?**

La scène française est plus active ces dernières années, avec des parties oldskool, mais aussi des party Newskool comme JS et WebGL. Es-tu intéressé par cette scène ?

T - Au départ, j'ai noué une amitié avec Kristoffer Lawson (alias Setok) après avoir visité la Finlande en vacances pour y retrouver un ami Oricien. Setok gérait la Altparty, une demoparty se déroulant à Helsinki.

A la même époque, j'ai été incité par Mickaël Pointier (alias Dbug) à aider à la réalisation d'une démo pour la VIP se déroulant à Lyon, en France.

Un autre passionné d'Oric, Jérôme Debrune (alias Jede) m'a aussi encouragé et nous sommes allés à une demoparty à Paris, et à la Croco Chanel Party dans le nord de la France.

J'aimais les parties oldskool, comme la VIP, l'Assembly, la AltParty, la Croco Chanel Party, etc. Mais en raison de problèmes de santé depuis de nombreuses années, je n'ai pas pu y aller. Je souffre d'une forme rare de cancer de la peau depuis 1997. Parfois les choses sont difficiles et parfois c'est plus facile à gérer.



*CBM (2013 - ici, l'éditeur de cartes)*



# Jonathan Bristow's (Twilighte) INTERVIEW

12<sup>th</sup> January 2013, by Jean-François "Jeffrey"



In Paris, 2005

*A small intro word from Simon.*

I recall the first times I saw Jonathan. He sat quietly in a corner of the room during a meeting, patiently waiting for us to finish our talks (in French) about the club. Then, he powered a machine on, and launched some noisy program: two minutes later, everyone was struggling to have a look at the screen and watch an incredible demo or game. Then Jonathan began explaining how he achieved this.

This sums up rather well Jonathan as I knew him: quiet, modest but with some character, highly talented, and generous. Finding all those qualities in a single person is rather rare!

Then came a few contributions despite my low level in the Oric knowledge, being asked for an input by such a top programmer was quite motivating. Then the after meeting dinners, Christmas cards, emails dedicated to Oric or just life in general...

Jonathan fought until the end, and never considered giving

up his Orics.

The Oric world lost one of its geniuses. Those who were lucky and knew him further also lost a friend.

Thank you Jonathan.

The following interview by Jean-François is, as far as I know, the last one Jonathan replied to, during the Oric meeting in Paris in January 2013. Both worked on it while we were holding the club's annual general meeting, and then later by email. Thanks to them.

**JF - Hello Twilighte, I'm very proud to have an interview with you, but I'll let you introduce yourself.**

**Twilighte** - Hi, my name is Jonathan Bristow (aka Twilighte of Oric fame). I have toiled with the Oric for thirty odd years, delving into most aspects of this micro and developing many games, demos, tools and programs along the way.

My first program was in Basic and probably around 1983 though I can't recall what it did. Probably "Hello World". I quickly advanced to trying to emulate games and graphics of the time. I wrote many hundreds of BASIC games, some with music, all saved religiously to Tape. Towards the late 80's I owned a C64 and Spectrum+ which inspired many games I wrote.

Not until 1991 did I finally progress into Machine code with the help of Alistair Way (another games programmer



*Labyrinth (1990 or before?)*

for the Oric) and he guided me through a number of machine code disassembly's on paper. I found the introduction to Machine code in the Oric manual just too complex.

I had by now invested in the Opelco Disc Drive for the Oric.

I was now writing all code as 6502 mnemonics on paper then converting the mnemonic to code using a crib sheet I found in a C64 manual. I still fondly remember #A9 load accumulator, #60 Return from subroutine, etc.

I spent a year developing the Sonix music editor in this way and a further 5 years developing the Magnetix game, which was actually written to demonstrate the capabilities of Sonix (Title tune was 25 minutes long!).

I still have A4 folders with all the hand written machine code for Magnetix and ZipnZap.

In around 1998 I developed SoundTracker which was a 3 channel Sample Tracker and then the game ZipnZap to demonstrate it.

In around 2000 I developed my own cross assembler and used it to develop more music editors, games and tools.

Eventually I converted to XA, a 6502 cross compiler used by all the other Oric coders on the scene such as Dbug, Jede and Chema.



*Magnetix (1994)*

**JF - I know you by the Oric scene group “Defence Force”, what is your role in this crew?**

**T -** I composed the Demo music, wrote the compiler and music player and integrated it into the Demos.

I also provided graphics and effects as and when required and was involved in the design processes in the friendly spirit of demoscene.

**JF - Defence Force is your first group on demoscene?**

**T -** No, my first ‘group’ was me working alone on demos. This included many small demos such as the Gosnow Demo and Oric Meet Demo 1993 which were published through a monthly paper magazine & disk called OUM or Oric User Monthly.

**JF - I’m curious, what is the origin of your nickname “Twilight”?**

**T -** In the nineties, I liked Electric Light Orchestra (aka ELO) music productions and one of their tracks I particularly liked was called “twilight”. I adopted the name and quickly added the final “e” for its uniqueness and internet friendliness.



*Sound Tracker (1997)*

I also loved the Twilight zone series. Nowadays people assume I took the name from the vampire series Twilight but it's not true.

**JF - You made little demos and I retrieved them on Pouet.net . Then it's back to the roots in 1991 with the Gosnow intro/demo? Would you tell us one or more trivia about this prod?**

**T -** The Gosnow demo was a very simple demonstration of my abilities at machine language at that time. I was

actually at a very infant stage. I had just discovered indexed addressing, a 6502 directive that allows up to 256 separate instances to be processed at incredible speed.

Gosnow is essentially one single snowflake but its behaviour is applied to 128 instances. I coded the behaviour of the snowflake as it falls, rolls off the tin roof and disappears as it hits the ground.



*Oric Meet Demo (1992)*

I drew the Gosnow picture using my own tool (a HIRES editor written solely in BASIC). There exist a few other demos like the Sonix Demo and OUM Meet 1992 Demo (which is actually my favourite).

**JF - In 2000, you released a new intro/demo named Odelight and this is in parallel with your participation on prod of Defence Force. You presented a high resolution color gfx and a soundtracker with beautiful transitions on Oric. More anecdotes about this? What is light in this Ode ;-)**

T - ODelight was written at a time when I was very interested in samples (having just produced ZipnZap and SoundTracker) so the idea of a long sample playing completely through a demo was a technical ambition.

Please note it is not a sound track but a simple sample.

Effects are decreasingly complex in code and speed as the demo progresses therefore at each transition the sample is notched up in speed. I think the sample was 2 bit.

**JF - In 2004, another prod from you is released: "Ripped!". Like the other, what is the story about?**

T - Ripped was exactly what is said on the tin. The screen was taken from a Spectrum game called Wiking and the music from a relatively recent SID music.

The Oric can set up memory so that all 64K is visible. A SID music (which contains player and music) can then be directly loaded into memory and called through a standard 50hz interrupt. The SID will write to what it thinks is the sound chip but is just memory. The Oric code then picks up what it wrote, translates the C64 pitches to AY pitches and writes these to the AY sound chip. It also used the AY's envelope generator for Sync and modulation effects and the volume for very crude ADSR control.

Ripped was only one example and about 50 other musics that where eventually converted to the Oric.

**JF - Demoscene is a strange world, how did you feel in this underground place?**

T - Altparty was possibly my first introduction to the Demo scene. I met up with Kristoffer Lawson (aka Setok) and we were instant friends. With Kristoffer around, the demo scene seemed an inviting place to be and where I had a lot of fun.

I then had the confidence to try other parties on my own and with newly found friends such as Assembly in Helsinki, VIP in Lyon and The Croco Chanel in Northern France.



*Oric Delighte (2000)*



*Croco Chanel demoparty, France, talking with Madram*

**JF - You are a multi-functions man, you code, compose music, create graphics, and bring it all together into a coherent form. What is your secret for creating so much when others make nothing, like me? And I hear by Symoon, you release games.**

**T -** I guess it stems from those teenage years between 1984 and 1989 (15-20), stuck inside my bedroom tapping at the keyboard to try to squeeze the most out of BASIC. I never felt in those early days the Oric had a community and certainly none of my friends had an Oric so therefore I was forced to write for all areas of the project.

With practice and some imagination, music could be created, graphics could be perfected and design could be wrought.

**JF - I met you for the first time in real life at the “Visu Oricienne” convention in Paris. Tell me more about the Oric community and your passion for this computer?**

**T -** Well it was not until 1990 that I discovered I was not alone in my passion for the Oric but a whole community was out there which centred on an English monthly paper magazine called Oric User Monthly. It was headed up by Dave Dick.

Not only this but there was also a French magazine called Club Europe Oric which was available in English. Both had bi-annual shows.

Dave Dick also released new software either through his own Mirage label or on the occasional OUM disk. CEO also did the same.

Back then readership was around 200 for OUM and more for CEO.

Suddenly it became apparent I could share my Oric talents with others, and if I concentrated I could create games, tools and demos that others might enjoy.



*OUM meet, with Dave (1999)*



*HIDE (1999), editing Sonix Demo*

**JF - Have you any projects on Oric for the demoscene ? Game, trackers, ...?**

**T -** The last demoscene production was I think 2008. I am always devising better Tools.

My latest is a Graphic Editor called CBM (which stands for Characters,Blocks,Maps) and is set in HIRES and allows one to design maps for games (and possibly demos).

Oric Graphics are reknowned as being horrible. By choosing serial attributes the designers doomed the Oric's commercial interest. Sprites overlaying backgrounds were impossible unless in pure black and white. However with imagination and many, many years of experimentation I

invented a screen style that permits sprite overlaying backgrounds and all in colour. This has been possible through using a HIRES Graphic Editor called HIDE.

HIDE displays the Oric graphics to the greatest detail. It is not a tool for everyone but it works for me.

**JF - About the machines of the golden age of demoscene (Amiga, Atari, C64, CPC in France). What is your approach about this others computers and demoscene?**

**T -** I have owned a C64 since the late 80's and love to see the modern demos for it. Works from Dekadence, SoundDemon and Viznut are just astonishing since I know the limitations of these machines.

**JF - Do you have scoops on future prods for Defence-Force, or is it a secret!**

**T -** I do not.

**JF - You're English, did you get involved in the English or world scene? French scene is more active this last years, with oldskool parties, but also newskool parties like JS and WebGL. Are you interested by this scene?**

**T -** Initially I got to be friends with Kristoffer Lawson (aka Setok) after visiting Finland on Holiday to visit an Oric friend. Setok ran Altparty, a demo party in Helsinki.

Around the same time I was encouraged by Mickaël Pointier (aka Dbug) to help with writing demo's for VIP in Lyon, France.

Another Oric Enthusiast Jerome Debrune (aka Jede) also encouraged me and we visited a Demo Party in Paris and Croco Chanel Party in Northern France.

I used to love the oldskool parties, such as VIP, Assembly, AltParty, Croco Chanel Party etc. but due to ill health over many years I had to avoid them. I have suffered a rare form of skin cancer since 1997. Sometimes it gets very bad and sometimes more manageable.



*CBM (2013)*

The modern demo scene does not so interest me.

**JF - On the nowadays scene, did you watch the PC prods and what is your approach on this platform?**

T - It seems that nowadays PC demos can afford to push the boundaries of artistic flare rather than worry about the machines limitations.

**JF - By the way, did you enjoy any other scenes?**

T - Well Altparty welcomed everything alternative. And it was enormous fun to see how wild and alternative some creations could be.

But I followed the oldskool scene since that is where most of my interests lay.

**JF - What is your opinion on the future of the demo scene?**

T - I can see a limit to the machines technical boundaries (I am referring to Oric as well as CPC, C64, Spectrum, etc.) but not in its artistic flare.

I think the future of the demoscene should continue far into the future with productions like Inmost Sun (Spectrum) and Weed (Spectrum).

**JF - And the last question, if you have just one demo, what is your favourite?**

T - Oric Meet 1992 Demo. Simply because I adore the music I wrote for this in MUSED.

**JF - Before finishing this interview, I have a request for mixing your Oric music release in a special AmigaVibes podcast and for another interview about the origins and the productions of this score on Oric for our dear readers on CEO mag and AmigaVibes webzine.**

T - Yes, and I believe the list below provides the music that best represents my abilities and productions.

Oric Meet 1992 Demo Excerpt (Mused1990, 1990)

Zebulon (Mused1990, 1990)

Sonix Demo (Sonix3.42, 1993)

Magnetix Game (Sonix3.42, 1994)

ZipnZap(SoundTracker, 1998)

Odelight (Sample, 2000)

Pulsoids (Sonix4.00, 2002)

Quintessential (Sonix3.42)

Ripped (AY-SID, 2004)

Impossible Mission (Wave, 2010) unreleased

Stormlord (Wave, 2010)

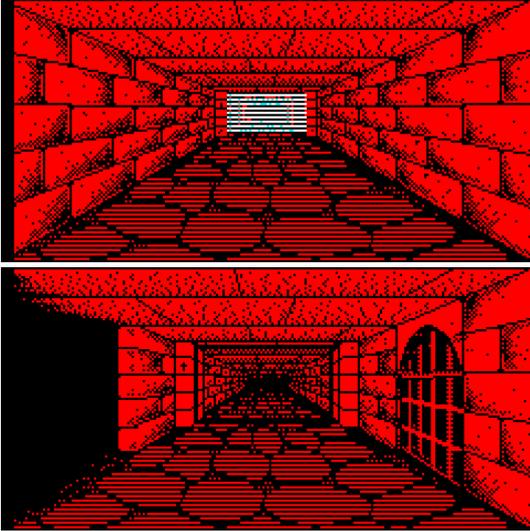


*Quintessential demo (2002), with the Defence-Force group.*

*Photos of Jonathan taken by Steve, Mickaël, Jérôme and Simon.*

# Underwurlde

(Simon)



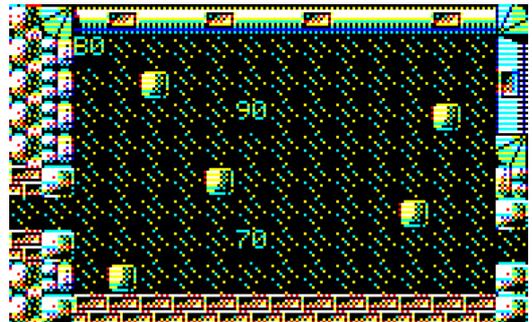
*Early Dungeon Master look*

Little is known about Underwurlde's history. It seems that very early in the design of Wurlde, Jonathan wanted a chapter located underground. He talks about this on his website and on his first article about Wurlde (published in CEO-Mag issue 102, October 1998 – and probably in a UK magazine too). By then, the goal was to find underground the source of the problems that affected Wurlde and destroy it.

So, as often, the idea seems to be there and Jonathan worked on it from time to time, trying new things each time he developed new techniques. As you can see, there are drafts for a Dungeon-Master-like design, an isometric design, a "classic Wurlde" design (intended to be Underwurlde or not?), and a very recent design with the newly released CBM tool. The latest version was described as a platform game, and here are the details Jonathan sent on March 6<sup>th</sup> 2013, calling for level designers:

*"Its layout is similar to Damsel in Distress but without the pixel perfect issue, similar to manic miner too. It has loads of blocks dedicated to special functions like :*

- Signs telling you where to go*
- Ladders like in Rick Dangerous*
- Blowpipe shooters like in Rick Dangerous*
- Winches to control things*
- Wall Switches*
- Metal chopper like in prince of Persia*
- Vertical and horizontal moving platforms like in manic miner*
- Conveyer belts*
- Floor switches like prince of Persia for moving slabs of stone in*
- Other or same screen like prince of Persia and that Oric game I forget the name of*



*Further ideas not yet in map editor : triggered secret compartments in ceiling (a rope ladder would fall) like prince of Persia.*

*Anyway I need people to draw some maps. You can give maps names if you like, even perhaps this time dedicate to Oric people or Oric games!*

*Attached are a couple of screenshots. Remember you're not designing the graphics, just putting the blocks in the map to create the puzzles (using CBM).*

*If interested I can then send you the CBM file.  
Jonathan"*



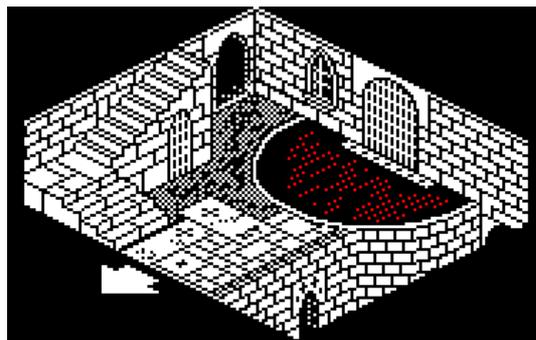
*A classical Wurlde-like design?*

Lots of images of the first Dungeon Master-like designs are available on Jonathan's website, here in the "gallery of Wurlde" links :

<http://twilichte.oric.org/twinew/graphics.htm>

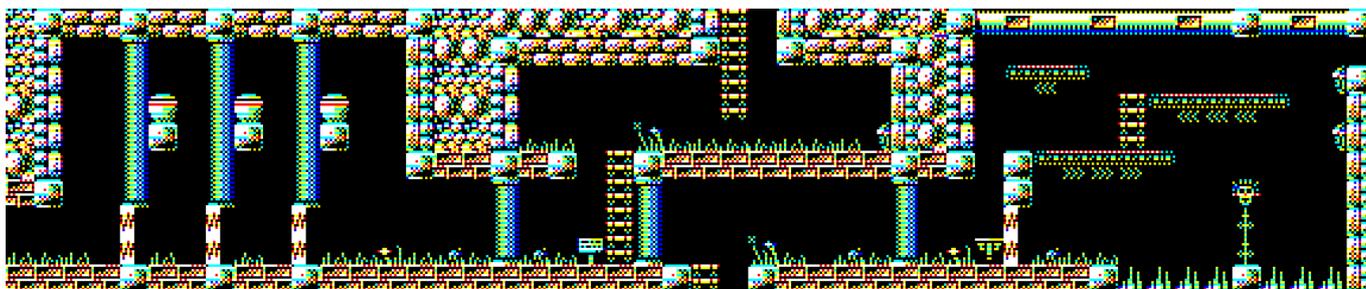
-----

On sait peu de choses sur l'histoire d'Underwurlde. Il semble que très tôt dans la conception de Wurlde, Jonathan voulait un chapitre qui se déroule dans des souterrains. Il en parle sur son site et dans son premier article décrivant Wurlde (publié dans le CEO-Mag n° 102, en octobre 1998 – et probablement aussi dans un magazine anglais). A l'époque, le but était d'aller trouver sous terre l'origine du mal qui a affecté le monde de Wurlde, pour le détruire.



Et donc, comme souvent, il semble que l'idée était là et que Jonathan y travaillait de temps en temps, en essayant de nouvelles choses à chaque expérimentation technique. Comme vous pouvez le voir, il y a des ébauches d'un design à la Dungeon Master, un design isométrique, un autre à la "Wurlde classique" (supposé être Underwurlde ou pas ?), et un dernier très récent réalisé avec le tout nouvel outil CBM. Cette dernière version était décrite comme un jeu de plates-formes, et vous pouvez lire dans le mail reproduit ci-dessus (voir article en anglais) les détails que Jonathan avait envoyés le 6 mars 2013, en lançant un appel pour des concepteurs de niveaux.

Beaucoup d'images du premier design à la Dungeon Master sont disponibles sur le site Web de Jonathan, dans les liens "gallery of Wurlde" accessibles à l'adresse suivante:  
<http://twilighte.oric.org/twilighte/new/graphics.htm>



*The screens Twilighte made in 2013 using his CBM utility /  
Les écrans faits par Twilighte en 2013 avec son utilitaire CBM*

# Zip N Zap

(Simon)

Zip and Zap c'est d'abord un choc sonore. Une fois le chargement terminé, une musique digitalisée assez punchy démarre... Et ça dure longtemps ! Comment est-ce que ça peut tenir dans un simple programme K7 ?

Le jeu lui-même, comme beaucoup de jeux de réflexion du genre, semble simple sur les premiers niveaux, mais on se rend vite compte que la complexité, bien cachée, arrive à pas feutrés.

Le but ? Guidez votre personnage (Zip ou Zap) à travers un parcours de dalles dont la plupart s'effondrent à votre passage ! Autrement dit, il vaut mieux éviter d'y aller au hasard, la moindre erreur ou hésitation s'avère fatale: chute ou blocage.

Outre ses qualités techniques, le jeu fait fort en proposant une partie à deux joueurs simultanés. Chacun doit réussir son parcours, parfois commun avec l'autre joueur, et le jeu prend une dimension différente et conviviale.



A l'époque de la sortie de Magnetix vers 1995, je découvrais avec émerveillement la communauté Oric et le jeu de Jonathan était noyé parmi toutes ces découvertes. C'est avec Zip and Zap en 1998 que j'ai vraiment commencé à réaliser son talent, qui ne s'est pas démenti par la suite.

A noter que la version disquette propose un éditeur de niveaux, et que le jeu a été traduit en français. Le manuel du jeu et de l'éditeur, écrits par Jonathan, suivent sur les deux prochaines pages.



*Jeu à 1 joueur, jeu à 2 joueurs, éditeur de niveaux / 1 player game, 2 players game, then level editor.*

Zip and Zap is, before anything else, an audio shock. Once loading has ended, a punchy digitized music begins... And lasts for long ! How can this be held in a simple tape program?

The game itself, as many similar puzzle/platform games, seems simple on the first levels, but one quickly realizes that the complexity, well hidden, is showing little by little.

The goal? Guide your character (Zip or Zap) through a maze of tiles that collapse when walking on them! No need to say that rushing is not a good idea, the slightest mistake means falling or being blocked.

Its technical qualities aside, the game has other strengths, like the 2 simultaneous players game. Each player has to complete his maze, sometimes shared with the other player, then the game takes on a new dimension and becomes more convivial.

When Magnetix was released around 1995, I was discovering all the wonders of the Oric community, so this Jonathan's release had impressed me but was lost among all the others things. It's with Zip and Zap in 1998 that I really began to understand his talent, which from then never stopped amazing me.

Note that the disk version offers a level editor, and that the game has been translated into French. Jonathan's instructions for the game and for the editor follow on the next two pages.



ORIC1 – ORIC ATMOS – TELESTRAT – EUPHORIC - Available on Cassette or Disc

### Features

- **Simultaneous Two player or Single Player**
- **In-game Simultaneous Sample Sound Effects**
- **30 Taxing Levels**
- **Smooth Scrolled Sprites with Full BG Masking**
- **48K ,100% Machine code Game**
- **Hiscore (6 Digit Scores)**
- **14.5 Minute 3 channel Sample Title music**
- **Level Editor included (Disc only)**
- **Single load Game on Disc or Cassette!**
- **Turbo-loader for Cassette Users**

*ZIPNZAP* is an Arcade/Puzzle game for one or two players. Each player must clear each screen of a pre-determined number of **Tiles** in order to progress onto the next level.

### Disc Users

Insert The *ZIPNZAP* disc into Drive A and reboot the old Oric.

### Cassette Users

Similar, but you should know the score by now. CLOAD"" and that's it.

When the title screen is displayed, press space Bar to start the game (Two player by default). Alternatively, press **P** to select a One or two player game, **X** to turn In-game Sound Effects On/Off or **M** to Turn the Title Music On/Off. Keys for each player are shown on the Title Screen. If a One Player game is selected, The game is played by Zip.

### Game-Play

A **Tile** can have one, two or three bars within it. Each successive pass over a **Tile** will reduce the number of Bars by one until there are no more bars left. Once this happens, the **Tile** will collapse into the Abyss of space.

If a player is unfortunate enough to be standing over such a **Tile** at this time, then they too will fall into outer space!. A Bar on the scoreboard will show the remaining time a player has got before it collapses.

There are also **Builders** that will bridge a gap, **Switches** that will open and close certain doors. The **Yinyang** will toggle all the doors and a **Jump Vortex** will transport the player to another one on the same screen. **Black Crystals** have no obvious purpose other than crediting the player 50 Points to there score.

**Doors** must only be traversed whilst they are shut, otherwise...

### The Score-Board

In green, are the number of lives remaining. The "= 00 =" displays the number of remaining **Tiles** to be collapsed, whilst the 6 Digits display the players current Score. The centre Red digits show the present Level, whilst the two blue windows issue messages to each player.



- 1 Barred Tile
- 2 Barred Tile
- 3 Barred Tile
- Builder
- Black Crystal
- Closed Door
- Opened Door
- Switch Door/s
- Switch Door/s
- Toggle Doors
- Jump Vortex
- Exit

During Game-Play, Pressing QAZ for *ZIP* will cause her to die, useful for getting out of impossible positions!. The same applies with *ZAP*, except the keys are mirrored ]'/



To advance a level when two playing, only one needs to clear the level although the other may be required to help out. There are 15 levels for the one player game and 15 further levels for the two player game so this should keep most occupied for a while. For Disc users and further levels, See attached *ZIPNZAP* Level Editor which is included on Disc.

## ZZLEVED2

The level Editor allows both Two and one player games to be edited over the 30 levels available. Most command keys are shown on screen with the exception of C to clear the current level, cursor keys to move around the current level and the Delete key to remove an object from a position.

Essentially, the Editor is a WYSIWYG program

Type ZZLEVED to load the Editor

You start in the Level Map designer (Level 1 as indicated at top of screen)

Once in, you might decide to clear the first screen (Press C), then design the general layout.

### Switches and Doors

Only Open doors can be set up for switching. A maximum of 8 switches and 8 open Doors can be set-up. Any more and the Program will crash. **You have been warned!**

If the level includes switches, ensure all the switches and associated doors are on the level before attempting to assign them. Assigning simply means, to link the switches to the associated doors. This entails moving over a Switch (Either will do) and pressing A. After a short pause and so long as there are not too many open doors and switches, the message "Switch X Held" will be displayed at the base of the screen. Now move over the Open door and Press A again. After another short pause, the switch and door will have been linked.

If more doors are to be linked to the same switch, move to the next door and press A again.

A maximum of 8 doors can be assigned to each switch.

### Test Switch

You can then test a switch by moving over it, and pressing S. After a short pause, the affected Door/s will inverse temporarily before returning you to the Map Designer.

### More Than 8 Doors

There is a special scenario where more than 8 open doors can co-exist on the same level. This can only happen when there are no switches to be assigned and is useful if the YINYANG is used.

### Builders

Position Builders where you like, but please observe. Ensure that builders cannot generate Tiles beyond screen boundaries or else the game will crash.

### Jump Vortex

You can use as many Jump vortexes as you wish on each level. The only limitation is that each jump Vortex will always take the player to the bottom Right most Jump vortex on that level.

### Parameter Editor

As well as the Map designer, each level has its own set of parameters. Press P to get to this sub-section from the Map designer.

### Start Positions (Shown as ST ZIP & ST ZAP)

One must specify the start position of both ZIP and ZAP regardless of whether the level is a one or two player. Changing this value (-/= Keys) will move a block cursor to each consecutive position. Use Function (Real Oric) or ALT (Euphoric) to speed up the movement.

Note: Beyond position 99, any number displayed will look wrong, please ignore this. It is just a bug, the system **will not** Crash

### Number of Tiles to collapse (Shown as N'HITS)

This figure can be anything from 0 to 99.

### Paper/Ink

Each level can also be set to a particular Ink or Paper setting. Numbers here are as per standard Oric Colours. To Exit back to the Map designer, simply press ESC

Note: The 8 sections of numbers to the right of the Parameters (Bottom left) are for displaying Door/Switch link information peculiar to each level.

### Levels

Levels from 1 to 15 are for the Two player Game

Levels from 16 to 30 are for the One player Game

Have fun!

# Hide – the most complete graphic tool

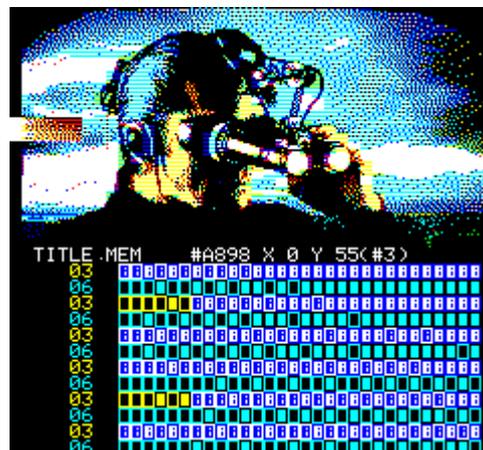
(Simon)

**UK:** Many Oricians dream of a drawing program on modern computers, that could handle and display "live" all the (so complicated) Oric graphic limitations and constraints. This would require a rather complicated user interface and a complete graphic emulation, and so far nobody ever tried it except Philippe M. with Editoric under DOS long ago.

So, to work live in real conditions, Jonathan designed Hide (Hires / Inlay Dynamic Editor). Hide works on Oric, but is the only program that allows editing directly the Hires screen in any way you want, entering attributes or editing the bits one by one.

On the one hand, drawing with such an interface requires a good knowledge of Oric graphics, but on the other hand it allows to immediately see the (sometimes terrible!) consequences of what you plan to modify.

So, for sure we don't have a mouse-friendly interface, but so far Hide is the most complete tool to precisely design Oric high resolution graphics. Proof that this 1999 tool is unequalled today: Jonathan included it in The Graphic Suite he released in 2013. Next are two versions of the manual Jonathan wrote, both have small differences, and it seems both lack some keys (like W that also displays the exact coordinates and memory position).



*Zoom in Hide, displaying attributes, pixels, colour, inversion status...*

**FR:** Nombre d'oriciens rêvent d'un programme de dessin sur ordinateur moderne, qui gérerait et afficherait en direct toutes les contraintes et limitations graphiques (tellement complexes) de l'Oric. Cela nécessiterait une interface un peu compliquée et une émulation graphique complète, et personne à ce jour ne s'y est essayé, à part Philippe M. avec Editoric sous DOS, il y a longtemps déjà.

Et donc, pour travailler dans les conditions du réel, Jonathan a créé Hide (Hires / Inlay Dynamic Editor). Hide fonctionne sur Oric, mais il reste le seul programme qui permette d'éditer directement l'écran Hires à volonté, en entrant des attributs ou en modifiant les bits un par un. D'un côté, dessiner avec une telle interface nécessite une bonne connaissance du graphisme sur Oric, mais d'un autre il permet de voir immédiatement les conséquences (parfois terribles !) de ce que vous prévoyez de faire.

Au final, il est certain qu'on ne dispose pas d'une interface avec souris, mais jusqu'alors Hide est l'outil le plus complet pour créer avec précision des graphismes Oric en haute résolution. Preuve que cet outil de 1999 reste inégalé: Jonathan l'a inclus dans The Graphic Suite, sortie en 2013. Vous trouverez ci-après deux versions du manuel écrites par Jonathan, avec quelques petites différences, et il semble même que quelques touches manquent dans les deux (comme W qui permet aussi d'afficher les coordonnées exactes et l'emplacement mémoire).

---

## HIDE (Hires/Inlay Dynamic EDITOR) (manual from 1999)

HIDE lets you Edit a HIREs or INLAY (Part HIREs) screen. Unlike LORIGRAPH and other Graphic Editors, it comes with no Drawing tools, no fill routines but has a distinct advantage over these other Editors. One can edit the colours and detail to the finest accuracy with relative ease.

HIDE, when booted will display a grid in the bottom half of the screen whilst the top half will show the top portion of HIREs (The VIEW). The Grid represents a zoomed portion of this view.

There is also a cursor. Move it using the cursor keys. The cursor is limited to movement within the GRID. The GRID represents a 36 pixels by 12 pixels region of the VIEW and the presentation of which can be changed by pressing B. The GRID can also be said to contain 6 bytes by 12 bytes. This is important since most of what you will do will be based on the position of a byte. Each byte may hold a Colour, Bitmap or other Attribute. Some Attributes are not used on the ORIC in HIREs mode but are still displayed, as spaces. All attributes are shown on the grid as well as their associated Code. The following is a full list of the codes...

Codes 0 to 7 are INK colours. Use 01234567

Codes 8 to 11 set Flashing off. The Flash Rate cannot be changed. Press 8 or N.

Codes 12 to 15 Set Flashing On. Press 9 or F.

Codes 16 to 23 are PAPER colours. Hold down the c whilst pressing 01234567

Codes 24 to 27 switch HIRES back to TEXT, Press U to set the end of HIRES

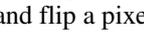
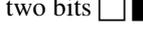
Codes 28 to 31 are not used.

Codes 32 to 63 mirror codes 96 to 127

Codes 64 to 127 are the bitmap. Use p to flip any bit or T to invert the BIT pattern within that byte.

Codes 128 to 255 mirror codes 0 to 127 except that INVERSE is enabled. Press I

Inverse flips all attributes within the given byte. The current Background colour is inverted (7-Background Colour) and so is the current Foreground Colour (7-Foreground colour). This enables colour changes not usually thought up!

Take this as an example. Designate one pixel line for this experiment. Now set the foreground colour to RED (1) (The background is Black, by default) and flip a pixel on in the following byte (Try ). Then, in the next byte along, set the outer two bits  and inverse the byte (I). Now go to the following byte and set a bit 

You should now see something like a central White colour (4 pixels) with Cyan and Red outer borders.

There are many other effects, just like this. The key is to have a go, see what you can achieve with some experimenting.

Note that "SET" means to turn on.

The contents of the byte may also be set by these short-cut keys...

To fill the byte with pixels (Code 127), press M

To Empty the byte of pixels (Code 64), press d

To Grab a bytes contents, press J then press K to paste the contents elsewhere. Note that this is independent of the GRID copy buffer (See beyond).

Finally, to Enter a special code such as the mirrored codes from 32 to 63, Press E followed by the Code Number (followed by r).

The GRID can be moved around the VIEW by using the keys Z X / '. These keys will move the GRID in steps of six pixels at a time. One can move up and down to an accuracy of one pixel by using the keys Q A. One can also determine where the GRID is in respect to the VIEW by pressing S or ? (?). This will inverse the portion of the view momentarily.

The contents of the GRID may also be copied, cut, deleted or pasted.

- To Copy the contents of the GRID into the buffer, press G
- To Cut the contents of the GRID out and into the buffer, press C
- To Delete the contents of the GRID but not place into the buffer, press D
- To Paste the contents of the buffer to the GRID press O or P

One can also retrieve useful information about the location of the Cursor and what the byte that lye's below is by pressing \.

The View shows either the top of bottom portion of the HIRES screen and cannot show both at the same time as the GRID because of display limitations. You can however, display the full screen (HIRES) without the GRID by pressing H followed by another key to return to the editor.

- To display the top portion of the HIRES screen (Or Inlay!), press {
- To display the bottom portion of the HIRES screen, press }

## FILES

Finally, press ESC to go to the FILES menu...

KEY	Description Given	PURPOSE	Default
ESC	RETURN TO EDITOR	Return to Editor	
1	SAVE NEW IMAGE	Saves the new image in memory to the specified device with the pre-set extension	A-*.HRS
2	LOAD NEW IMAGE	Loads a new image into memory from the specified drive and with the pre-set extension	A-*.HRS
3	DIRECTORY	lists all occurrences of the pre-set extension from the disc directory of the specified drive	A-*.HRS
4	VIEW IN HIRES	Displays the image in memory in HIRES (Full screen)	*1
5	UPDATE SAVE	Overwrites the image on disc with that in memory on the specified	*1

		drive (Update Save)	
6	RESTORE OLD	Loads in the image from the specified drive using the current file name (Restore old)	*1
7	CLEAR SCREEN	Clears the Image in memory	
8	CURRENT FILE EXT:	Changes the current File Extension (HRS/MEM/SCR/INL) *2	.HRS
9	CURRENT DISC:	Changes the current Device (CAS/A-/B-/C-/D-)	A-
0	QUIT!!	Quit to BASIC	

\*1 you must have a file in memory before selecting this key

\*2 there are 4 extensions allowed for SAVING/LOADING images, these are...

1. HRS A Standard HIRES Screen (A pretty common one)
2. SCR Another HIRES standard, more used by the French.
3. MEM Memory, i use this for any inlays i ever do
4. INL The proper extension name for an Inlay file

## DEMONSTRATIONS

There are four demonstration screens on the EDITOR disc supplied. All screens were converted to the ORIC using the PCHIRES utility by Simon. The Black and White images were then coloured in like a child's colouring book.

These Files are stored on the same DISC under these four names...

- |                 |                |
|-----------------|----------------|
| 1. SPINNER.HRS  | 3. BADACID.HRS |
| 2. STROOPER.HRS | 4. VALEJO.HRS  |

To load HIDE, simply boot the DISC or type HIDE at the command prompt with the disc inserted into the current drive..

The Editor on disc comprises of 4 files. These are...

- EDITOR3.COM The Editor program (BASIC)
- EDITOR3MC.MEM The Machine code used in the editor to speed things up
- EDITOR3.CHS The Character set used by the Editor for the grid
- TBL8100.MEM A KEY reference Table used to speed up key response times.

## CONTROLS

Here is a summary of all the keys used within HIDE. All listed Keys may be used at any given moment, there are no MODES in order to access a particular action/command.

KEY	CURSOR CONTROL	KEY	CURSOR CONTROL
←	MOVE CURSOR LEFT	↑	MOVE CURSOR UP
→	MOVE CURSOR RIGHT	↓	MOVE CURSOR DOWN
KEY	GRID CONTROL	KEY	GRID CONTROL
Z	MOVE GRID LEFT BY 6	Q	MOVE GRID UP BY 1 (PIXEL)
X	MOVE GRID RIGHT BY 6	A	MOVE GRID DOWN BY 1 (PIXEL)
'	MOVE GRID UP BY 6	S	SEE WHERE GRID IS IN RESPECT TO VIEW
/	MOVE GRID DOWN BY 6	D	DELETE CONTENTS OF GRID
C	CUT CONTENTS INTO BUFFER	G	GRAB (COPY) CONTENTS INTO BUFFER
OP	PASTE CONTENTS INTO GRID	B	CHANGE GRID PRESENTATION
KEY	VIEW CONTROL	KEY	VIEW CONTROL
[	VIEW TOP OF HIRES (INLAY)	H	VIEW IN HIRES
]	VIEW BOTTOM OF HIRES	\~	GET LOCATIONAL INFORMATION (# EMU)
KEY	PIXEL/ATTRIBUTE CONTROL	KEY	PIXEL/ATTRIBUTE CONTROL
□	FLIP PIXEL (SPACE BAR)	E	ENTER CODE

0	BLACK INK	Ctrl 0	BLACK PAPER (DEFAULT)
1	RED INK	Ctrl 1	RED PAPER
2	GREEN INK	Ctrl 2	GREEN PAPER
3	YELLOW INK	Ctrl 3	YELLOW PAPER
4	BLUE INK	Ctrl 4	BLUE PAPER
5	MAGENTA INK	Ctrl 5	MAGENTA PAPER
6	CYAN INK	Ctrl 6	CYAN PAPER
7	WHITE INK (DEFAULT)	Ctrl 7	WHITE PAPER
9 or F	FLASHING ON	8 or N	FLASHING OFF
I	INVERSE BYTE	T	INVERT PIXELS
d	DELETE PIXELS	M	FILL BYTE WITH PIXELS
J	GRAB BYTE	K	PASTE BYTE
KEY	<b>OTHER CONTROLS</b>		
Esc	GO TO FILES MENU		<b>TWILIGHTE 1999</b>

## HIDE Manual 2.1 (typed for TGS in 2013)

HIDE is a HIRES graphic editor. It permits the user to zoom to pixel level and edit the bytes themselves. HIDE is presented in 2 sections, the files and the editor.

### >>>> The Editor

The editor initially displays the top half of HIRES. Each half may be displayed using the [ and ] keys. The bottom part of the screen displays info and the grid which is a zoomed view of 36 by 12 of the HIRES screen. To see where the view is, press S. The view may be moved around using the Z,X,' and / keys.

Within the view is a cursor. One can toggle a pixel with the Space Bar and perform many operations on the byte and grid.

Space	Toggle pixel	E	Enter Code
'	Move Grid Up in steps of 6 pixels	F	Enter flashing attribute
/	Move Grid Down in steps of 6 pixels	G	Grab Grid Area
0	Black Ink	H	View in HIRES
1	Red Ink	I	Inverse Byte
2	Green Ink	J	Grab Byte
3	Yellow Ink	K	Paste Byte
4	Blue Ink	M	Enter Solid Bitmap
5	Magenta Ink	N	Enter code 08
6	Cyan Ink	P	Paste Grid Area
7	White Ink	Q	Move Grid Up in pixel steps
Ctrl 0	Black Paper	S	Show where Grid is
Ctrl 1	Red Paper	T	Invert Byte
Ctrl 2	Green Paper	V	View Location Info
Ctrl 3	Yellow Paper	X	Move Grid Right
Ctrl 4	Blue Paper	Z	Move Grid Left
Ctrl 5	Magenta Paper	[	Display Top half of HIRES
Ctrl 6	Cyan Paper	]	Display bottom half of HIRES
Ctrl 7	White Paper	Func C	Clear Grid Area
A	Move Grid down in pixel steps	Esc	Return to Files
B	Alternate grid view style		

### >>>> Files

Files can be reached at any time by pressing the Esc key. This will display a function rich many for all file operations.

# Magnetix game explained

By *Twilighte himself, on the Defence-Force forum (March 2010)*

## **Dbug wrote:**

I perfectly understand the tech behind, but I have to admit that I still don't understand the game :D  
Zip'n Zap, yes, Pulsoids, yes, Magnetix, no :D

## **Twilighte:**

hehe, same as many people i suspect.

You are essentially an intergalactic maintenance engineer :)

Within each complex are stored these devices. Each one generates an EMF (Electro motive force) which the proprietars use to power their cities.

However they work most efficiently when they are joined together in a large block. In fact on the first level you can see this block of devices with only one row of blocks misaligned.

This link they have to one another goes beyond just enhancing the EMF output. Certain devices are magnetically linked to other devices somewhere else in the complex. This means you may find moving one device right won't happen until the passage the device it's magnetically linked to is cleared :P

Unfortunately over a long time (couple of million years) the devices have separated (due mostly to the bugs that have crept in and which play havoc during gameplay). Crystals have also formed (mostly adjacent to the devices or to walls). Fortunately the crystals are prized by many cultures and credit can be accrued simply by collecting them.

For maintenance purposes, the complex is littered with undocumented teleports (these are described better in the Magnetix instructions) which help the engineer (you) get around the complex).

Once Devices have all been pushed back into the 'collective' or block then they are running at maximum output and you've done your job. All you must do now is get to a teleport. The screen will fade and you'll advance to the next area (or level).

Fire works like R-Type in that the longer you hold the fire button down the longer the top bar extends. Each segment of this indicates a different weapon. So the maximum (i think) will destroy all the bugs on the screen but just tapping the fire button will change all the bugs to homers.

Hope this helps?



# Jonathan dans le Ceo-Mag

par André avec l'aide de Simon

## FR:

Je voudrais rendre hommage à l'immense rôle qu'a joué Jonathan dans la communauté Oricienne. Pour ce faire, quoi de plus naturel en tant que rédac'chef du Ceo-Mag depuis plus de 14 ans, que de rechercher les occurrences de Jonathan dans le mag. En effet, cela me semble un témoignage concret de sa participation à la vie du club au travers des articles qu'il a écrit, des nombreux programmes (utilitaires et jeux) où il a fait preuve de tant d'ingéniosité, des questions posées à la communauté, lorsqu'il a rencontré un problème et enfin des réponses apportées aux soucis des autres. Même s'il a eu la modestie d'écrire "Quoi qu'il en soit, ce que j'ai apporté à la communauté Oric a toujours été moins important que ce que j'ai reçu", nous savons qu'il n'en est rien, tant est immense ce que nous lui devons.

Petite devinette: A combien estimeriez-vous le nombre d'apparitions de Jonathan dans le mag? Personnellement, je suis tombé très largement à côté de la plaque. Après avoir exploré le Ceo-Mag du n° 1 au n°77, grâce au moteur de recherche de Simon, puis du n°111 au n°281, grâce à la fonction recherche d'Acrobat Reader, je suis arrivé à un total de 983 occurrences. Et encore, les n° 77 à 110 ne sont pas accessibles, car nous ne disposons que de leurs scans au format image et ils n'ont été ni OCRisés ni indexés.

Bien sûr, la plupart du temps, Jonathan est cité plusieurs fois au sein d'un même article. Mais j'ai quand même dénombré 226 articles originaux, 146 courriers, petites annonces, etc. et 49 rubriques internet. Soit un total de 413 items dont vous trouverez la liste ci-après.

En résumé, Jonathan a toujours été au cœur de la vie de notre club et plus largement de la communauté Oricienne (il faudrait recenser ses interventions sur comp.sys.oric, Defense Force etc.).

## ARTICLES DIVERS

n°027 p05 Compte rendu de la visu anglaise - Laurent  
 n°030 p13-14 Banc d'essai: Mused - Laurent et Jean-Marie  
 n°031 p11 Banc d'essai: Zebulon - Laurent  
 n°038 p04 Compte rendu de la visu du 12 juin 1993 - François  
 n°039 p05-07 Visu du 12 juin: Les photos - Jon H. & Roger  
 n°039 p03 Aylesbury: Rendez-vous annuel, 17 juillet 1993 - Laurent  
 n°044 p12 Banc d'essai: GBsoft 3 (Don't panic & Columns)  
 n°049 p08-09 \*\*\* Manipulateur d'image - Jonathan  
 n°050 p07 \*\*\* Manipulateur d'image (version pour Telestrat) -

## UK:

I would like to pay tribute to the immense role that Jonathan played in the Oric community. For this, as CEO-Mag's chief editor for more than 14 years now, what was more natural than looking for Jonathan's inputs in the magazine. It seems to be a concrete testimony of his contribution to the life of the club, through the articles he wrote, the many programs (utilities and games) where he demonstrated such ingeniousness, the questions asked to the community, when he met a problem, and finally the answers to the concerns of others. Although he had the modesty to write "Anyway, what I gave the Oric community was always smaller than what I took for myself", we know it is not true, as we owe him so much. A little game game: try to estimate the number of occurrences of Jonathan in the mag?

Personally, my answer was far from reality. After exploring the Ceo-Mag #1 to #77, thanks to Simon's search engine, and #111 to #281, using the search function in Acrobat Reader, I found a total of 983 hits. And note that issues #77 to #110 are not available because we only have their scans in image format and they were neither OCR'd or indexed.

Of course, most of the time, Jonathan is found several times within the same article. But I still counted 226 original articles, 146 letters, ads, etc. and 49 Internet subjects. A total of 413 items which you'll find below.

In summary, Jonathan has always been at the heart of our club's life and also in the Oric community at large (interventions on comp.sys.oric, Defense Force, etc.).

*NDLR. Simon thank you for this translation and for the complementary research. / Merci Simon pour cette traduction et pour le complément de recherche des articles.*

Jonathan  
 n°051 p03 Compte rendu de la visu d'Aylesbury - Laurent  
 n°059 p03 A propos de la disquette Sedoric de mars 95 (Sonix) - Vincent  
 n°060 p05 A propos de la disquette Sedoric de mars 95 (suite) - Laurent  
 n°063 p04 Compte rendu de la visu du 29 juillet à Aylesbury (Magnetix)  
 n°063 p11-12 Un froggie chez les rosbifs (Aylesbury) - Jean  
 n°065 p04 Banc d'essai: Magnetix - Laurent

n°066 p02 Compte rendu de la visu du 7.10.95 (Magnetix)

n°071 p04 A propos de la disquette de mars 1996 (Magnetix, Don't panic & Squeek)

n°074 p03 Compte rendu de la visu du 8 juin 1996 - Laurent

n°075 p04-05 Aylesbury 96: Eurostar, le retour - Jean

n°099 p32-33 \*\*\* Oric sound tracker history (1/3) - Jonathan

n°101 p07-09 \*\*\* Oric sound tracker history (2/3) - Jonathan

n°102 p06-07 \*\*\* Wurlde, première présentation du jeu - Jonathan

n°102 p08-10 \*\*\* Oric sound tracker history (3/3) - Jonathan

n°103 p10-12 \*\*\* Sonix One format - Jonathan

n°106 p04-05 Assemblée générale du Samedi 16 janvier 1999

n°107 p09-11 \*\*\* Zip N Zap history (1) - Jonathan

n°107 p20 IRCICQ : les Oriciens communiquent! - Jean-David

n°108 p10-12 \*\*\* Zip N Zap history (2) - Jonathan

n°110 p07-08 \*\*\* Zip N Zap history (3) - Jonathan

n°110 p16-17 Compte rendu de la visu du 05/06/1999 - Dominique

n°111 p18-19 Jouons avec les attributs d'écran Hires (1) - André et Claude

n°113 p14-16 Réalisez vos cartouches PB5 (5) - André & Claude

n°115 p12-13 Des trucs pour tricher: Zipzap

n°115 p19-22 Compte-rendu de la visu d'Aylesbury - Jean

n°117 p18-20 Une tempête dans un verre d'eau - André

n°117 p25-26 Ils ont fait le Ceo-Mag en 1999 ! - André

n°122 p13-15 Connectez un modem à votre Oric sans interface série! - Fabrice

n°125 p14-15 Le projet Y! Blue war (1) - Dominique

n°127 p31-34 Rapport de la LTP4 - Jérôme

n°129 p28-29 Compte rendu de l'AG du 13 janvier 2001 - Laurent & Alain

n°131 p17-20 Rubrique démo, le retour... (2) - Mickaël

n°138 p28 Getting old tapes to CLOAD - Answer from Jonathan

n°139 p26-27 La VIP3 (1) - Jérôme

n°140 p27 Disc routines - Answer from Fabrice

n°140 p28-29 La VIP3 (2) - Jérôme

n°141 p27-29 La VIP3 (3) - Jérôme

n°142 p22-23 Compte rendu de l'AG et de la visu du 19 janvier 2002 - Laurent & Alain

n°142 p24-26 Quelques photos de la visu du 19 janvier 2002 - André

n°142 p27-29 La VIP3 (4) - Jérôme

n°143 p16-17 La visu Oric de Janvier 2002 - Romuald

n°143 p18-20 Music maestro! - Mickaël

n°143 p27-29 La VIP3 (5) - Jérôme

n°144 p11-12 CEO Oric meet on 19th January 2002 - Romuald

n°145 p07 La Vie du Club

n°145 p18 The BD 500 drive - Jim, Fabrice & Jonathan

n°146 p09-10 Le serveur oric-international.org - Jérôme

n°146 p14-15 OricLisp - Fabrice

n°147 p41 VIP3 Forum (1) - Jérôme

n°147 p44 Font suitable for printing computer listings - Question from Steve

n°149 p18-20 Oricien, qui es-tu ? - Steve

n°149 p41 VIP3 Forum (2) - Jérôme

n°150 p20 Sedoric Disc Buffer - Question from Jonathan

n°150 p20-21 Use of #0C and #0D locations - Question from Simon

n°150 p21-22 Command Line Interpreter - Question from Peter F.

n°151 p11 \*\*\* Pulsoids de Jonathan, un grand jeu de Twilighte - Jérôme

n°151 p25 VIP3 Forum (3) - Jérôme

n°152 p08 VIP3 Forum (4) - Jérôme

n°152 p09 Micromart Retro-show at the NEC, Birmingham 2002 - Jim

n°153 p07-08 VIP3 Forum (5) - Jérôme

n°153 p10-15 Résurrection d'un DOS - Fabrice

n°153 p31-33 Routines pour Sedoric - Simon

n°153 p55 BD-500 Drive - Jon H. & Jonathan

n°153 p67-68 Quelques Réflexions du Rédac-Chef - André

n°153 p69 Ils ont fait le Ceo-Mag en 2002 ! - André

n°154 p07 Pulsoid Tips - Jonathan

n°154 p21 Sedoric and Machine Code - Question from Jonathan B

n°154 p38 \*\*\* Stereo interface - Jonathan

n°154 p62-63 Quelques photos de la visu du 1.2.3. - André

n°154 p64-65 Compte rendu de l'AG du 01/02/2003 - Laurent

n°154 p66 VIP3 Forum (6) - Jérôme

n°156 p24-25 Super-Oric - André

n°157 p09 Euphoric : F8 Sound Dump - André

n°157 p21-22 X Files, Le clip! (1/2) - Dominique

n°158 p13-14 FAQ - Fabrice

n°159 p06-08 Compte rendu de la méga-visu Oric du 14 juin 2003 - Thierry

n°159 p15-20 Initiation à l'Assembleur (1) - André

n°159 p45 Freewares - André

n°159 p56 \*\*\* Video Attributes - Jonathan

n°159 p71-72 Babel: Ceo-Mag 159 - Simon

n°161 p06-07 Babel: Ceo-Mag 159 - Simon

n°161 p08-10 Quelques Photos de la Visu du 14 juin 2003 - Simon, Romuald & Thierry

n°162 p31-32 Babel: Ceo-Mag 162 - Simon

n°164 p32-33 Babel: Ceo-Mag 164 - Simon

n°165 p28 News from Ceo - André

n°165 p29 Ils ont fait le Ceo-Mag en 2003! - André

n°167 p07-08 Compte Rendu de l'AG du 31 janvier 2004 - Simon, Jérôme, Jean & Alain

n°167 p09-12 Quelques photos de la VISU du 31 Janvier 2004 - Simon & André

n°167 p32-33 Babel: Ceo-Mag 167 - Simon

n°169 p67-68 Babel: Ceo-Mag 169 - Simon & Romuald

n°170 p32-33 Babel: Ceo-Mag 170 - Simon

n°171 p24 \*\*\* Alistair Way - Jonathan

n°171 p56-59 Tape/Sound connector - Question from Mickaël

n°171 p71-72 Babel: Ceo-Mag 171-172 - Simon

n°174 p17-19 Player de son SID sur Oric - Jérôme

n°174 p25 Basic programming - Question from "Norik"

n°174 p32-33 Babel: Ceo-Mag 174 - Simon

n°175 p13-16 Sedoric 3.0 and utilities, Short Manual - André

n°175 p32-33 Babel: Ceo-Mag 175 - Simon

n°176 p08 The Oric Family - André

n°176 p32-33 Babel: Ceo-Mag 176 - Simon

n°177 p19-20 SID Player - André

n°177 p22 Some Words from the Editor - André

n°177 p24 Ils ont fait le Ceo-Mag en 2004 et sont récompensés! - André

n°177 p32-33 Babel: Ceo-Mag 177 - Simon

n°178 p18-20 Minigames sur Oric - Mickaël

n°178 p26-27 MIDI player on Oric - Question from Fabrice

n°178 p32-33 Babel: Ceo-Mag 178 - Simon

n°179 p11-12 Historique des magazines Oric (3/4) - Steve

n°179 p26-27 Compte rendu de l'AG du 12-02-2005 - Laurent

n°179 p29-31 Quelques photos de la VISU du 12 Février 2005 - Simon & André C

n°180 p13-14 Historique des magazines Oric (4/4) - Steve

n°180 p15-20 Le Super-Oric commence à donner de la voix! - Fabrice

n°180 p22 Http://www.oric.org - Jérôme

n°180 p24 Midi2oric utility - Question from Oguzhan

n°181 p29-31 Quelques photos de la visu du 12 Février 2005 - Thierry et Xavier

n°182 p30-31 Babel: Ceo-Mag 182 - Simon

n°183 p31-32 Visu du 4 juin 2005 - Laurent

n°183 p60-63 Oric Name - "TheSpider"  
n°185 p13-14 L'Oric Maestro revisité: Trois petits fils et puis ça va - Fabrice  
n°187 p24-25 Using an ATX PSU to power an Oric - Question from Fabrice  
n°188 p20-23 An Oric in PC case - Question from Jonathan  
n°189 p18-19 Oric Disk Manager Update - Simon  
n°189 p21-22 Mains isolation for Oric Audio - Question from Jonathan  
n°189 p22 Hook up the PC sound output to the Oric - Question from Jonathan  
n°190 p22-23 Disk Load routine - Question from Jonathan  
n°190 p22 Work with files under Sedoric - Question from "Norik"  
n°190 p23 Oric drives - Question from Jonathan  
n°191 p20 Beauty of Black and White - Answer from Jonathan  
n°192 p22-23 Win98 Sound - Question from Jonathan  
n°192 p23 Euphoric and Windows - Question from Jonathan  
n°192 p23 Formating 720k disks with WinXP - Answer from Jonathan  
n°193 p24 Oric FDC - Question from Jonathan  
n°195 p23 Detecting and using the Function Key - Answer from Jonathan  
n°197 p22 \*\*\* Oric CPM - Jonathan  
n°197 p25 Oric Lightpen and mouse - Question from Jonathan  
n°198 p24 \*\*\* Oric CPM - Jonathan (traduction de Simon)  
n°198 p25 WinXP and Euphoric: Virtual PC - Answer from Jonathan  
n°199 p07 \*\*\* Interview of Paul Kaufman - Jonathan  
n°200 p53-59 La renaissance du Phœnix - Fabrice  
n°200 p67-77 News from the Phoenix front - Jonathan, Fabrice, Mickaël & André  
n°201 p22 Retiring from the Oric scene - Fabrice  
n°201 p25 Problem with Euphoric and XP - Question from Marc  
n°201 p25 WinXP and Euphoric: Virtual PC - Answer from Jonathan  
n°202 p16-18 Des cartouches pour l'Oric Atmos (1) - Fabrice  
n°202 p26 Music in "Welcome to the Oric Atmos 48 K" - Question from "iug"  
n°203 p23-24 What's the Fastest Oric Transfer method - Question from Jonathan  
n°207 p07-08 Compte-rendu de la Visu du Samedi 23 Juin 2007 - André  
n°207 p41-44 Photos de la VISU du 23 juin 2007 - Simon, Thierry, René & André  
n°207 p45-47 Nouvelles du Phœnix - Fabrice, Thierry, André, Mickaël, Jonathan  
n°207 p48-50 New Oric Found: The Phoenix! - Jonathan, Steve, Bob, Anders, Jani  
n°209 p13-14 Journal de transferts, juillet 2007 - Simon  
n°210 p07-08 Fabriquer des contrôleurs Cumana - Thierry, Jean & Fabrice  
n°210 p11 Oricgames : Newsletter 8 - "Maximus"  
n°212 p10 Oric Cartridge - Question from Jonathan  
n°213 p36-42 Contrôleur Microdisc à partir d'un circuit imprimé Cumana - Thierry  
n°213 p43-53 Carte contrôleur Microdisc à partir d'un circuit Cumana 2 - Thierry  
n°214 p21 Oricgames 2008 : Newsletter 9 - "Maximus"  
n°214 p31-32 Compte-rendu de la Visu du 5 Janvier 2008 - Thierry, Simon & Jean  
n°214 p33-35 Quelques photos de la Visu du 5 janvier 2008 - Simon & Thierry  
n°215 p37-39 Quelques photos de la Visu du 5 janvier 2008 - Xavier  
n°217 p36 Oricgames : Infolettre/Newsletter 10 - "Maximus"  
n°219 p19-26 Carte Cumana2 - Thierry, Michel B., Jean et André  
n°225 p15-17 Asteroids (Artic) et Oric-1 - Simon, Fabrice, Thierry & Jean  
n°231 p21-24 Encyclopédie des "triches" Oric (7e partie) - André  
n°233 p16-20 Compte-rendu de la Visu du 4 Juillet 2009 - Thierry, Simon & André  
n°233 p27-28 Photos de la Visu du 4 juillet 2009 - René, Thierry & Jérôme  
n°234 p14 Pas de Rom synchro pour l'Oric! - Fabrice  
n°234 p15-16 Journal de transferts, janvier à juillet 2009 - Simon  
n°234 p21-24 Encyclopédie des "triches" Oric (9e partie) - André  
n°234 p25-26 Recherches dans les archives du Ceo-Mag - André  
n°234 p28-30 L'affaire DosBox - Question de Xavier  
n°235 p06-07 Pravetz & Telestat - Thierry, Mickaël & André  
n°237 p21-23 Encyclopédie des "triches" Oric (12e partie) - André  
n°237 p25-27 Dosbox V 0.73 - André  
n°239 p25s30 Compte-rendu de la Visu du 30 Janvier 2010 - Thierry, Simon & Jérôme  
n°240 p18-19 Redécouverte de la programmation sur Oric avec OSDK - Didier  
n°240 p25-26 Quelques photos de la Visu du 30 janvier 2010 - Simon & Jérôme  
n°241 p20 Forum et Wiki Defence Force - Thierry  
n°243 p21-22 Compte-rendu de la Visu du Samedi 19 Juin 2010 - André  
n°243 p2-26 Quelques photos de la Visu du 19 juin 2010 - Didier  
n°243 p29-30 Quelques photos de la Visu du 19 juin 2010 - Thierry  
n°244 p08-11 Historique: La naissance du Super-Oric (fin) - André  
n°245 p14-17 Quelques photos de la Visu du 19 juin 2010 - André  
n°245 p2-23 Quelques photos de la Visu du 19 juin 2010 - Mathieu  
n°245 p26 Quelques photos de la Visu du 19 juin 2010 - Simon  
n°246 p25-28 Des Nouvelles du Phœnix - Thierry, Fabrice, Jonathan & Peter Halford  
n°248 p27-28 Des nouvelles de Mickaël - Mickaël, André, Jean, Thierry & René  
n°248 p21-37 Compte-rendu de l'expo Vieumikro - Fabrice, Thierry, Simon & André  
n°249 p27-28 Ils ont fait le Ceo-Mag en 2010 - André  
n°250 p18-19 \*\*\* Stormlord, un jeu de Jonathan - Simon, Mickaël & Thierry  
n°250 p20-21 \*\*\* Interview de Jonathan - Simon  
n°251 p14 \*\*\* Vu sur le Web: Stormlord de Jonathan - André  
n°251 p18-21 Quelques photos de la Visu du 29 janvier 2011 - André  
n°251 p22-23 Compte-rendu de la Visu du Samedi 29 Janvier 2011 - André  
n°252 p22-24 De l'Amplibus-Décodeur à la carte Multicoloric (1) - Thierry & Co  
n°252 p25-26 Quelques photos de la Visu du 29 janvier 2011 - Mathieu  
n°252 p27-28 Quelques photos de la Visu du 29 janvier 2011 - Didier  
n°253 p14 \*\*\* Impossible mission de Jonathan - André  
n°253 p15 \*\*\* Impossible Mission sur disquette - Thierry, Simon, Mickaël & André  
n°253 p36-38 Euphoric, DosBox et lancement par clic droit - Simon, François & André  
n°257 p18-19 Euphoric, Windows XP et DosBox (1/2) - Simon & André  
n°258 p07-08 Quelques photos de la Visu du 25 juin 2011 - Mathieu  
n°265 p29-30 Quelques Photos de la Visu de Février 2012 - Mathieu  
n°269 p16-17 Pub Meurtres sur l'Atlantique - Dominique  
n°269 p26-29 Compte-Rendu de la Visu du 30 juin - André  
n°269 p30 Quelques Photos de la Visu du 30 juin - René  
n°269 p34-35 Visu : Atmos perdu (volé?) - Participants consternés  
n°270 p10-11 Photos de la Visu du 30 juin 2012 - Didier  
n°270 p28-30 Oric en boîtier ITX avec le HxC emulator - Jérôme  
n°270 p31 Photos de la Visu du 30 juin 2012 - Simon

n°270 p32-33 Photos de la Visu du 30 juin 2012 - Mathieu  
 n°271 p19-22 \*\*\* Wurlde Demos June 2012 - by Jonathan  
 n°274 p23 Compte-Rendu Visu du 12/01/2013 - Simon, Jérôme,  
 Thierry, René & Grégory  
 n°274 p25-28 Photos de la Visu du 12/01/2013 - Xavier  
 n°275 p29-30 Photos de la Visu du 12/01/2013 - Simon & Jérôme  
 n°276 p06-07 Photos de la Visu du 12/01/2013 - Mathieu  
 n°278 p19 Les dons en stock chez René - René

### COURRIER, P.A., ÉDITO ETC.

n°049 p02 A l'autre bout du tunnel (nouveau jeu en préparation)  
 n°058 p11 Courrier des lecteurs britanniques (musique Hubbard)  
 n°063 p05 Courrier des lecteurs (Sonix)  
 n°066 p03 Courrier des lecteurs (Notice de Magnetix)  
 n°074 p01 En couverture: Beast de Jonathan  
 n°075 p03 Courrier des lecteurs (Jonathan en visite chez André  
 Wilhani)  
 n°106 p01 En couverture: Bienvenue dans la Twilight zone !  
 n°111 p20-21 Le journ@l de l'Internet: OricGUI? - Laurent  
 n°114 p05-06 Courrier Oricien: TAP2CD  
 n°116 p04 Courrier Oricien: Rhetoric takes over where OUM left  
 off  
 n°117 p03 Courrier Oricien: What are you doing for New Years Eve?  
 n°117 p05 Courrier Oricien: Suggestion of a Y2K party  
 n°122 p05 Courrier Oricien: Questions de Jonathan  
 n°123 p04 Courrier Oricien: Add a key to an Oric1 to make it like  
 an Atmos?  
 n°126 p02 Editorial: Trombinoscope Oric  
 n°129 p05 Courrier Oricien: Oric rewarded at STNICCC 2000 &  
 LTP4  
 n°133 p06 Petites annonces: LTP5 forum  
 n°135 p04 Courrier Oricien: News from Barry Muncaster  
 n°137 p04 Courrier Oricien: Some programing tips  
 n°140 p04 Courrier Oricien: The 3rd Crocochannel Meeting  
 n°141 p07 Courrier Oricien: Jonathan is currently asking about a  
 debugger  
 n°142 p03 Courrier Oricien: Site oric international.com  
 n°143 p03 Courrier Oricien: Manic miner  
 n°143 p04 Courrier Oricien: Le download du Ceo-Mag  
 n°144 p03 Courrier Oricien: Rhetoric and CEO members  
 n°144 p04 Courrier Oricien: Rhetoric and CEO sharing magazine  
 articles  
 n°144 p05 Petites annonces: Sonix Forum  
 n°145 p04 Petites annonces: Traduire "Sedoric à Nu" en anglais  
 n°146 p04 Courrier Oricien: The key labelled "FUNCT"  
 n°147 p04 Courrier Oricien: Magnetix codes  
 n°149 p04 Petites annonces: The Assembly demo party  
 n°150 p03 Courrier Oricien: 20 ans d'Oric  
 n°150 p03 Courrier Oricien: Tap to Wav  
 n°151 p02 Editorial: "Pulsoids" de Jonathan  
 n°151 p05 Petites annonces: The Brand New Oric Game Pulsoids is  
 almost ready  
 n°151 p05 Courrier Oricien: The loader of Pulsoid  
 n°151 p05 Petites annonces: The Brand New Oric Game Pulsoid is  
 almost ready  
 n°152 p02 Breves: Le grand jeu de Jonathan: Pulsoids  
 n°152 p05 Courrier Oricien: Jonathan is also giving "Pulsoids" to  
 the community  
 n°152 p06 Courrier Oricien: The final version of Pulsoids  
 n°153 p05 Petites annonces: Pulsoids is now available  
 n°153 p05 Petites annonces: The last édition of Rhetoric?  
 n°153 p71 Club Europe Oric Subscription Form  
 n°154 p05 Courrier Oricien: Jonathan centralises subscription fees  
 in Britain

n°153 p70 Club Europe Oric Subscription Form  
 n°155 p03 Courrier Oricien: UK subs can now be handled by  
 Jonathan  
 n°156 p31 Club Europe Oric Subscription Form  
 n°157 p03 Courrier Oricien: Keeping very busy at the moment  
 n°157 p32 Club Europe Oric Subscription Form  
 n°158 p31 Club Europe Oric Subscription Form  
 n°159 p03 Courrier Oricien: I believe someone at CEO asked me for  
 an interview  
 n°159 p70 Club Europe Oric Subscription Form  
 n°162 p02 Editorial: C'est l'espoir qui fait vivre...  
 n°162 p05 Courrier Oricien: Orician, who are you?  
 n°162 p30 Club Europe Oric Subscription Form  
 n°165 p04 Courrier Oricien: "Ultimate Graphic Editor" & "Text  
 Block Editor"  
 n°165 p30 Club Europe Oric Subscription Form  
 n°166 p30 Club Europe Oric Subscription Form  
 n°167 p04 Courrier Oricien: I'm coming to CEO meet at the end of  
 the month  
 n°167 p30 Club Europe Oric Subscription Form  
 n°169 p30 Club Europe Oric Subscription Form  
 n°171 p04 Courrier Oricien: Abonnement au vainqueur de  
 'Meurtres en série'  
 n°171 p05 Courrier Oricien: Thanks from "TheSpider"  
 n°171 p69 Club Europe Oric Subscription Form  
 n°173 p06 Courrier Oricien: Player de musique SID de Jonathan  
 n°174 p03 Courrier Oricien: Errata  
 n°174 p05 Courrier Oricien: Errata  
 n°175 p04 Courrier Oricien: Paypal payment for CEO subscription  
 n°175 p06 Courrier Oricien: Don't Panic  
 n°175 p07 Courrier Oricien: Subscription rates  
 n°176 p04 Courrier Oricien: The Oric is evil, it's the computer of  
 Satan!  
 n°176 p04 Courrier Oricien: Ocean Software C64 source code  
 n°176 p05 Courrier Oricien: Oric Real Time Clock  
 n°176 p06 Courrier Oricien: News from Jonathan  
 n°176 p30 Club Europe Oric Subscription Form  
 n°177 p04 Courrier Oricien: comp.sys.oric regular posters  
 n°177 p05 Courrier Oricien: XP and Euphoric  
 n°177 p30 Club Europe Oric Subscription Form  
 n°178 p03 Courrier Oricien: PC based Oric Utilities that people  
 would find useful?  
 n°178 p04 Courrier Oricien: Next CEO meet 05th Feb 2004  
 n°178 p06 Courrier Oricien: Jonathan Bristow is CEO brit contact  
 n°178 p30 Club Europe Oric Subscription Form  
 n°180 p04 Courrier Oricien: Euphoric and TFT monitor  
 n°181 p03 Courrier Oricien: In may Mickaël should be working in  
 Oslo  
 n°182 p03 Courrier Oricien: PSGs AY-3-8912  
 n°182 p05 Courrier Oricien: Best Oric Games  
 n°183 p03 Courrier Oricien: Best Oric Games  
 n°183 p03 Courrier Oricien: Tetrix & Quill  
 n°183 p04 Courrier Oricien: About Oric emulators  
 n°186 p03 Courrier Oricien: News from Mickaël  
 n°186 p05 Courrier Oricien: Le serveur de Romuald a grillé  
 n°186 p05 Courrier Oricien: Bouquins et manuels digitalisés  
 n°187 p04 Courrier Oricien: Simon a arrêté de traduire pour Babel  
 n°192 p03 Courrier Oricien: Virtual colours  
 n°193 p03 Courrier Oricien: Virtual colours  
 n°195 p68 Courrier Oricien: OSDK Version 0.013  
 n°198 p03 Courrier Oricien: Paul K. interview in the UK magazine  
 Retro-Gamer  
 n°199 p05 Courrier Oricien: Retro-Gamer  
 n°199 p06 Petites annonces: Jonathan look for one or two Oric

transformers  
n°200 p03 Courrier Oricien: Nombreux projets en cours  
n°200 p04 Courrier Oricien: Cartes Microdisc & Cumana  
n°201 p03 Courrier Oricien: Retro Gamer: sur l'Oric et sur Euphoric  
n°202 p03 Courrier Oricien: Will their be a January or February CEO Meet?  
n°202 p04 Courrier Oricien: Un topic Ceo-Mag dans le forum OricGames  
n°202 p05 Courrier Oricien: La boutique Micro-Broc  
n°202 p06 Petites annonces: Hundreds of Oric Tapes  
n°205 p05 Courrier Oricien: Date de la visu de Juin  
n°206 p03 Courrier Oricien: Date for the summer CEO meet  
n°207 p03 Courrier Oricien: Black ABS Oric Box  
n°207 p06 Petites annonces: Version 0.6 of Audio Tracker Released  
n°210 p05 Courrier Oricien: Nouvel adhérent  
n°216 p03 Courrier Oricien: Space 99  
n°217 p05 Courrier Oricien: Nouvelles d'Oricgames  
n°218 p05 Courrier Oricien: Diffusion de la date de Visu  
n°228 p03 Courrier Oricien: About the Phoenix  
n°228 p03 Courrier Oricien: Consolatoric  
n°229 p04 Courrier Oricien: Prochaine Visu  
n°230 p05-06 Courrier Oricien: Prochaine Visu  
n°231 p05 Courrier Oricien: Prochaine Visu Oricienne, le Samedi 4 Juillet 2009  
n°233 p04 Courrier Oricien: Cartes Microdisc  
n°234 p02 Editorial: Grâce à DosBox, Jonathan a pu nous montrer ses superbes démos  
n°237 p03 Courrier Oricien: Player de son SID sur Oric  
n°238 p03 Courrier Oricien: Préparation de la Visu du Samedi 30 Janvier 2010  
n°239 p05 Courrier Oricien: Player de son SID sur Oric  
n°243 p03 Courrier Oricien: Nouvelles de Fabrice  
n°248 p03 Courrier Oricien: A propos du Bug des ULA  
n°248 p05 Courrier Oricien: C'est avec beaucoup de plaisir que j'ai essayé Stormlord  
n°249 p03 Courrier Oricien: Stormlord & interview de Jonathan  
n°250 p03 Courrier Oricien: Les démos de Jonathan sous DosBox  
n°252 p03 Courrier Oricien: Oricutron (ex Oriculator)  
n°253 p02 Un jeu fabuleux de Jonathan: Impossible Mission!  
n°257 p06 Courrier Oricien: Jonathan's health  
n°262 p05 Courrier Oricien: Outils graphiques sur PC ou sur Oric  
n°267 p03 Courrier Oricien: Démo de Dominique, Jonathan, Mick-aël & Chema  
n°267 p04 Courrier Oricien: Démo de Meurtres sur l'Atlantique  
n°269 p04 Courrier Oricien: PCB Cumana de Jonathan  
n°269 p05 Courrier Oricien: Pulsoids V2, un vrai plaisir, merci Jonathan!  
n°271 p04 Courrier Oricien: Jonathan donne son matériel Oric au CEO  
n°273 p04 Courrier Oricien: Idée "d'activité" pour les 30 ans d'Oric  
n°274 p03 Courrier Oricien: La centaine de discs de Jonathan  
n°274 p04 Courrier Oricien: Jonathan sera des nôtres!  
n°275 p05 Courrier Oricien: PCB Cumana de Jonathan  
n°275 p05 Courrier Oricien: News from Dave Dick  
n°276 p04 Courrier Oricien: Le club compte une petite centaine de membres  
n°279 p45-47 Courrier Oricien: Décès de Jonathan  
n°279 p47 Courrier Oricien: PCB Cumana de Jonathan

**INTERNET, ADRESSES, FORUMS...**  
n°113 p04 Liste contacts  
n°115 p04 Mise à jour de la Liste contacts

n°115 p05 Good links / Bonnes adresses: Jonathan's Home  
n°115 p05 Good links / Bonnes adresses: Le magazine électronique Rhetoric  
n°116 p08 Mise à jour de la Liste contacts C.E.O.  
n°125 p17 Nouvelles adresses / Nouveaux liens: Portail Oric de Jérôme  
n°126 p17 Nouvelles adresses / Nouveaux liens: Jonathan's site  
n°129 p16 Nouvelles adresses / Nouveaux liens: My new Website  
n°135 p17 Quelques bonnes adresses: Jonathan B new address  
n°142 p06 Quelques bonnes adresses: The Jonathan's Oric Page  
n°143 p06 Quelques bonnes adresses: Jonathan B address  
n°144 p06 Bonnes adresses: Jonathan updated site with new stuff  
n°144 p06 Quelques bonnes adresses: Oric demos on pouet.net  
n°145 p06 Quelques bonnes adresses: Jonathan's site  
n°145 p06 Bonnes adresses: New software to play Music using the Oric keyboard  
n°150 p06 Bonnes adresses: PictConv, VIP4 demo & clair\_de\_la\_lune.mp3  
n°151 p06 Bonnes adresses: Jonathan's site  
n°152 p07 Bonnes adresses: Pulsoids is a new game from Jonathan  
n°155 p06 Bonnes adresses: Jonathan's site  
n°156 p06 Bonnes adresses: Jonathan's site  
n°165 p06 Bonnes Adresses: Addresses of our English subscribers  
n°166 p06 Bonnes adresses: Jonathan's site  
n°169 p06 Bonnes adresses: Alistair Way  
n°170 p06 Bonnes adresses: Jonathan a changé d'adresse email  
n°170 p06 Bonnes adresses: TheSpider's homepage  
n°178 p07 Bonnes Adresses: Billet d'avion de Jonathan pour la visu du 12/02/2005  
n°186 p06 Bonnes Adresses: A la demande de Jonathan Bristow...  
n°186 p06 Bonnes Adresses: Théoric sur oric.org  
n°195 p06 Bonnes adresses: Oric intro (demo) by Jonathan  
n°195 p47 Forum DF: A possible software alternative to Vsync?  
n°195 p47 Forum DF: Page fault when pressing F1 on version 1(0.99q in Historic)  
n°195 p48 Forum DF: Pictconv and Pchires  
n°195 p49 Forum DF: Oric intro by 6502man!  
n°197 p06 Bonnes adresses: Oric MCP-40 pens for sale  
n°197 p10-12 Forum DF: Let's talk about a Mini-DOS  
n°198 p06 Bonnes adresses: Oric MCP-40 pens for sale  
n°199 p06 Bonnes adresses: Virtual PC is now free from Microsoft site  
n°200 p06 Bonnes adresses: La page de Jonathan  
n°202 p07 Bonnes Adresses: The game Space 1999 by Chema and Jonathan  
n°205 p08 Bonnes Adresses: Version 0.5 of Audio Tracker is now available  
n°207 p06 Bonnes Adresses: 25 Cumana disk interface circuit boards on ebay  
n°207 p06 Bonnes Adresses: Jonathan relocating to Finland to start freelance work  
n°221 p26 Bonnes adresses: Jonathan's Oric Page  
n°242 p06 Bonnes adresses: La page de Jonathan  
n°253 p05 Bonnes adresses: Gosnow de Jonathan  
n°253 p05 Bonnes adresses: Tous les jeux de Jonathan  
n°255 p06 Bonnes adresses: La page de Jonathan  
n°257 p06 Bonnes adresses: Lu dans le dernier PixNLove  
n°261 p06 Bonnes adresses: Outils graphiques sur PC ou sur Oric  
n°278 p30 Bonnes adresses: Jonathan's Oric Page  
*Afin d'illustrer les différentes contributions de Jonathan, vous trouverez dans les pages qui suivent quelques-uns des articles (marqués \*\*\*) de ou sur Jonathan.*

# Principaux articles de / sur Jonathan Main articles from / on Jonathan

*Par André et Simon*

Original Ceo-Mag Issue - pages	Titres - Auteurs Titles - Authors	Pages de réimpression Reprint pages
049 - 08-09	Manipulateur d'image - Jonathan	64-65
050 - 07	Manipulateur d'image (version pour Telestrat) - Jonathan	66
099 - 32-33	Oric sound tracker history (1/3) - Jonathan	67-68
101 - 07-09	Oric sound tracker history (2/3) - Jonathan	69-71
102 - 08-10	Oric sound tracker history (3/3) - Jonathan	72-74
102 - 06-07	Wurlde, première présentation du jeu - Jonathan	75-76
103 - 10-12	Sonix One format - Jonathan	77-79
107 - 09-11	Zip N Zap history (1) - Jonathan	80-82
108 - 10-12	Zip N Zap history (2) - Jonathan	83-85
110 - 07-08	Zip N Zap history (3) - Jonathan	86-87
151 - 11	Pulsoids de Jonathan, un grand jeu de Twilighite - Jérôme	88
151 - 11	Pulsoids Tips - Jonathan	88
154 - 38	Stereo interface - Jonathan	89
159 - 56	Video Attributes - Jonathan	89
171 - 24	Alistair Way - Jonathan	90
197 - 22	Oric CPM - Jonathan	91
198 - 24	Oric CPM - Jonathan (traduction de Simon)	92
199 - 07	Interview of Paul Kaufman - Jonathan	93-94
250 - 18-19	Stormlord, un jeu de Jonathan - Simon, Mickaël & Thierry	95-96
250 - 20-21	Interview de Jonathan - Simon	97-98
251 - 14	Vu sur le Web: Stormlord de Jonathan - André	99
253 - 14	Vu sur le Web: Impossible mission de Jonathan - André	100
253 - 15	Impossible Mission sur disquette - Thierry, Simon, Mickaël & André	101
271 - 19-22	Wurlde Demos June 2012 - Jonathan	102-105



Le programme utilitaire que nous vous proposons permet de manipuler (copier, agrandir ou diminuer) n'importe quelle partie d'un écran Hires. Il s'avère très pratique pour la manipulation des images des disquettes Clip Art du CEO.

Le programme vous demande, en premier lieu, de charger une image Hires existante. Vous devrez ensuite sélectionner le point de départ. Vous devrez, pour cela, tracer une zone rectangulaire sur l'écran qui sera la portion d'image que vous désirez manipuler. Il vous sera ensuite demandé la "destination": vous devrez définir une autre zone rectangulaire dans laquelle sera copiée la portion d'image précédemment sélectionnée. La destination pourra être de même taille que la source, dans ce cas, la copie sera identique à l'originale. Elle pourra avoir une taille différente, plus ou moins large, plus ou moins haute. Il vous est donc possible de réduire ou d'augmenter l'image source horizontalement, verticalement ou les deux à la fois. L'option suivante vous permet de copier la source en mode normal ou inverse vidéo. Tapez le programme ci-après, sauvegardez-le en "MANIP.COM", taper "RUN" et suivez les explications suivantes:

1 Entrez le nom+extention de l'écran Hires que vous voulez manipuler et " RETURN ". Par exemple: IMAGE.HRS |return|.

2 Déplacez le curseur (Point lumineux situé au centre de l'écran) au coin haut gauche de la portion d'image à manipuler, à l'aide des touches fléchées.

Appuyez sur **X** pour agrandir horizontalement le rectangle.

Appuyez sur **Z** pour le diminuer.

Appuyez sur **/** pour agrandir verticalement le rectangle.

Appuyez sur **'** pour le diminuer.

Vous pouvez ajuster la position du rectangle en utilisant les touches fléchées.

Note: L'appui simultané de Z,X,/, ' avec **SHIFT** permet un traçage plus rapide du rectangle. Après l'avoir tracé, appuyez sur **RETURN** .

3 Positionnement du rectangle cible.

Technique identique au traçage du rectangle source, avec l'utilisation des touches Z X / ' pour ajuster la largeur et la hauteur.

Le programme lisant chaque pixel du dessin source et le copiant dans le dessin cible, évitez de faire chevaucher les rectangles source et cible.

Appuyez sur **RETURN** quand l'opération est terminée.

4 Sélection du mode de copie.

**N** pour copie normale,

**I** pour copie en vidéo inverse.

L'image source est copiée vers la cible, et redimensionnée suivant la taille et la cible.

Quand la copie est terminée, un autre menu apparait au bas de l'écran.

5 Choix dans le menu.

**S** pour sauvegarder le dessin HIRES modifié. Entrez le nom et l'extension puis **RETURN** .

**C** si vous voulez continuer à travailler sur le même dessin.

**N** pour travailler sur un autre dessin.



```

10 ' MANIPULATION D'IMAGE HIRES PAR
20 ' JONATHAN BRISTOW
50 HIRES:GOSUB 300:LOAD F$
150 CLS:PRINT"Sélectionnez le point de départ":GOSUB 500: SX=X:SY=Y:FX=XZ:FY=YZ
160 PRINT"Destination ":Z=1
165 GOSUB 500:DX=X:DY=Y:EX=XZ:EY=YZ
170 PRINT"Votre choix : "
180 PRINT"[N]ormal [I]nverse":GET A$:X=DX
190 TX=FX/EX:TY=FY/EY:FOR A= SX TO SX+FX STEP TX:Y=DY:X=X+1
195 FOR B=SY TO SY+FY STEP TY
200 P=ABS(POINT(A,B)):IF A$="I" THEN P=(NOTP)+2:CURSETX,Y,P ELSE CURSETX,Y,P
210 Y=Y+1:NEXTB:NEXTA
220 CLS:PRINT:PRINT"[S]auve [C]ontinue [N]ouveau fichier"
230 GET A$:IF A$="S" THEN GOSUB 300:ESAVE F$:GOTO 220
240 IF A$="N" THEN RUN
250 GOTO 150
299 'CHARGEMENT FICHIER
300 POKE#26A,7:INPUT "NOM FICHIER "; F$:POKE #26A,6:RETURN
499 ' SELECTIONNE UNE ZONE RECTANGULAIRE
500 XZ=1:YZ=1:X=100:Y=100:IF Z=1 THEN XZ=FX:YZ=FY:X= SX:Y=SY
510 CURSETX,Y,3:DRAWXZ,0,2:DRAW0,YZ,2:DRAW-XZ,0,2:DRAW0,-YZ,2
550 REPEAT:GET A$:IF PEEK(#0209)<>56 THEN S=S+1 ELSE S=1
560 CURSETX,Y,3:DRAWXZ,0,2:DRAW0,YZ,2:DRAW-XZ,0,2:DRAW0,-YZ,2
565 IF A$=CHR$(8) AND X-S>0 THEN X=X-S
570 IF A$=CHR$(9) AND X+S+XZ<239 THEN X=X+S
580 IF A$=CHR$(10) AND Y+S+YZ<199 THEN Y=Y+S
590 IF A$=CHR$(11) AND Y-S>0 THEN Y=Y-S
600 IF A$="Z" AND XZ-S>1 THEN XZ=XZ-S
605 IF A$="X" AND X+XZ+S<238 THEN XZ=XZ+S
610 IF A$="'" AND YZ-S>1 THEN YZ=YZ-S
615 IF A$="/" AND Y+YZ+S<198 THEN YZ=YZ+S
616 IF A$=CHR$(27) THEN END
620 CURSETX,Y,3:DRAWXZ,0,2:DRAW0,YZ,2:DRAW-XZ,0,2:DRAW0,-YZ,2
630 UNTIL A$=CHR$(13)
635 CURSETX,Y,3:DRAWXZ,0,2:DRAW0,YZ,2:DRAW-XZ,0,2:DRAW0,-YZ,2
640 RETURN

```

Le programme paru dans le Ceo-Mag numéro 49 concernait les possesseurs d'ATMOS. Une version pour TELESTRAT vous est proposée afin de contenter tous les adhérents.

Vous noterez les sous-programmes POINT et CHARG, lignes 700 et 800, qui permettent d'émuler la fonction POINT absente du TELESTRAT (routine de Patrice GUERRIN, Théoric no 33).

Faites nous parvenir vos dessins.

```

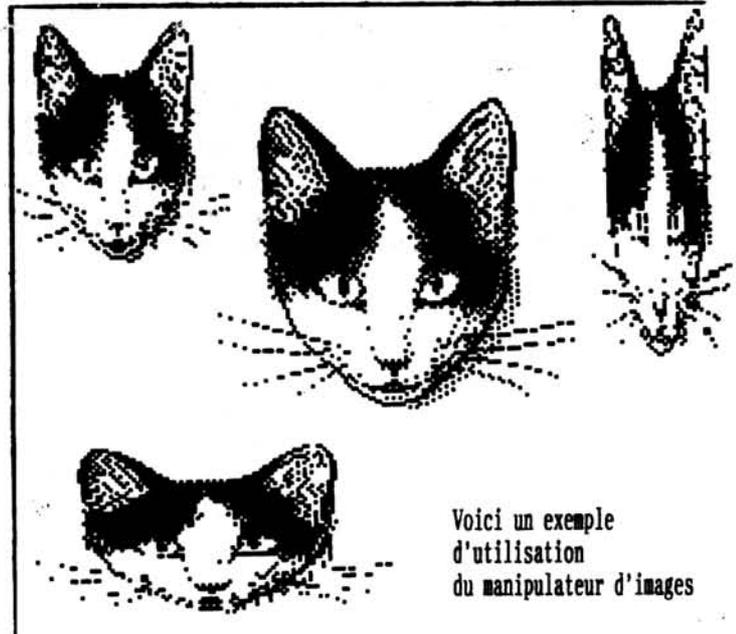
10 ' MANIPULATION D'IMAGE HIRES PAR
20 ' JONATHAN BRISTOW
30 ' Modification pour Telestrat par A.WEBER
35 CLS
50 HIRES:GOSUB CHARG:GOSUB 300:LOAD F$
150 CLS:PRINT "Selectionnez le point de depart":GOSUB 500:SX=X:SY=Y:FX=XZ:FY=YZ
160 PRINT "Destination ":Z=1
165 GOSUB 500:DX=X:DY=Y:EX=XZ:EY=YZ
170 PRINT "Votre choix : "
180 PRINT "[N]ormal [I]nverse":GET A$:X=DX
185 TX=FX/EX:TY=FY/EY
190 FOR A=SX TO SX+FX STEP TX:Y=DY:X=X+1
195   FOR B=SY TO SY+FY STEP TY
200     GOSUB POINT:IF UP$(A$)="I" THEN FB=2+(P=1):CURSET X,Y,FB ELSE CURSET X,Y,P
210     Y=Y+1
212   NEXT B
215 NEXT A
220 CLS:PRINT :PRINT "[S]auve [C]ontinue [N]ouveau fichier"
230 GET A$:IF A$="S" THEN GOSUB 300:ESAVE F$:GOTO 220
240 IF A$="N" THEN RUN
250 GOTO 150
299 ' CHARGEMENT FICHIER
300 PRINT "NOM FICHIER : ";INPUT F$:RETURN
499 ' SELECTIONNE UNE ZONE RECTANGULAIRE
500 XZ=1:YZ=1:X=120:Y=100:IF Z=1 THEN XZ=FX:YZ=FY:X=SX:Y=SY
510 CURSET X,Y,3:DRAW XZ,0,2:DRAW 0,YZ,2:DRAW (0-XZ),0,2:DRAW 0,(0-YZ),2
550 REPEAT:GET A$:IF PEEK(#278)<>0 THEN S=S+1 ELSE S=1
560 CURSET X,Y,3:DRAW XZ,0,2:DRAW 0,YZ,2:DRAW (0-XZ),0,2:DRAW 0,(0-YZ),2
565 IF A$=CHR$(8) THEN IF (X-S)>0 THEN X=X-S
570 IF A$=CHR$(9) THEN IF (X+S+XZ)<239 THEN X=X+S
580 IF A$=CHR$(10) THEN IF (Y+S+YZ)<199 THEN Y=Y+S
590 IF A$=CHR$(11) THEN IF (Y-S)>0 THEN Y=Y-S
600 IF A$="Z" THEN IF (XZ-S)>1 THEN XZ=XZ-S
605 IF A$="X" THEN IF (X+XZ+S)<238 THEN XZ=XZ+S
610 IF A$="/" THEN IF (YZ-S)>1 THEN YZ=YZ-S
615 IF A$="\" THEN IF (Y+YZ+S)<198 THEN YZ=YZ+S
616 IF A$=CHR$(27) THEN END
620 CURSET X,Y,3:DRAW XZ,0,2:DRAW 0,YZ,2:DRAW (0-XZ),0,2:DRAW 0,(0-YZ),2
630 UNTIL A$=CHR$(13)
635 CURSET X,Y,3:DRAW XZ,0,2:DRAW 0,YZ,2:DRAW (0-XZ),0,2:DRAW 0,(0-YZ),2
640 RETURN

```

```

700 ]POINT
710 POKE #33,A:POKE #34,B:CALL #9C00:P=PEEK(#35)
720 RETURN
800 ]CHARG' ROUTINE PATRICE GUERRIN
810 DAT$(0)="A534002085358436"
820 DAT$(1)="18A53669A08536A5"
830 DAT$(2)="338500A9008501A9"
840 DAT$(3)="06A000002318A535"
850 DAT$(4)="65008535A5366900"
860 DAT$(5)="8536A000B1350A0A"
870 DAT$(6)="0A08C402F006C828"
880 DAT$(7)="A200F0F4289005A9"
890 DAT$(8)="01853560A9008535"
900 DAT$(9)="6000000000000000"
950 ADR=#9C00
1000 FOR I=0 TO 9
1010   FOR B=0 TO 7
1020     POKE ADR+I*8+B,VAL("#"+MID$(DAT$(I),B*2+1,2))
1040   NEXT B
1050 NEXT I
1060 RETURN

```



Voici un exemple d'utilisation du manipulateur d'images

Les programmes version ATMOS et TELESTRAT fonctionnent correctement malgré une certaine lenteur due au Basic. Il est sûr qu'une routine en langage machine améliorerait la rapidité en ce qui concerne la manipulation des images.

Quelqu'un se sent-il capable d'écrire cette routine pour l'ATMOS ou le TELESTRAT ou les deux ? Les colonnes vous sont ouvertes.

# Oric Sound Tracker History (1/3)

*An in-depth look at the Oric's Sound Chip in conjunction with Sample Generation*

By Jonathan BRISTOW.

The Sound-Chip within the Oric is an AY-3-8912 Programmable Sound Generator. It supplies the features of the Oric with 3 audible tone channels (Square waves), one noise generator and one Volume Envelope generator.

Its facilities are meagre compared to the Commodore 64 or Amiga and yet, as you already know, it can produce 3 channels of true Sample harmony.

The basic system, however, is not so sophisticated and in many ways is as basic as you can go in multichannel sound generating devices.

The chip was used in many computers in the 80's like the Sinclair Spectrum 128,+2 and +3. The Amstrad CPC 464, 664 and 6128, the Sega Master System, MSX and Mattel Intellivision. With its cousin (the same except one extra i/o port) being used on the Atari ST.

Although Oric Basic does allow simple harmonising and almost full control over it, to fully utilise this chip's capabilities one must move into machine code programming and control the device from this platform. However, I have spent many long hours experimenting in basic with the sound chip mixing the Envelope generator with other channels to produce interesting sounds.

The AY-3-8912 consists of three tone channels and one noise generator that may be linked to one or more of the tone channels. Mixer register bits allow each tone generator to be switched in or out of the system whilst the output stage consists of 3 volume registers for the three tone channels and a single Envelope generator that may control one or more channels instead of the volume control. Finally, the AY-3-8912 has a further I/O port that is used (on the Oric) for specifying the Keyboard column.

Each tone channel generates a square wave with a frequency defined by a 12 bit value (4096 Range) held in two consecutive registers. The Noise generator may be linked to any one of these tone channels and may specify a pulse width of 5 bit range (0 to 31).

Unlike memory mapped devices, the PSG is accessed over just one 8 bit wide bus with two control lines to tell the Sound Chip whether this port contains data or a register number.

This greatly reduces the transfer of data to particular registers of the PSG. The example below illustrates this by sending just one piece of data to a sound chip register.

- Store the register number on the BUS
- Set both control lines high
- Clear both control lines low
- Store the register data on the BUS
- Set just CB2 control line high
- Clear CB2 control line low

There are actually three control lines from the AY-3-8912 called BC1, BC2 and BDIR. Through all modes of transfer, however, BC2 remains high and therefore, this line has been tied to logic 1.

To the programmer, he or she accesses the two lines through the 6522 (Versatile interface Adapter) through the Peripheral Control Register or PCR for short. The BUS (Port) also appears within this device via Port A or location 030F.

Port A is located in Oric memory at 030F and 0301 but is also the Parallel port of the Oric. As the 6522 is a multipurpose chip and can control many varied devices, 0301 is for Port A with handshake (a method of acknowledgement between devices) whilst 030F is Port A without.

The PCR register appears in Oric memory at location 030C and consists of 3 bits for controlling CA2 and 3 bits for CB2. The two remaining bits control CA1 and CB1 interrupt input lines and are both normally set high.

The control lines have the following functions

CA2	CB2	Function	Details
Low	Low	Inactive	The sound chip does not read the bus
Low	High	Write Data	The sound chip treats data on the bus as data for a pre-defined register.

High	Low	Read Data	The sound chip writes the register data to the bus.
High	High	Latch Register	The sound chip treats data on the bus as a Register and Latches it.

PCR is organised as follows

Location 030C	B0	CA1	Usually Set to 1
	B1-3	CA2	Controls CA2 control line in 8 ways (Shown below)
	B4	CB1	Usually Set to 1
	B5-7	CB2	Controls CB2 control line in 8 ways (Shown below)

The 8 possible values that control the operation of CA2 and CB2 are detailed here.

Value	Mode	Note	Action/Operation
0	000		Input negative active edge (As input, Not used)
1	001	Act as Interrupt	Input negative active edge (As input, Not used)
2	010		Input positive active edge (As input, Not used)
3	011	Act as Interrupt	Input positive active edge (As input, Not used)
4	100		Handshake Output *1
5	101		Pulse Output *1
6	110		Low Output
7	111		High Output

\*1 I will return to the other forms of output later.

There are 15 Registers inside the sound Chip. Numbered from 0 to 14.

Register 0	B0-7	Low	Channel A Pitch
Register 1	B0-3	High	Channel A Pitch
	B4-7	-	Unused
Register 2	B0-7	Low	Channel B Pitch
Register 3	B0-3	High	Channel B Pitch
	B4-7	-	Unused
Register 4	B0-7	Low	Channel C Pitch
Register 5	B0-3	High	Channel C Pitch
	B4-7	-	Unused
Register 6	B0-4	High	Noise Generator Pulse Width
	B5-7	-	Unused
Register 7	B0	-	Channel A Tone (1=off whilst 0=On)
	B1	-	Channel B Tone ( 1=off whilst 0=On)
	B2	-	Channel C Tone (1=off whilst 0=On)
	B3	-	Link Noise channel with channel A (1=off whilst 0=On)
	B4	-	Link Noise channel with channel B (1=off whilst 0=On)
	B5	-	Link Noise channel with channel C (1=off whilst 0=On)
	B6	-	Extra I/O port Data direction Flag (1=Output whilst 0=Input)
	B7	-	Unused (Is extra DDR for AY-3-8910)
Register 8	B0-3	-	Channel A Volume (0 is silent whilst 15 is Loud)
	B4	-	Assign the single Envelope generator to control volume instead.
	B5-7	-	Unused
Register 9	B0-3	-	Channel B Volume (0 is silent whilst 15 is Loud)
	B4	-	Assign the single Envelope generator to control volume instead.
	B5-7	-	Unused
Register 10	B0-3	-	Channel C Volume (0 is silent whilst 15 is Loud)
	B4	-	Assign the single Envelope generator to control volume instead.
	B5-7	-	Unused
Register 11	B0-7	Low	Envelope Period
Register 12	B0-7	High	Envelope Period
Register 13	B0	-	Hold (Controls shape of Envelope)
	B1	-	Alternate (Controls shape of Envelope)
	B2	-	Attack (Controls shape of Envelope)
	B3	-	Continue (Controls shape of Envelope)
Register 14	B0-7	-	Keyboard column Register

# Oric Sound Tracker History (2/3)

An in-depth look at the Oric's Sound Chip in conjunction with Sample Generation

By Jonathan BRISTOW.

In summary, to send channel A with a volume of 6, this procedure could be followed..

Note: All values shown are in Hexadecimal.

p1 Store 8 in 030F  
p2 Store FF in 030C  
p3 Store DD in 030C  
p4 Store 6 in 030F  
p5 Store FD in 030C  
p6 Store DD in 030C

To send a stream of data to just one register, the register number need only be set up at the start. Therefore, one should follow the above procedure jumping back to p4 instead of the whole loop.

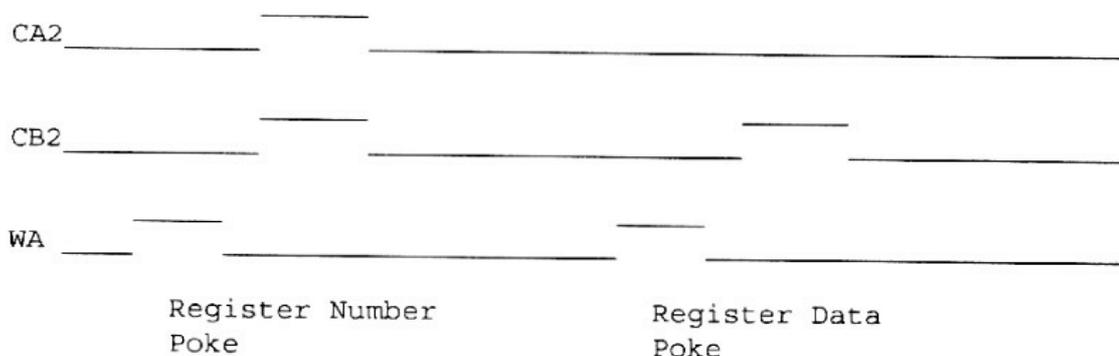
It is actually unnecessary on some Orics to toggle CB2 on/off. On some, Just holding CB2 high is enough to send data repeatedly to a pre-defined register. This would indeed speed up transfer especially in the case of single

channel samples. Unfortunately, on the Oric's that do not, the result is that the PSG becomes inoperative and outputs noise on that channel. This, in turn disables the Keyboard and as such, crashes the Oric. Euphoric, on the other hand, fully supports this feature. Unfortunately there is no easy way to discriminate which Orics do and which do not. This seems to be the only incompatibility between machines

Whilst the 6 or 3 simple steps suffice for sending Music data, Sound Effects or low frequency (5-6 kHz) Samples to the sound chip, to generate high speed (10 kHz or above) or multichannel samples (as used in Sound Tracker) requires a faster approach. To this end, one has to look at a far lower level to reveal a viable shortcut or faster way to send Registers and data.

## Technique 1

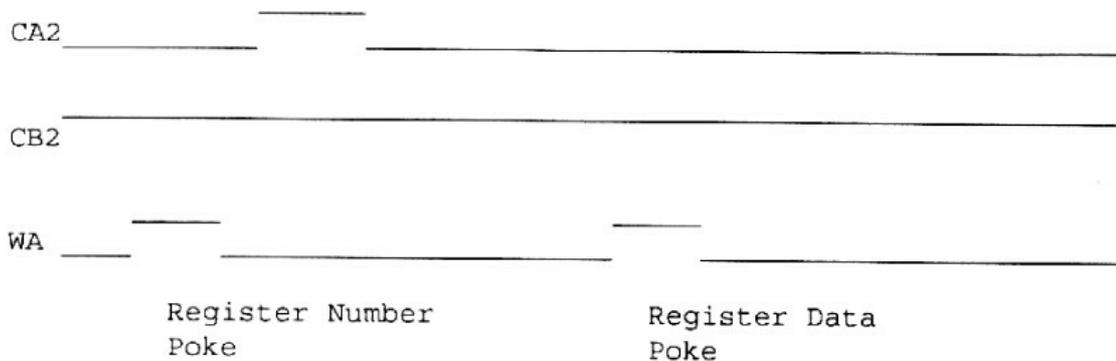
So to rerun the previous example of sending a register followed by its associated data in Logic levels, the following trace can be drawn.



Note: WA is a write to PortA BUS (030C).

## Technique 2

If CB2 is held high constantly whilst just CA2 is set or cleared as required, then the procedure can be simplified..

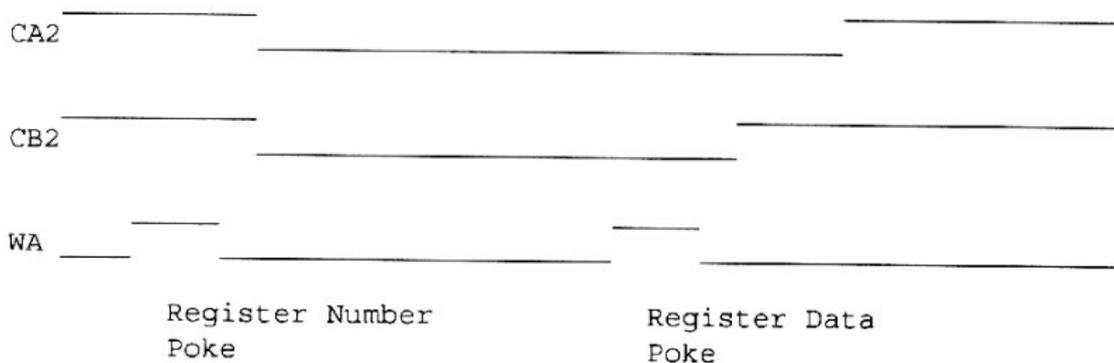


Note the reduction of transitions (Pokes to 030C) of CA2/CB2 of 2.

Whilst this technique is very similar to sending a stream holding CB2 high all the time, the machine does not crash since the 8912 is kept "Alive" or active with the transitions of CA2.

This works but for a minor flaw. Since Register Number data is on the bus whilst CA2 is low (Though for only 3 or 4 cycles), the 8912 will treat it as Register data. Such a flaw is only noticeable at frequencies of playback within the audible range (A whistle may be heard). This is the method used by Steven Meachen to reproduce 8 bit samples on the Oric. Whilst this technique holds true for many applications, I found it produced this whistle (Severely) when used in SoundTracker.

## Technique 3



This was the next technique, requiring 3 pokes to PCR instead of the original 4.

The first poke to 030F latches as a register number. CA2 and CB2 are then Cleared before sending the Register data.

CB2 is then set then finally CA2 is set (out of sync). Although the 8912 will see this data as a register number change, the register will flick back on the next loop. This is the Technique used in SoundTracker.

## Other Techniques

There are other techniques for sending just a stream of data to a pre-defined register. These make use of the Handshake and Pulse operations that can be set-up in the PCR. But that is another chapter and may be dealt in another document other than this one.

Now the concepts and techniques have been established, one can move hastily on to the coding. The following listings illustrate the techniques and principles. They in no way demonstrate the fastest code possible. More that they represent the shorter ways of accessing the sound chip.

The examples all send the Volume registers of channel A, B and C, 256 bytes from memory (B400-B4FF) before exiting the loop.

### Technique 1

```
SEI
LDX #00
LOOP LDA #08
      STA 030F
      LDA #FF
      STA 030C
      LDA #DD
      STA 030C
      LDY B400,X
      STY 030F
      LDA #FD
      STA 030C
      LDA #DD
      STA 030C
      LDA #09
      STA 030F
      LDA #FF
      STA 030C
      LDA #DD
      STA 030C
      STY 030F
      LDA #FD
      STA 030C
      LDA #DD
      STA 030C
      STY 030F
      LDA #FD
      STA 030C
      LDA #DD
      STA 030C
      STY 030F
      LDA #FD
      STA 030C
      LDA #DD
      STA 030C
      INX
      BNE LOOP
      CLI
      RTS
```

### Technique 2

```
SEI
LDX #00
      LDA #FF
      STA 030C
LOOP  LDA #08
      STA 030F
      LDA #FD
      STA 030C
      LDY B400,X
      STY 030F
      LDA #FF
      STA 030C
      LDA #09
      STA 030F
      LDA #FD
      STA 030C
      STY 030F
      LDA #FF
      STA 030C
      LDA #0A
      STA 030F
      LDA #FD
      STA 030C
      STY 030F
      INX
      BNE LOOP
      CLI
      RTS
```

### Technique 3

```
SEI
LDX #00
LOOP LDA #08
      STA 030F
      LDA #DD
      STA 030C
      LDY B400,X
      STY 030F
      LDA #FD
      STA 030C
      LDA #FF
      STA 030C
      LDA #09
      STA 030F
      LDA #DD
      STA 030C
      STY 030F
      LDA #FD
      STA 030C
      LDA #FF
      STA 030C
      LDA #0A
      STA 030F
      LDA #DD
      STA 030C
      STY 030F
      LDA #FD
      STA 030C
      LDA #FF
      STA 030C
      INX
      BNE LOOP
      CLI
      RTS
```

# Oric Sound Tracker

## History (3/3)

*An in-depth look at the Oric's Sound Chip in conjunction with Sample Generation*  
By Jonathan BRISTOW.

**N**ote: If you try this at home, ensure the contents of B400 to B4FF does not exceed 15. I have experimented with accessing the top 3 unused bits of the volume register. It seems that my machine, at least treats this as **unacceptable data** and does not emit any sound.

So you can see, that the difference may appear small but when run in a loop, every cycle counts. Also, as mentioned before, there are other techniques that exist to send multichannel samples to the sound chip, but as yet, they are only theories and have not been tested to see if they actually work.

Obviously, the latter technique will work but doesn't do anything really exciting yet. Although each volume register is accessed, only 256 bytes will be entered, whatever there values might be. To send samples requires one to increment the Source addresses, stop playing or loop when the sample has ended. The routine must also extract 4 bits from the sample byte (8 bits). The latter is necessary since the samples will finally be sent to the three Volume registers.

Since the Oric has 48K of available memory (OK 64K to Technical Freaks), I had to find some way to hold the samples in memory in an efficient manner. Obviously, 2 \* 4 bits may fit into one byte, therefore sample memory could be doubled. There are therefore two blocks of sample memories. One held throughout in the lower 4 bit nibble whilst the other in the high nibble.

Extraction of a nibble can be done in two main ways.

### Technique 1

```
LDA DATA
LSR
LSR
```

```
LSR
LSR
```

The example above would extract a high nibble whilst...

```
LDA DATA
AND #0F
```

Would extract the low nibble. This is all very well, but the technique only efficiently works if only one nibble set is ever used. A simpler method, and one that was adopted for use in SoundTracker is the following..

### Technique 2

```
LDY DATA
LDA H1L1,Y
```

The example uses a table called H1L1 held somewhere in memory, is 256 bytes long and is indexed by the sample memory byte. If the low order nibble is required, then H1 would be set to a table containing a 4 bit low order (0-15,0-15,0-15,0-15 etc) count throughout the 256 bytes.

If the High order nibble is required, then H1 would be set to a table containing a 4 bit high order (Using 0 sixteen times, then 1 sixteen times then 2 etc) count throughout the 256 bytes.

Since L1 need never be changed to point to the table, its value may be changed by the data.

There is another advantage to using this technique, by pointing to different tables, one can control the volume of a sample. For example, take the low order table, its contents might look like this..

```
0123456789ABCDEF0123456789ABCDEF
0123456789ABCDEF etc.
```

One could change the table to look like this..

```
00112233445566770011223344556677001
1223344556677001122 etc.
```

Essentially the same format but, in this example, the volume would be half the previous.

This is how the facility was born in SoundTracker to alter the sample volume mid-track.

To therefore, culminate both procedures into the sample play routine as it stands, will look like this..

```
LDA #08
STA 030F
LDA #DD
STA 030C
LDY L1H1
LDA VOLT,Y
STA 030F
```

```
LDA #FD
STA 030C
LDA #FF
STA 030C
```

But two major things are still missing. The incrementing of the sample Source address (L1H1) and altering the frequency of the sample to represent notes.

The easiest way to alter the frequency of a sample is to place a delay in the loop. This may either consist of some NOP's or an inner loop such as..

```
LDX #04
DEX
BNE FD
```

This will slow the sample done but will also slow the other two channels down as well!.

A more complex method has to be employed. This takes the shape of stepping through the sample source at different rates. For example..

```
LDA L1
ADC #01
STA L1
LDA H1
ADC #00
STA H1
```

This would step through the sample at the loop rate. If the value of one is changed to two, then the sample will effectively be played at double the frequency or one octave higher. The latter being of greater significance.

If we then replace the immediate adding of 1 with a table indexed by X, we can step through the sample fractionally. For example..

```
LDA L1
ADC TABLE,X
STA L1
LDA H1
ADC #00
STA H1
```

With the table containing 24 entries..

```
Note C-1 : 111111111111111111111111111111
Note C#1 : 2111111111111211111111111111
Note C-2 : 2222222222222222222222222222
```

This was the technique used in V1.1 of Sound Tracker, V1.2 uses the same idea but incorporates a more accurate method.

V1.2 looks like this...

```
LDA #Fr
ADC #Vf
STA Fr
LDA L1
ADC #Oc
STA L1
LDA H1
ADC #00
STA H1
```

If Vf is a value like 32 and Oc equals 0, then for every 8 cycles of the loop, the sample address will be incremented by one.

This gives greater accuracy over V1.1. Firstly, SoundTracker can generate 31 notes spaced over 4 octaves. V1.1 played the top octave stepping through the sample at up to 6 leaps at a time. This reduced the clarity considerably. The top Octave of V1.2 has a maximum step size of 2!.

Replace Vf with a value that reflects the note required, and an accurate range of almost 3 octaves can be generated. There is also no need for large tables as in V1.1. Only one table to specify the value in Vf. Note that Oc is either set to 0 for the lower 3 octaves (up to one whole step through the sample) or 1 for about 7 notes above the base frequency (Up to 1.5 steps through the sample).

The routine is placed in Zero page. The reason is simple. If we were to place it in main memory, then the loading of the

Source address in the Address incrementing routine would require 1 extra cycle per instruction. E.g.

```
LDA DATA    4 cycles
etc.
```

```
LDA TATA     4 cycles
ADC TABLE,X 4 cycles
STA TATA     4 cycles
LDA DADA     4 cycles
ADC #00      2 cycles
STA DADA     4 cycles
```

or..

```
LDA (ZP),Y   5 cycles
```

But in Zero Page...

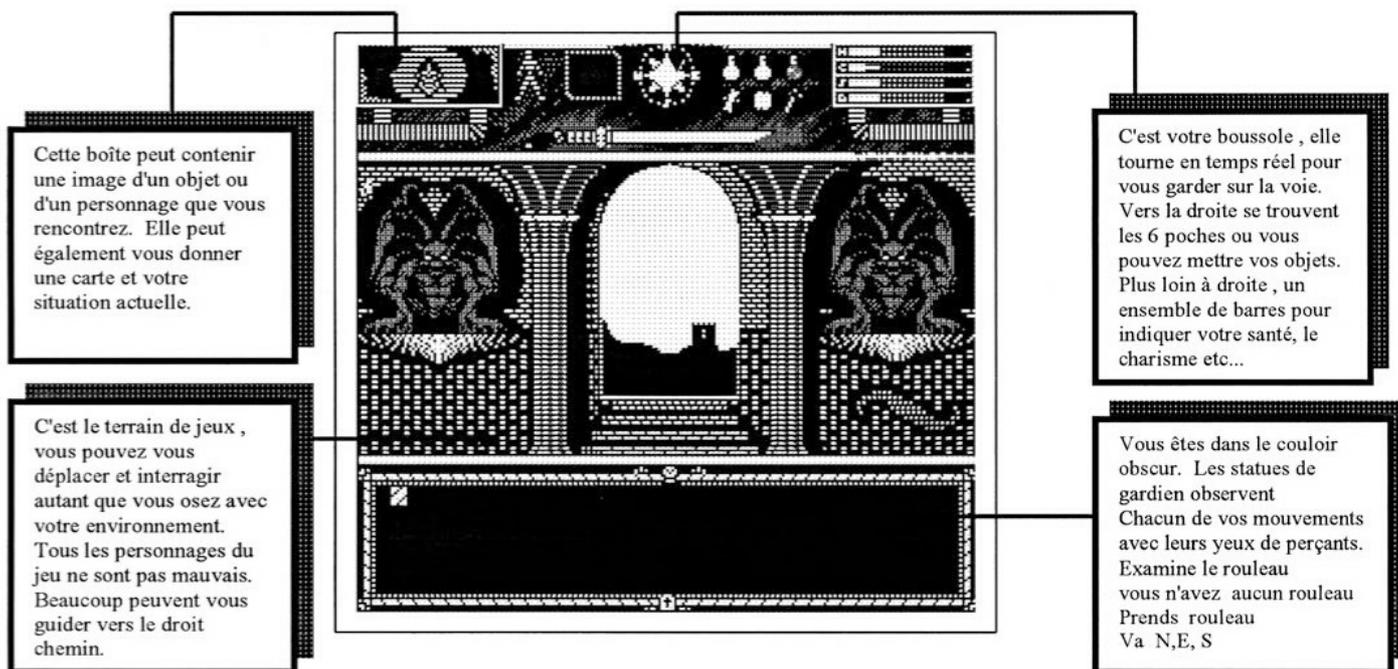
```
LDA DATA
etc.
```

```
LDA TA       3 cycles
ADC TABLE,X 4 cycles
STA TA       3 cycles
LDA DA       3 cycles
ADC #00      2 cycles
STA DA       3 cycles
```

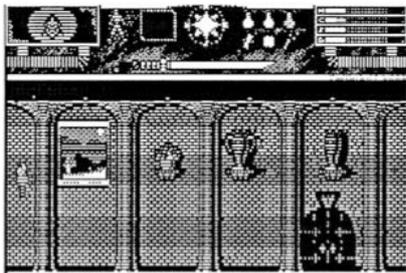
So there you have it. The Sample Play routine resides in Zero page whilst the Pattern and Event Drivers reside elsewhere in memory. The speed of the loop is kept at precisely 5 kHz throughout. Such accuracy is paramount to keeping everything in tune. Even the carry flag must be monitored to dissuade inaccuracies. Further information can be gleaned from the Sound Tracker manual or other document I may be persuaded to write. But for now, happy music making...

# WURLDE

Par Jonathan Bristow . traduction D. Pessan ( & Systran)



Il reste beaucoup de travail pour terminer le codage du jeu. L'écran montré est seulement une illustration. Le bandeau de la partie supérieure de l'écran peut changer selon le contexte.



" Le couloir obscur " est seulement un des 60 écrans que le personnage principal peut explorer. C'est également seulement une des sections modèle du jeu. Il y a beaucoup de régions de WURLDE à explorer. Une falaise à marée basse peut laisser voir l'entrée d'un tunnel. Pénétrez-y et le modèle de jeu changera en un système complexe monochromatique de caverne. Désolé, aucun modèle d'écran disponible à ce jour.



Descendez un escalier dans un château en ruine, et le modèle de jeu changera encore une fois en système souterrain de tunnel de type " Dungeon Master". Voyagez sur la mer en bateau ou accrochez vous fermement sur un radeau en défiant un orage avec toutes ses vagues et ses éclairs. Ce sera votre choix.



Le but final est d'atteindre les couloirs de Birist avec les objets nécessaires pour détruire le mal qui a envahi WURLDE. Ici le modèle de jeu changera une dernière fois en jeu isométrique. Le personnage deviendra monochromatique, et explorera les nombreux salles, halls, escaliers et toutes sortes de passages du domaine de Birist.

## Parlons Technique

Le jeu sera pour l'Oric ATMOS avec au moins un drive 3,5 ". Il sera 100% compatible avec l'émulateur Euphoric pour PC.

Le système emploie ses propres routines d'accès de disque donc, il libère la RAM supérieure de 16K pour le jeu. Pour la première section du jeu, chaque écran se charge partir du disque au moment où le joueur commence à l'explorer. Cependant, comme le joueur s'acoutume a son environnement, ils pourra entrer des commandes de direction dans la boîte de textes et décrire un itinéraire à suivre. Cette option permet également un examen du chemin pris pour arriver jusqu'ici. Ceci devrait permettre, si tout va bien, de réduire le nombre des accès disque.

Notez que la base de l'écran supportera 5 lignes de texte. Bien, ce n'est pas strictement vrai, le jeu est en mode HIRES et donc une partie du texte (les deux lignes supérieures) demeure toujours en HIRES. La base de l'écran est en mode TEXT et donc une routine sera écrite pour traverser librement ces deux modes très différents d'écran pour tracer le texte. Ceci permettra un scrolling agréable du texte.

La première section se calquera sur le modèle des jeux de type " flip screen ". Le personnage principal occupera les lignes " paires ", tandis que le fond occupera " les lignes paires et impaires " selon la taille. D'autres personnages dans le jeu emploieront les mêmes lignes paires que le personnage principal et donc une méthode devra être établie pour permettre à chacun de se croiser .



Les Samples remplaceront les effets sonores du 8912, dans la mesure du possible.

Je n'en suis qu'au commencement du jeu et peu de codage a été fait jusqu'ici. J'espère qu'il ne me faudra environ qu'une année et demi pour le faire. Ce qui est crucial, c'est que je puisse obtenir de l'aide d'autres utilisateurs d'Oric pour le codage, les graphiques et le bruit. J'ai déjà, eu l'aide de James GROOM pour les 60 écrans impairs pour la première section du jeu. Il a reconnu qu'il n'était bon ni en code machine, ni en graphiques ni en musique, mais ce n'est pas une raison suffisante pour ne pas m'aider, comme il l'a prouvé. Ainsi pourquoi ne pas m'écrire (E-Mail / la Poste) aux adresses données ci-dessous. Tous les participants seront cités dans le jeu.

E-Mail : [arc@twilighte.demon.co.uk](mailto:arc@twilighte.demon.co.uk)

Adresse postale:

Jonathan Bristow  
30 Fensome Drive  
Houghton Regis  
Beds  
LU5 5SH

Telephone : (GB) 01582 868147

# Sonix One Format

By Jonathan Bristow.

**S**onix was written in 1993 and intended for the games programmers and enthusiasts requiring a decent musical editor to compose title tracks, in-game sound effects and Demo tunes for these programs.

Unfortunately, i never got round to disclosing details of how the system sits in memory and though there was planned a compacter program, one never appeared. The system uses a modular design to generate music. That is, music is constructed from repeatable patterns that can be played in any order. Each note (125) can have an effect imposed on it, such as pitchbend, tremelo, vibrato or any number of envelopes.

Sonix is presently available from the OUM web site.

Here is a disassembly of how Sonix I is constructed

**4E20** INTERRUPT HANDLER MC  
**4EB8** PROC SAMPLE A  
**4EF6** PROC SAMPLE B  
**4F34** PROC SAMPLE C  
**4F72** PROC ORNAMENT A  
**4FE7** PROC ORNAMENT B  
**505C** PROC ORNAMENT C  
**50D1** PROC PATTERN A  
**5150** PROC PATTERN B  
**51CF** PROC PATTERN C  
**524E** PROC EVENT A  
**5298** PROC EVENT B  
**52E2** PROC EVENT C

**5B00** PATTERNS OF A  
AO-6 NOTE(0-125)/REST(126)/BAR(127)  
A7 VOLUME(1)/SAMPLE(0)  
B0-3 VOLUME/SAMPLE  
B4-7 ORNAMENT  
**6B00** PATTERNS OF B  
AO-6 NOTE(0-125)/REST(126)/BAR(127)  
A7 VOLUME(1)/SAMPLE(0)  
B0-3 VOLUME/SAMPLE

B4-7 ORNAMENT  
**7B00** PATTERNS OF C  
AO-6 NOTE(0-125)/REST(126)/BAR(127)  
A7 VOLUME(1)/SAMPLE(0)  
B0-3 VOLUME/SAMPLE  
B4-7 ORNAMENT  
**8B00** EVENTS A  
A0-4 PATTERN NUMBER  
A5-7 NUMBER OF REPEATS  
B0-6 NOTE OFFSET  
B7 SPARE  
**8D00** EVENTS B  
A0-4 PATTERN NUMBER  
A5-7 SPARE  
B0-6 NOTE OFFSET  
B7 SPARE  
**8F00** EVENTS C  
A0-4 PATTERN NUMBER  
A5-7 SPARE  
B0-6 NOTE OFFSET  
B7 SPARE  
**9100** SAMPLES  
A0-3 VOLUME  
A4-7 NOISE (O=OFF)  
SAMPLE ENDS WHEN BOTH  
VOLUME AND NOISE ARE 0  
**9300** ORNAMENTS  
A0-5 OFFSET  
A6 PITCH(1)/NOTE(0)  
A7 PLUS(1)/MINUS(0)  
ORNAMENT ENDS WHEN ENTRY  
IS 0  
**9500** VARS  
00-0F SPARE  
10 START EVENT  
11 SPARE  
12 END EVENT  
13 SPARE  
14 NOTE TEMPO  
15 SPARE  
16 EFFECT TEMPO  
17-2F SPARE  
**9530** PATTERN ADDRESS TABLE LO A

**9550** PATTERN ADDRESS TABLE HI A  
**9570** PATTERN ADDRESS TABLE LO B  
**9590** PATTERN ADDRESS TABLE HI B  
**95B0** PATTERN ADDRESS TABLE LO C  
**95D0** PATTERN ADDRESS TABLE HI C  
**95F0** PITCH TABLE LO  
**96F0** PITCH TABLE HI  
**97F0** AY TABLE  
**0** B0-7 PITCH LO A  
**1** B0-3 PITCH HI A  
 B4-7 SPARE  
**2** B0-7 PITCH LO B  
**3** B0-3 PITCH HI B  
 B4-7 SPARE  
**4** B0-7 PITCH LO C  
**5** B0-3 PITCH HI C  
 B4-7 SPARE  
**6** B0-4 NOISE PULSE WIDTH  
 B5-7 SPARE  
**7** B0 CHANNEL A  
 ON(0)/OFF(1)  
 B1 CHANNEL B  
 ON(0)/OFF(1)  
 B2 CHANNEL C  
 ON(0)/OFF(1)  
 B3 CHANNEL A NOISE  
 ON(0)/OFF(1)  
 B4 CHANNEL B NOISE  
 ON(0)/OFF(1)  
 B5 CHANNEL C NOISE  
 ON(0)/OFF(1)  
 B6 DATA DIRECTION  
 FOR I/O PORT A  
 B7 SPARE  
**8** B0-3 VOLUME A  
 B4 A: ENVELOPE  
 CONTROL(1)/LOWER  
 4BIT VOLUME (0)  
 B5-7 SPARE  
**9** B0-3 VOLUME B  
 B4 B: ENVELOPE  
 CONTROL(1)/LOWER  
 4BIT VOLUME (0)  
 B5-7 SPARE  
**A** B0-3 VOLUME C  
 B4 C: ENVELOPE  
 CONTROL(1)/LOWER  
 4BIT VOLUME (0)  
 B5-7 SPARE  
**B** B0-7 ENVELOPE  
 PERIOD LO  
**C** B0-7 ENVELOPE  
 PERIOD HI  
**D** B0 ENVELOPE  
 CYCLE CONTROL:

HOLD(1)  
 B1 ENVELOPE CYCLE  
 CONTROL:  
 ALTERNATE(1)  
 B2 ENVELOPE CYCLE  
 CONTROL: ATTACK  
 (1)  
 B3 ENVELOPE CYCLE  
 CONTROL:  
 CONTINUE (1)  
 B4-7 SPARE  
**E** B0-7 PORT A KEY  
 COLUMN REGISTER

**OTHER LOCATIONS (ONLY DURING PLAY)**

**PAGE ZERO**

**00** PATTERN A BASE LO  
**01** PATTERN A BASE HI  
**02** PATTERN B BASE LO  
**03** PATTERN B BASE HI  
**04** PATTERN C BASE LO  
**05** PATTERN C BASE HI  
**06** EVENT ENTRY  
**07** NOTE TEMPO COUNTER  
**08** EFFECT TEMPO COUNTER  
**09** VARIOUS  
**0A** VARIOUS  
**0B** END EVENT

**PAGE TWO**

**020D** USED AS TEMPORARY LOCATION  
 DURING PLAY

**BFE0-BFFF**

**BFE0** NOTE A  
**BFE1** NOTE B  
**BFE2** NOTE C  
**BFE3** PITCH LO A  
**BFE4** PITCH HI A  
**BFE5** PITCH LO B  
**BFE6** PITCH HI B  
**BFE7** PITCH LO C  
**BFE8** PITCH HI C  
**BFE9** REPEAT COUNTER  
**BFEA** REPEAT COUNTER B !  
**BFEB** REPEAT COUNTER C !  
**BFEC** NOTE OFFSET A  
**BFED** NOTE OFFSET B

**BFEF** NOTE OFFSET C  
**BFEF** PATTERN ENTRY  
**BFF0** PATTERN ENTRY B !  
**BFF1** PATTERN ENTRY C !  
**BFF2** SAMPLE ENTRY A  
**BFF3** SAMPLE ENTRY B  
**BFF4** SAMPLE ENTRY C  
**BFF5** ORNAMENT ENTRY A  
**BFF6** ORNAMENT ENTRY B  
**BFF7** ORNAMENT ENTRY C  
**BFF8** EFFECT TEMPO REFERENCE  
**BFF9** NOTE TEMPO REFERENCE

**BFFA** SAMPLE ACTIVE FLAG A  
 ON(1)/OFF(0)  
**BFFB** SAMPLE ACTIVE FLAG B  
 ON(1)/OFF(0)  
**BFFC** SAMPLE ACTIVE FLAG C  
 ON(1)/OFF(0)  
**BFFD** ORNAMENT ACTIVE FLAG A  
 ON(1)/OFF(0)  
**BFFE** ORNAMENT ACTIVE FLAG B  
 ON(1)/OFF(0)  
**BFFF** ORNAMENT ACTIVE FLAG C  
 ON(1)/OFF(0)

## Notes on Sonix

Sonix music appeared in the game Magnetix, which is also available from OUM. On looking back at the code and structure of Sonix, i now realise the flaws in the system. The memory hungry system, the inefficient code and tables that are not essentially required. I do intend to create a compacter program soon that will crunch the existing system considerably.



NUM	PT	OFS	PT	OFS	PT	OFS	R	
330	00	000	00	000	00	000	0	<b>EVENTS</b>
130	00	000	00	000	00	000	0	PATTERNS
140	00	000	00	000	00	000	0	ORNAMENTS
150	00	000	00	000	00	000	0	SAMPLES
000	00	000	00	000	00	000	0	CHANNEL A
								CHANNEL B
								CHANNEL C
								PLAY
								MANIPULATE
								FILE
								PREFERENCE
								CLEAR ALL!
								HELP
								APBPCPNABC
								SONIX
								V3.40 1993
								JCBTECHNIO

# The History of Zip'n'Zap

par Jon B

## History

After writing SoundTracker, and releasing it late May 1998, I decided that the best way to show off SoundTracker would be to put the music in a game.

I knew that I had just one month remaining till the OUM meet in Aylesbury, but was confident that if I used an existing idea, that I could meet the deadline. Ha Ha, As if!

The Idea was originally based on a shareware game for the commodore 64 called Sensitive. I used to play this game over and over again, I loved the concept, and new that it would be a worthwhile conversion.

Sensitive plays like ZIPNZAP. Moving over tiles to clear them and running through Vortexes, but that was it. The Single player game Sensitive was as simple as that.

Unlike previous Game ideas, however, the idea stuck this time, and I begin to look into system resources to ensure that the game would fit into the available memory.

From the very start, I intended the game to be made available to cassette users since recent games had a tendency to be Disc Only, and the charm of most Oric games is that they fall into the constraints of 48K.

Game Memory Map Stage 1	
Memory Range	Game Usage
0000-00FF	Zero Page
0100-01FF	Stack
0200-02FF	System Variables
0300-03FF	Input / Output
0400-04FF	Disc System
0500-0FFF	Game Loader
1000-8957	Samples Pattern Events Tables
8958-8ABF	Title Music Driver
8AC0-8EFF	Tables
8F00-8FBF	Zero Page Routine
8FC0-93FF	Tables
9400-9FFF	Game Machine Code
A000-A3FE	HIRES Inlay
A3FF-A3FF	HIRES to TEXT Attribute
A400-B4FF	Level Maps and Tables
B500-B7FF	Standard Character Set
B800-B8FF	Tables
B900-BB7F	Alternate Character Set
BB80-BB80	TEXT to HIRES Attribute
BB81-BFDF	TEXT Screen
BFE0-BFFF	Spare
C000-FFFF	ROM / Disc System

## Down Memory Lane

Although the Oric was originally advertised as having 48K for the user, some sections of memory are consumed by the Screen, Input / Output, the operating system and the Character Sets. There is only a slight reduction in TEXT mode, for which this game is based in, but more importantly, the areas tends to stagger the available memory.

From the start, I also knew that the game had to be in machine code, in fact 100% machine code. The simple reason is that BASIC not only requires memory for the program, but also the use of Pages 0 and 2 for System stuff and Some further memory for storing variables that are used within the program. Such a game would have become far too cumbersome, and I definitely would not have fitted all the stuff that you see in the game today.

Also, and maybe more importantly, Machine code is so very much faster and every byte can be reasoned with!.

## Memory Tracker

The big step was then to take the memory used by the SoundTracker play module and stick it into the game memory map to see how much would remain for the game code and stuff.

The executable ST Module sits between #1000 and #97FF.

Note: All values are biased to hexadecimal notation, so If you are unfamiliar to this Number base, get familiar with it now!

## Sound Memory

I also knew at this stage, that the Music Samples would use the upper nibble of each byte whilst the Sound Samples used in the Game would use the Lower Nibble of each Sample memory byte.

Note: A nibble is a group of bits within a byte. In the context above, a nibble of 4 Bits.

Since SoundTracker essentially used 2 tables for ciphering off the upper or lower nibbles of Sample Memory, I could remove the 2<sup>nd</sup> table. This was used for reading the lower Sample Nibble and could now be accomplished using a simple AND in the Interrupt routine (SFX), more of which, later.

This gave back #400 bytes.

Also, certain parts of the SoundTracker Module are blank, left to the user for their own routines. These areas could also be used for machine code in the finished game.

## Inlaid Fever

I also wanted to use a HIRES inlay to display the title on. This entails a portion of HIRES that covers the top four lines of the Oric TEXT screen. It does use up precious memory (#400 Bytes) but it is so much nicer than a double height TEXT name at the top of a title screen. I'd also used the idea in many previous games. Remember ZEBULON, MAGNETIX and SQUEEK2, they all used HIRES inlays.

This, unfortunately, split up the portion of spare memory now residing from #9400-#B4FF. The Inlay always starts at #A000. The inlay also requires special screen attributes to tell the ULA when to switch into HIRES and when to switch back to TEXT. The switch to HIRES is accomplished by setting the Bottom Right or Top Left corner of the TEXT screen to ASCII code 31. Contrary to popular belief, Only one byte is required for the switch Back to Text mode and exists in the last location used in the HIRES display, namely #A3FF. The value being ASCII code 28. See previous page for updated Memory map.

## Spreading it About

Once the ZIPNZAP logo screen was designed, I then knew how much memory I would have left and could then go about assigning areas of it to the Games Machine Code, Graphic Frames, Tables and Level Maps. Starting with the largest sections first.

Through Previous games, I knew that I would probably use up about #1000 bytes for the machine code. After consulting the updated memory map, I decided on using memory from #9400 to #9FFF and, if I ran out of memory, to then go on to use those portions of the SoundTracker memory that were known to be free. I also knew, that because of the peculiarities of the game, I might even be able to keep the Sample Play Routine permanently in Page 0, removing the need for swapping memory about.

The Level Map starts immediately after the HIRES inlay. The memory beyond that being used for Other tables and stuff. I Envisaged the small portion of memory from #0500 to #0FFF being used for the BASIC loader.

## **Back to the Front Tiles**

At this stage, I could not make anymore headway until I had sorted the general characteristics of the game.

Essentially all games are split into these three main areas

- Title
- Game
- Hiscore

Some games do have further sections, but I was more concerned with these elementary three.

## **High Scoring**

Since the game was to fit into 48K and be available to cassette users, the game also being the same whether for Disc or Tape and since the game would be in 100% machine code, I did not want to have to save off High Scores in Tables. Although this is expected for most Disc based games nowadays, ZIPNZAP is essentially biased towards the Cassette game-player. So I decided to have just the one High score. The value being held in locations #BFE0 to #BFE2 in BCD format. This area of memory being a prime target for permanent variables, not dependant on game variations.

Next, I began looking at the Mapping method, and screen display of the game.

## **Screening now on**

The Top four lines of the screen were already covered by the Inlay.

Most games require some sort of Score-Board, and this game was no exception, so I put the scoreboard at the bottom of the screen (well it'd be a bit silly in the middle). The height of the scoreboard was to be decided once the Game-play arena's dimensions were worked out.

## **Semi-Mapping**

I knew at this point that I only required a few block types for the game. Too many would confuse the player. Too few would make the game too simple (eg. Too 'Sensitive'), too limited in design. So I settled on splitting each map byte into 2 Nibbles, each one 4 bits wide. This gives a range of 16 possible block shapes. Each map byte therefore representing 2 blocks on the screen. This sounds complicated, and is in composition, but is reasonably easy to plot on a text screen in machine code, and once plotted, all other work can carry out on the screen, and not on the map.

Mapping is a method by which a screen can be simplified by being formed from a map. The screen is itself a map, with each character representing the 6\*8 pixels at that particular position. Mapping methods vary, according to the complexity and requirements of the system. Each location in the Level map for ZIPNZAP will point to a 2\*2 character formation (The size being both easy to manage, and also allowing a fair degree of detail to the design of a block (12\*18 Resolution)). Therefore, a maximum of 20 blocks would fit across the TEXT screen. I wanted, however to allow for the changing of the background and foreground colours (Ink and Paper). This reduced the figure to 19. But again, since each byte represented two blocks, it eased plotting if a whole number of map locations where plotted on each line. Therefore the blocks across the screen were reduced to 18.

I already knew that the score-board would have to issue details of the players Score, Lives, Level and Number of required Tiles. Therefore, on messing around with various formats, I settled on 4 lines with an extra line to separate the game-play arena from this score-board.

This left the game-play arena with 19 screen rows. This was reduced to 18 to allow 9 blocks down the screen.

---

# Zip'n'Zap

## The history (2)

Par Jon B

---

*Jon B nous emmène dans les coulisses du développement de Zip'n'Zap, son tout dernier jeu, qui a déjà fait arracher pas mal de cheveux aux oriciens qui ont pu se le procurer... Ce mois-ci, il lève le voile sur une des grandes avancées techniques de Zip'n'Zap : les sons samplés qui s'exécutent simultanément avec le jeu, sans le ralentir d'une milliseconde...*

### **Level Map Memory**

I could then work out that each level map would require 9 (number of map-bytes across screen) \* 9 (Number of Blocks down the screen) ~ 81 or #51 Bytes.

I had already decided that each level would require setting for paper and ink, so had to add these onto the end of the #51 bytes. Also, the player may very well start from a different position for each level, so I had to assign a few bytes for this. There was also, at the back of my mind the idea of using switches to open and close things, adding to the puzzle element of the game. These would require separate mapping, of which would logically be included within the same Level map. So I settled on the Level Data occupying #60 bytes.

### **Barred Tiles**

In the original C-64 game Sensitive, moving over a single tile, removed it from the arena. I wanted to expand on this idea by giving each tile a number of 'Pass-overs' allowed before it disappeared. So I used Numbers within the graphic to depict the number of 'pass-overs'. For instance, pass over a tile with the value of 1 and it would disappear. Pass over a tile with the value of two, and its graphic would turn to a One, passing over it again to destroy it. Unfortunately, the definition of the numbers was not too clear, so I opted for a number of Bars instead.

I thought about this in the context of a path, where the player might back-track over the same path. This would allow the same path to take a course over itself many times before getting to an exit.

I finally decided on having three tiles dedicated to this form of block type.

### **Block Frenzy**

A block was also assigned to represent the Exit.

Now, at this point, I only had 4 block shapes.

I also wanted some form of resting point for the player. A Block where the player might start from on the first level.

A Block also for the Jump Vortex as used in Sensitive.

A Blank Block, still mapped to represent the background.

Two more blocks for the two switch conditions. To give the player visual indication of what position the switch was in. And another block for an open door, the closed door being the safe Block as described earlier.

And, during a brainwave, 4 more blocks to represent builders. A Player would pass over a Builder and it would then generate a line of 1bar Tiles until it hit an obstacle or the edge of the Game-play arena. Each Block would represent a line down, up, left and right.

This brought the block shape count to 14!

That left two blocks. One would represent a score bonus, later defined as a Black Crystal whilst the other was finally decided to represent a symbol to flip all the doors on/off.

### Time for an Interrupt

Now that the screen and mapping was sorted, I moved onto the most intricate part of the game, the Sample Sound Effects (SFX). I'd previously done a small demo to satisfy my curiosity about

Cycles	Instruction	Action
7		It takes 7 cycles from the time an interrupt is generated to the first instruction in the interrupt handler to take place. Although, the Oric sets the IRQ vector to Page2.
3	JMP 00C0	So I put a JMP (Jump) in here to go to Page zero. This added another 3 cycles
3	STA AS	The interrupt handler then saved off the accumulator (Since it is used in the handler)
4	LDA 0304	Clears (Resets) the interrupt
4	LDA LIH1	And fetches the sample byte from memory
2	AND #0F	Extracts lower nibble
2	BEQ 09	And branches if the sample has reached the end (Indicated by a zero)
4	STA 030F	Store valid sample entry into virtual Sound Register
5	INC L1	Increment LSB part of sample address
2	BNE 02	And Branch if not cycled
5	INC H1	Increment MSB part of sample address
2	LDA #AS	Restore the accumulator
6	RTI	Return back to the Game

49 Cycles Maximum

whether a sample could be played through the use of interrupts.

This demo simply generated a repeated sample whilst send the hex values to the screen. I programmed it to also allow two keys to adjust the speed of the interrupt and was actually able to raise the sample speed to 8 Khtz without the screen hanging up for too long.

One of the annoying facts that was missing at that time, was how many cycles the processor took between an interrupt being generated and the interrupt handler starting execution. None of the Oric books I had, appeared to have any figures on the

subject. However, after speaking to Fabrice F 8?!).

I managed to get the figure of 7 (Or was it

I decided to place the interrupt routine in Zero page. This page being a little faster through the use of certain instructions than main memory. I had also devised a simpler way of resetting the interrupt in the handler. Far more simple than the cumbersome ROM interrupt handler. This required just 4 cycles.

I didn't want the interrupt routine to slow down the game too much, so set my sights on a 25% speed reduction in game-play. This meant that the interrupt routine would have to execute within 50 cycles. Why 50?. Because the processor runs at 1 million Cycles per second. The Sample Sounds were designed to be played at 5000 Cycles per second, therefore, there are (1Mhtz/5Khtz) 200 cycles executed by the processor to generate a frequency of 5Khtz and 25% of 200 is 50 cycles.

Prior to the Game-proper starting, the little used Shift Register (SR) is set up to Continuous shifting at T1 rate. T1 inside the 6522 is set to 0, therefore running at 500Khtz. Placed in SR, is a Binary value of 10101010. This therefore sends a constant stream of pulses onto CB2, creating a virtual Sound Chip register on Port A of the 6522.

## Key Players

In addition, and so not to interfere with sample production, the Keyboard column register was set up as Zero. This meant that up to 8 keys could be detected through using Port B. These 8 keys corresponded well enough for the controls of **Two** players (4 Keys each). It was then that I realised the full potential of this game. I set about making it a Two player game.

Although 4 keys does allow each player to move freely in all 4 directions, there can be no other keys assigned to things like Quitting or Pausing a game. Well, the latter is not a problem, since there are safe havens throughout the levels, and if there are'nt, then that's on purpose. I enabled the soft-reset button for resetting the game because of the key shortage, there was no other easy way!

## Two's Company

The only Oric game that I can think of that was a two player was Light cycle, that is two players playing at the same time (Simultaneously).

The big hurdle was then to find an efficient way to move each player around the arena. In this game, I wanted proper smooth movement, with shadow (Masked) and proper blending on the tile or block underneath. These extra features would put a lot of pressure on the processor, but I believed, at the time that the game would still run at a good pace.

## Eye of the Mask

To combine two images, the Block and the Sprite, the most simplest technique is to OR the two images together. This, however, doesn't give the sprite good definition. If the sprite is a not solid in graphic detail, as with the eyes of Zip, simply ORing the two images will obscure the eyes (when the tile shows through in that position). A Mask is the best option. This being a map of what background should or should not be shown. The Background (Block) is first ANDed with the Mask. The result is then ORed with the sprite. This issues superior definition but does however, slow the process of animation down considerably.

## Scroller Coaster

Smooth scrolling is a difficult thing to achieve on any machine without any sprites or hardware to support it.

The smooth scrolling for Zip and Zap could have been accomplished in two ways. Either frames were used for each consecutive position of the smooth scrolling as it crosses the character boundaries (Fast but memory consuming (12 frames of 64 bytes times 4 directions times two (Zip and Zap))) or the smooth scrolling is done in real time (Slow but no extra memory used). The latter was chosen for ZIPNZAP since memory was on a tight budget!

Four main routines were used. Each one for each of the directions to scroll in.

A Buffer area of memory was also assigned to reduce the flickery sprite syndrome as the Scrolling then masking then ORing was done. Characters were then assigned to Zip and Zap. Zip using characters 96 to 103 and Zap using characters 104 to 111. The buffer memory was split up into 4 sections. 2 for Zip and 2 for Zap. The 2 Buffers for each being used to smooth scroll both the mask and the sprite at the same time. Special code was added to adjust the overlapping.

Since all 4 buffers consumed just 256 bytes, common routines could be used to manipulate any particular scroll.

The smooth scrolling did have one flaw, however. Since Zip is 11 pixels wide, the mask could not affect the left side of her. This is also the same for Zap. Not too noticable in the game, but still a flaw. The only disadvantage of the smooth scrolling was the vast difference in speed between a left/right scroll and an up/down scroll. This is not noticed in the game since a time compensation routine was used. What I do remember, however is the vast amount of time spent working out the number of cycles used for each action (Actions?, Refer to **Action Men**)

Even though Samples were playing, Two sprites where smoothly moving, and the game was playing, the speed was excillerating. Too much so, that the star-field was added to slow things down a tad more!

# Zip'n'Zap

## The history (3)

Par Jon B

*A l'heure où la sortie de Zip'n'Zap 2 approche à grands pas, replongeons nous dans les méandres techniques de Jon B avec la suite de son journal de bord : on rentre dans le détail du codage des tableaux qui composent Zip'n'Zap.*

### Action Men

To make things a little easier to control within the game, Actions were used for the first time. These consisted of 9 separate conditions experienced during game-play.

They were...

1. Dead
2. Falling                      Condition when falling down Exit, Committed Suicide or falling to death
3. Still                         Condition when just started or not doing anything
4. Running Right
5. Running Down
6. Running Left
7. Running Up
8. Please Wait                Condition when got to exit, but not enough tiles
9. Level Complete

	BITPOS								Door Affection!
E	1	2	4	8	10	20	40	80	
0	1	1	0	0	0	0	0	0	Switch 0 to Doors 0 & 1
1	0	0	0	0	0	0	0	0	Switch 1 with no Doors
2	0	0	0	0	1	0	0	1	Switch 2 to Doors 4 & 7
3	0	0	0	1	1	1	0	0	Switch 3 to Doors 3,4 & 5
4	0	1	0	0	0	0	0	0	Switch 4 to Door 1
5	0	0	0	0	1	0	0	0	Switch 5 to Door 4
6	1	1	1	1	1	1	1	1	Switch 6 to all 8 Doors
7	1	0	0	0	0	1	1	1	Switch 7 to Doors 0,5,6,7

Bitmapping Level Map Switch Bytes (8)

This has a certain parallel to the game Lemmings and the different actions one could assign to those critters!

### Switching Doors

Once the Actions were set in place, the smooth scrolling and masking was sorted, the game was run, with loads and loads and loads of bugs.. the next thing was to sort out the switch Code.

Switches, by their very essence have two positions on or off, and so they switch a specific set of doors. I wanted to make this sub-system so flexible as to allow for a door to be opened/closed by more than one switch and the capacity for a switch to open/close more than one door.

The main constraint was the flagging memory and the maximum of 10 bytes available in the Level map for mapping the links.

The answer was, to bitmap the level map bytes, copying them to a permanent place elsewhere in memory. Also, during the plotting of the screen, all open doors would be treated as possible switched doors and together with the found Switches, would be placed in a table, again somewhere more permanent in memory. This would then give a list of 8 possible doors and 8 possible switches and the 8 bytes from the level map. Now, if a player moved over a switch, its position was matched with the one in the table, the result was then a number, the number of the switch as an index to select one of the 8 Level map bytes. Once that byte was retrieved, the bits within it selected what doors the switch switched!

## Flipin Doors!

The Yin Yan, called the YinYang in the instructions (Cos that's how I likes it!) was a fairly late addition and the code simply runs over the whole screen, flipping any open or closed door to its opposite state. Not as complex as the Switches, thank goodness!

## Jumping Vortexes

The Vortex was also a late addition and as such, was a bit of a bodge, although one that probably wouldn't be noticed in the game. Essentially, I had hoped to separately map this with other vortexes on the same level, but I didn't have the memory to do so, so it merely allows any number of starting vortexes whilst it will always take Zip / Zap to the same Destination Vortex. The one closest to the bottom right of the game-play arena.

## The Memory Game

Now after all the code that had gone into the game, I'd realised that I very much underestimated on the amount of memory that I would consume for the machine code. By now, I'd decided on 30 Levels, and that had meant the level maps ending at B040. Next went some tables to speed up the plotting of the screen (Screen address maps) then various other tables.

Character Range (Decimal)	Usage
32-35	1bar Tile
36-39	2bar Tile
40-43	3bar Tile
44-47	Build Right
48-51	Build Down
52-55	Build Left
56-59	Build Up
60-63	Exit
64-67	Door Closed
68-71	Door Open
72-75	Switch (Off)
76-79	Switch (On)
80-83	Black Crystal
84-87	YinYang
88-91	Jump Vortex
92	Star Frame 0
93	Star Frame 1
94	Star Frame 2
95	Star Frame 3
96-103	Zip Chars
104-111	Zap Chars
112-115	Tile Collapse Frame 1
116-119	Tile Collapse Frame 2
120-123	Tile Collapse Frame 3
124-127	Tile Collapse Frame 4

In addition, I still had to find memory for the title screen. This wasn't as bad as I thought, since after all the additional tables after the level maps, the memory pointer was hanging around the #B15C mark. I managed to get the title screen down to 38\*18 which made this chunk considerably smaller. It even allowed me to place Zip/Zap Fall animation frames in before the pointer got within a Gnats whisker of #B500. That done, I then had to document the character sets.

## Character Witness

The Standard character set was used for the Game-Play arena Blocks and Graphics. A Space Block was not mapped to the character set, but was instead, missed out. Why plot blank characters when there are attributes that do nothing instead!.

The star field was also a bit of a problem. I wanted originally to use the star field as the time compensation routine (TCR), but when I tried it, the stars then had a tendency to freeze when too many things were moving and gave a very discerning feeling to the game.

Originally their where about 32 stars, and so, I reduced this count to just 8 and used a separate TCR.

Notice the Tile Collapse Frames at the end of the character set. One cannot animate just the tile itself since that would make all appear to be dissapearing.

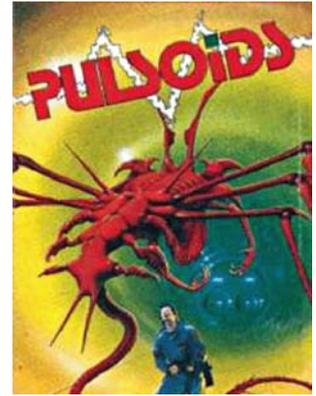
In addition to this character set, was the one for the Score-Board. As time passed, I found the necessity for more tables, not big ones, but little blighters. Ones that would fit just.... Their, but if only I had one less character in the alternate set for the score-board. The Format of the scoreboard must have been re-arranged a thousand times in order to get what you see now.

## Reference Pages

Page 0 and 2 were all sorted. The latter being used for game variables which are stored in #0F00 to 0F4F. The reason for doubling up is simple. When the player presses space from the title screen, the program copies 0F00-0F4F into page 2 and 0E00-0EFF into Page 0, thereby starting the game without any worries about setting up variables for a new game.

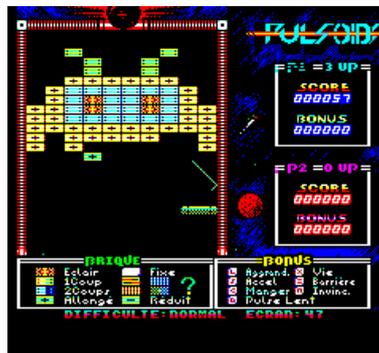
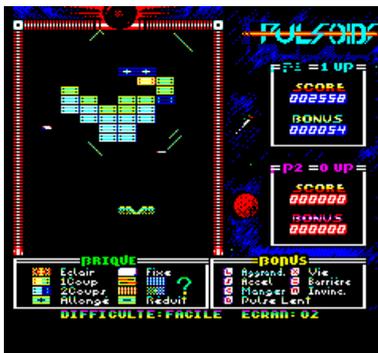
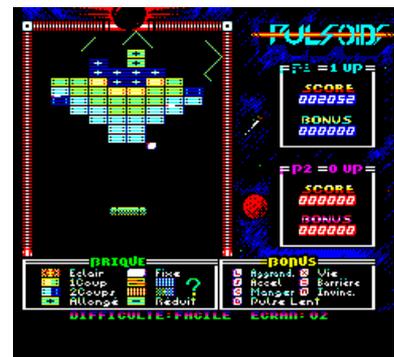
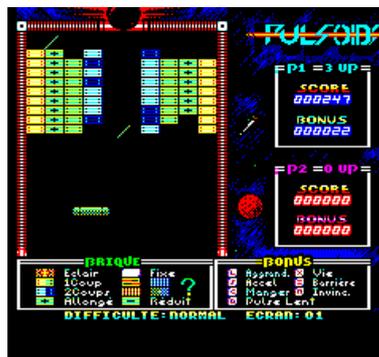
## Pulsoids *de Jonathan*

### Un grand jeu de twilight



**De Jérôme:** Bonjour, Je tiens à annoncer pour très bientôt la sortie du jeu de Jonathan. C'est un jeu d'arcade. Et Jonathan veut qu'il sorte sur le prochain disque CEO. L'annonce sera faite sur le newsgroup, sur la partie news du site [www.oric.org](http://www.oric.org) et sera présent également dans la base de données [www.oric.org](http://www.oric.org) Il y aura 2 versions une française et une anglaise qui sortira peu après.

**NDLR.** Voyez aussi le courrier de Jonathan dans la section «Petites annonces» et celui de Jérôme concernant son loader, à la fin de la section «Courrier Oricien». Conformément au souhait de Jonathan, qui a exprimé le désir d'encourager la vie associative, le jeu sera envoyé à tous les membres du CEO, dès que nous aurons reçu sa version finale. Vous serez donc servis en avant première...



## Software

### Pulsoid Tips *by Jonathan*

- 1) Always watch the bat, not the pulsoids or tiles!
- 2) Play with hitting the pulsoid from different points of the bat. Certain advanced levels require you to have greater control over the pulsoid than you can have with the simple deflection strategy. If you attempt to hit the pulsoid when its head is alongside your bat, the pulse can be temporarily trapped inside the bat (Screwing up the bat graphic). This may seem strange and buggy but it is perfectly normal and encouraged since it allows you to wiggle the bat and deflect the pulsoid on a completely new trajectory.
- 3) Do not worry that the Alien is not colliding with the Pulsoid. The Alien movement is not random, but partly dependant on Bat movement activity (Plus a few well placed counting mechanisms). You will soon find that the aliens have a strange knack of colliding with the pulsoids at just the right time.
- 4) Once acquired, use the Forcefield shield (the red bar beneath the bat) sparingly. You can carry this powerup across levels and is invaluable when you miss the last pulsoid. The shield has no time limit but will disappear after using it alot (I cannot remember how many times). More another time, Twilight

## Stereo interface

by Jonathan & Jani

**From Jonathan:** I don't quite understand the Stereo Interface from Théoric. Many years ago, I built an interface of my own, splitting the Cassette port pins 4 & 5 and wiring them as the left/right outputs. The circuit I use was far simpler. Since the physical output of the AY has 3 pins for A, B, C, it was a simple matter of separating the board links, then using two resistors to share Channel B, and two more to limit A/C to B's effective split. However, the final output was not good, mainly because no Oric tune (To my knowledge) was designed to play as stereo.

**From Jani:** Well stereo interface is just a simple mixer to B channel to both of A and C channels and then IC is just plain buffer (Gain of 1). But as you said it's no good. Better way to produce stereo sound would be after mixing the third channel to the two other channels to mix left and right channels together a little bit. Following demonstrates what «original» stereo interface does.

```
C-----\
          -----Left (C + B)
B-----<
          -----Right (A + B)
A-----/
```

Now, what really should be done is to add crossfade between left and right channels. Now there output for left would be  $(C(100\%) + B(50\%) + A(10\%))$  (percentages are just examples, but now you know what I mean) and for right  $(A(100\%) + B(50\%) + C(10\%))$ . Now what's the point..? Nothing. =) Another, maybe better solution would be using special DSP that has synthetic (phantom) stereo mode. It would generate better sound than any of these suff.

## Video Attributes

by Jonathan

Collision Detection in Pulsoids does indeed use some previously unused codes in HIRES. Just a quick rundown of the existing codes...

Bit 7 Sets inverse on/off

Bit 6 Sets Attribute or Bitmap

For Bit 6 set, Bits 0-5 are simply a bitmap

But for Bit 6 clear...

Bit 0-4 for Attribute Codes

Bit 5 must be clear (Not set) for attributes, otherwise...

Bit 5 Set

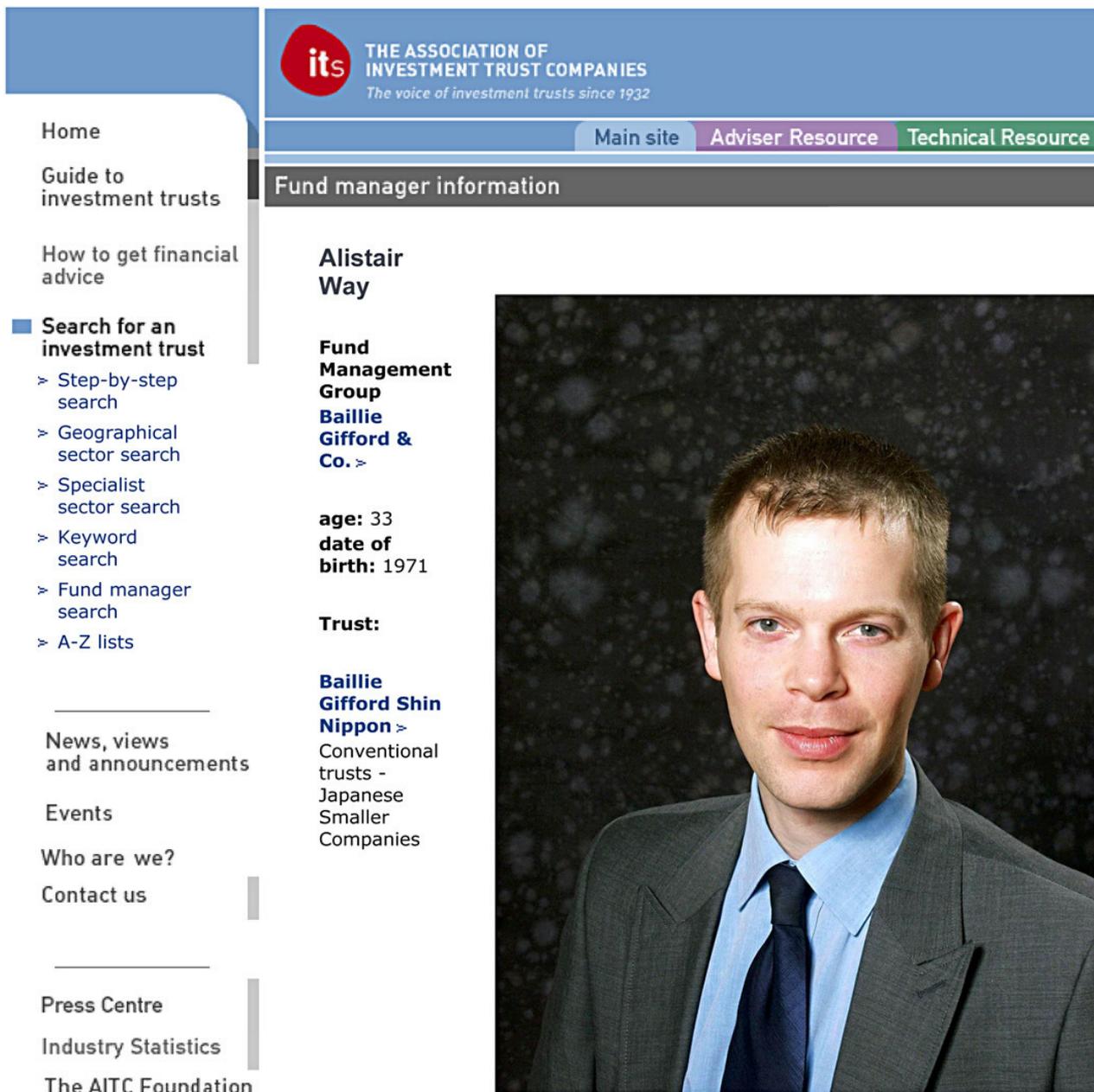
Bits 0-4 Display Bitmap for rightmost five pixels, whilst leftmost pixel is permanently set (or permanently off when top bit set (Inverse)).

I used these codes (Inverse and normal) to display the Bonuses that fall. Since i can easily distinguish the difference between these, the pulsoid, the tiles and the aliens in the collision detection routine by a simple byte comparison instead of having to work out the physical position of everything. It sounds complex, but it is only complex explaining the darned thing.

# Alistair Way

by Jonathan

From Jonathan: Just now, I found Alistair Way on the internet, he is now an investment Manager: <[http://www.aic.co.uk/find\\_compare/trustprofile/fundmanager.asp?id=2505](http://www.aic.co.uk/find_compare/trustprofile/fundmanager.asp?id=2505)>. Alistair Way wrote Grendel, Galactosmash, Grand Prix and a few other titles for Mirage that do not start with a G.



**its** THE ASSOCIATION OF INVESTMENT TRUST COMPANIES  
The voice of investment trusts since 1932

Home  
Guide to investment trusts  
How to get financial advice  
■ Search for an investment trust  
 > Step-by-step search  
 > Geographical sector search  
 > Specialist sector search  
 > Keyword search  
 > Fund manager search  
 > A-Z lists  
 News, views and announcements  
 Events  
 Who are we?  
 Contact us  
 Press Centre  
 Industry Statistics  
 The AITC Foundation

Main site Adviser Resource Technical Resource

Fund manager information

**Alistair Way**

**Fund Management Group**  
Baillie Gifford & Co. >

**age:** 33  
**date of birth:** 1971

**Trust:**

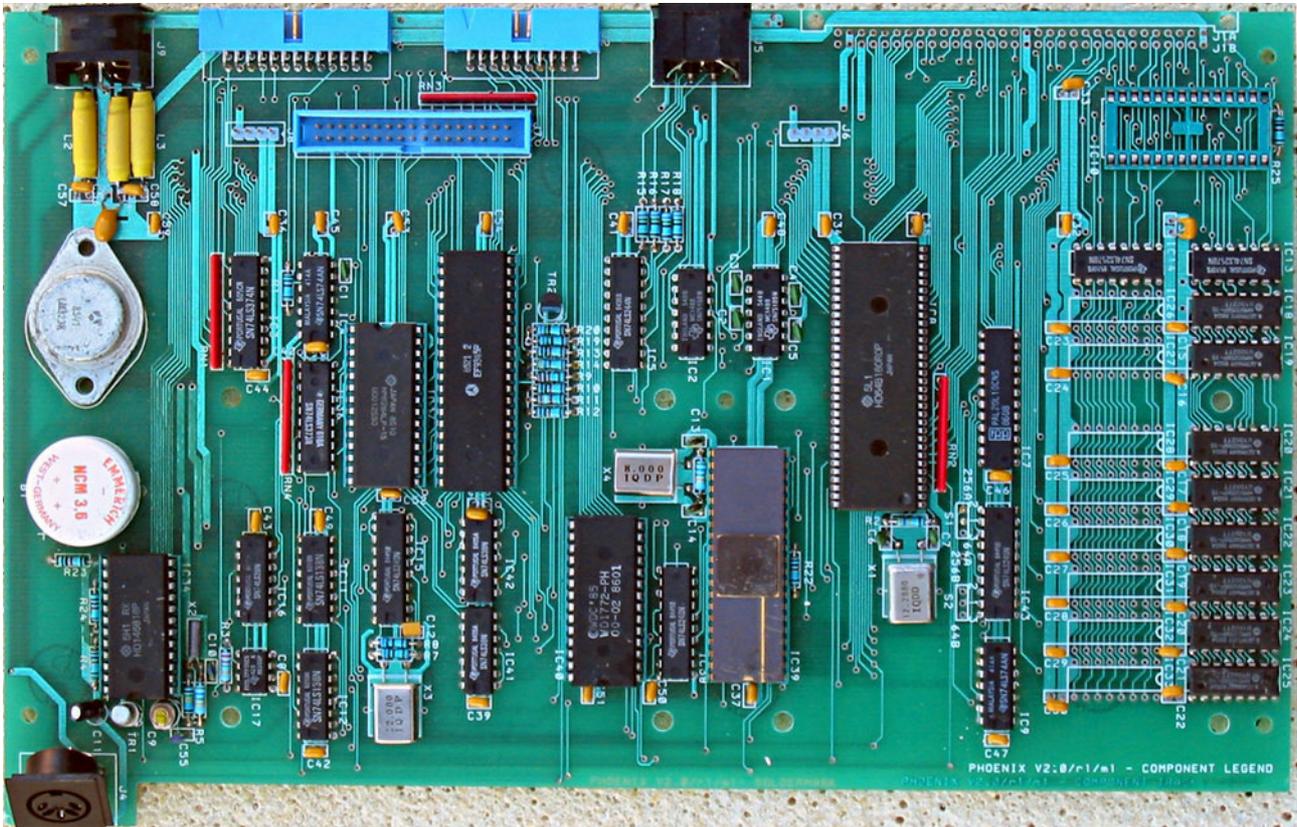
**Baillie Gifford Shin Nippon** >  
Conventional trusts - Japanese Smaller Companies

Alistair was born in 1971 and graduated BA in Economics from Cambridge University. He joined Baillie Gifford in 1993 and is an Investment Manager in our Japanese Investment Team.

	Important information
	Issued by AITC Services Ltd, a wholly owned subsidiary of the Association of Investment Trust Companies. AITC Services Ltd is authorised and regulated by the FSA.

# Oric CPM

by Jonathan



This is the Oric Coprocessor board that Peter Halford and Chris Shaw worked on in 1985. I got it from Steve Hopps when I was visiting him a few weeks ago.

I have 5 of these boards which are (to some extent) still Peter Halfords property. Steve Hopps thought it was ok to let me take them but reserved the right that I should not sell them.

However if some French hardware guy is willing, I am willing to send 1 to them (They are all the same, as far as I can see).

I have no documentation for them but am in the process of trying to track Chris Shaw, Peter Halford and/or Dr Paul Johnson down in order to locate the illusive circuit diagram.

All I know is what i can see on the board...

The printed lettering (bottom right) says "PHOENIX V2.0/r1/m1 - COMPONENT LEGEND".

There seems to be an array of RAM chips bottom right (6 empty slots and 6 populated).

The DIN socket in top left is a 6 pin, middle is a 7 pin (Like Oric Cassette port)

The DIN socket bottom left is a 5 pin.

The blue socket top left is a 26 way.

The blue socket to its right is a 20 way

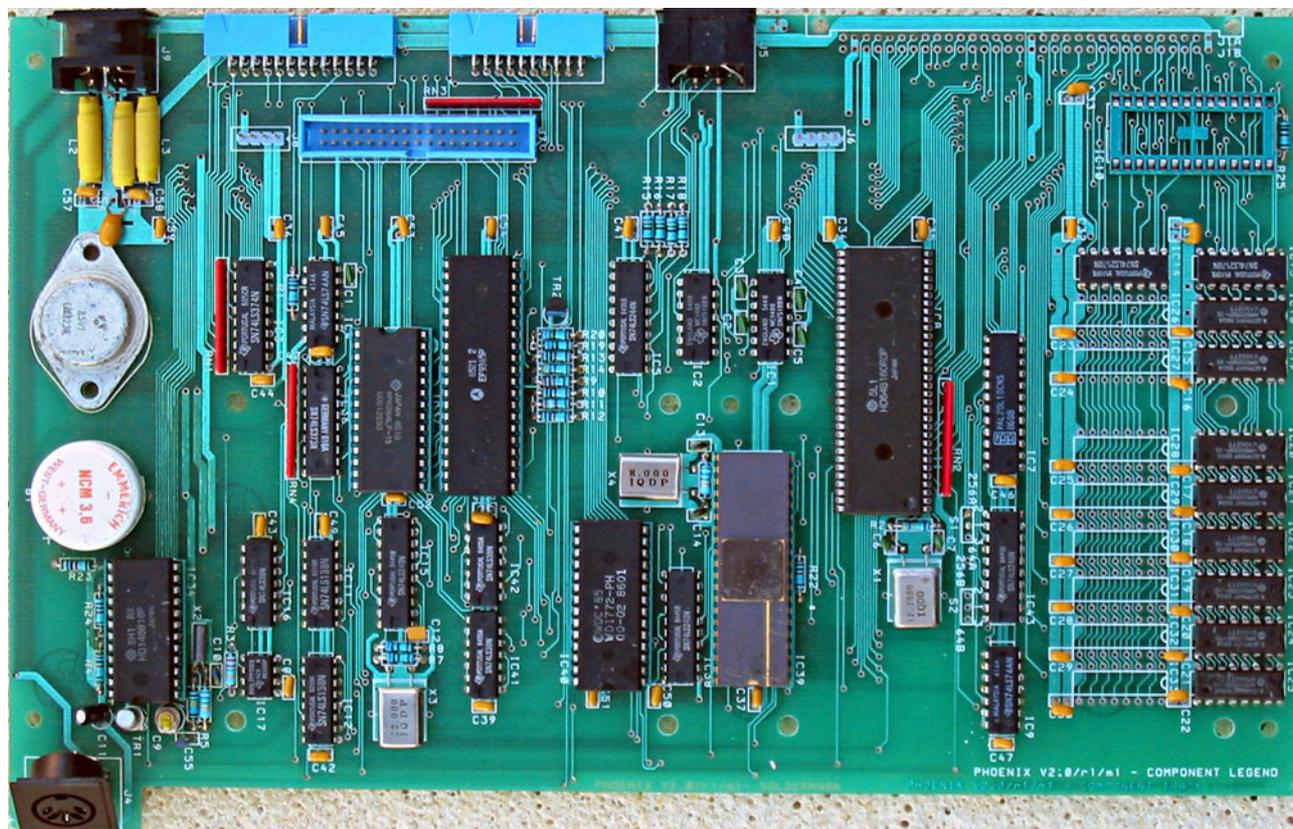
The blue socket below this is a 34 way (For Oric Expansion port).

There are two 4 pin connectors on board (possibly power?)

The white component on left is a battery I think (NCM 3,6)

# Oric CPM

par Jonathan (traduction de Simon)



Jonathan nous présente la carte coprocesseur Oric à laquelle Peter Halford et Chris Shaw travaillaient en 1985. Il l'a récupérée lors d'une visite récente chez Steve Hopps.

Jonathan possède 5 de ces cartes, qui sont encore selon lui, d'une certaine façon, la propriété de Peter Halfords. Steve Hopps les a laissées à Jonathan, à la condition qu'il ne les vende pas.

Toutefois, Jonathan est prêt à envoyer à tout spécialiste du hardware Oric intéressée pour expertise, un exemplaire de la carte (qui sont toutes identiques pour autant qu'il puisse en juger). Il n'y a pas de documentation avec les cartes, mais Jon pense rechercher la trace de Chris Shaw, Peter Halford et/ou le Dr Paul Johnson afin d'essayer d'obtenir le diagramme du circuit.

Voici les observations qu'il a pu faire jusqu'alors:

Les lettres imprimées en bas à droite indiquent "PHOENIX V2.0/r1/m1 - COMPONENT LEGEND".

Il semble y avoir une rangée de chips RAM en bas à droite (6 slots vides et 6 occupés).

La prise DIN en haut à gauche a 6 broches, celle du milieu a 7 broches (comme le ports cassette Oric).

La prise DIN en bas à gauche a 5 broches.

Le connecteur bleu en haut à gauche a 26 broches.

Le connecteur bleu à sa droite a 20 broches.

Le connecteur bleu situé en dessous dispose de 34 broches. (port d'extension Oric).

Il y a 2 connecteurs à 4 broches sur la carte (peut-être l'alimentation ?)

Le composant blanc sur la gauche est sans doute une batterie (NCM 3,6)

# Interview of Paul Kaufman

by Jonathan

### From Jonathan to Paul Kaufman:

Just tonight CEO contacted me regards receiving an email from you notifying them about an interview with you in Retro-Gamer. Very cool indeed. Especially since over the last few months I've been desperately seeking Ratters, oops I mean Peter Halford, and/or his contact details. And the reason? I have come into possession of 5 of the Z80 (ok, 64180 then) boards Peter Halford was working on at the tail end of Orics existence and would love to know if the boards ROM's and/or any circuit diagrams still exist? I got the boards from Steve Hopps (OPEL/Opelco) who recently moved home and wanted to be finally rid of all his Oric stuff.

### From Paul Kaufman:

Hiya Jonathan. I think the new issue of Retro Gamer hits the streets later this week. I've not had any contact with Peter Halford since the early 80's! My recollection is that he was on a sort of work experience thing from college/school, and he didn't really do very much except help to debug the cassette software after some people complained of problems. Oh yes I think he tried to sell us a version of BBC Basic to run on the Oric, however when we looked into it, in fact it WAS BBC Basic, just disassembled from the BBC ROM, so that went out the window quickly! I have no recollection of him doing anything else and he was only in the company for a couple of months. I can email the couple of photos that were

taken when I had a pint with Paul Johnson a few weeks ago if you like!

### From 'Twilighte':

[Retro Gamer] I'll definitely be checking out that. :) I checked with the magazine this afternoon, it should be out on Thursday. The only reason they are doing something on the Oric is because I emailed them to complain that they were not covering the machine (mainly they were just sticking to Spectrum, C64 and early games consoles)!

[Peter Halford] Perhaps he got the knick name "Ratters" from his dodgy behaviour? Hehe!

[photos] That would be fantastic; I'd love to see what you old fagees look like now :) Maybe Paul may recollect more about these boards, they have one word on them, which is "Phoenix". They are professionally made, not ya average breadboard trash. Or perhaps you might let me have Paul Johnsons email addy? Paul Johnson has started a new company, making, wait for it... industrial single board computers! (talk about going full circle!) More information at this site: <[http://www.cambridgenetwork.co.uk/pooled/profiles/BF\\_INDIV/view.asp?Q=BF\\_INDIV\\_51737](http://www.cambridgenetwork.co.uk/pooled/profiles/BF_INDIV/view.asp?Q=BF_INDIV_51737)>.

Would you also have any contact details for Chris Shaw? No info on Chris Shaw, but Paul Johnson might remember. By the way, its best not to hassle Paul too much, al-

though he likes to reminisce about the past I got the feeling that he is too busy now with his new company. That's only my opinion of course! Don't tell him I said that! Anyway I love talking about it! You must think we are total addicts by now, 25 years after Tansoft disappeared? I think its just great that people recognise what great little machines they were! At the time they were pretty much leading edge. By the way, in case you are interested, I now run the UK operation of an Italian audio software developer, IK Multimedia <[www.ikmultimedia.com](http://www.ikmultimedia.com)>. And I even play in a local surf guitar band <<http://www.loskioskbears.co.uk/>> (don't forget to click the Tell Me More button at the end!) Anyway, thanks for your swift reply. Best wishes.

#### From Paul:

[Peter Halford] He got the nickname from the TV/electrical shop he had a Saturday job with (H.R.Rapkin and Sons of Northampton), he used to phone up saying it was Peter from Rapkins, however we misheard him and thought it was Ratkins. First he was just called 'that bloke from Ratkins' and eventually just 'Ratters'! True story! Attached the photo I mentioned.

#### From 'Twilichte' to 'Dbug', Fabrice & André :

Well, if we ever have an Oric reunion, perhaps we should invite the Los Kiosk Bears? Perhaps for next CEO meet? Hehe! Does anyone want me to try and get them a copy of Retro-gamer?

#### From Paul:

Hiya! I got my copy of RetroGamer at the weekend (from Borders in Cambridge). Quite a nice little article, and it includes a large summary of Oric games, with screenshots. PS. Hope those photos arrived ok

#### From 'Twilichte':

Hi Paul, I got 3 copies of Retro Gamer from WHSmith in Dunstable ;-) I need to send 2 abroad to a couple of friends (i.e. CEO). Great article, and lots of reverberations through the Oric fraternity ;-) I did notice that it mentioned that Paul Halford wrote the Cassette routines. I assume this was a spelling mistake and it should have been Peter Halford? Nice interview and great to see that picture of the Oric when it was in prototype form, i.e. just keyboard and wires everywhere! I assume you supplied this photo? If so, do you have any others?

#### From Paul:

Hiya! Yes I noticed that 'Paul' Halford bit. Trouble is, its wrong anyway. He only did some debugging after customers were complaining about poor reliability. The cassette routines themselves were lifted from the existing code used in the Microtan computer and then tailored to suit requirements. In the end the fault with the cassette loading turned out to be a wrongly specified resistor on the circuit (should have been 10Kohm instead of 100Kohm, or something like that!). Yes I supplied all those photos. I've got stacks of them from the Tangerine/Microtan/Oric days. All the best.

#### From 'Twilichte':

Interesting email from Paul Kauffman, regards spelling error of Mr Halford's name. Perhaps place this in next Ceo-Mag?

#### From André:

Done. Very interesting. Thanks for the RetroGamer issue that I just received. This is very kind of you. Best regards.

# Jeu : Stormlord

par Simon, Mickaël, Thierry – un jeu de Twilighte.

Suite de la vague de nouveaux jeux, voici Stormlord, de l'auteur le plus prolifique des années 2000 sur notre machine : Jonathan, alias Twilighte. Le Royaume-Uni est donc à l'honneur.



## La genèse

Stormlord est une adaptation d'un jeu sorti sur des ordinateurs 8 et 16 bits (du Spectrum à l'Amiga). Il s'agit d'un jeu de plates-formes, et l'adaptation réalisée par Twilighte se base sur la version C64.

Jonathan nous avait présenté le jeu à la visu de janvier dernier. C'était une totale surprise, et il lui aura suffi de quelques mois pour sortir la version finale le 18 juillet 2010. Une page web a été entièrement dédiée à ce jeu, où il peut être téléchargé : <http://stormlord.defence-force.org>.

## Le côté technique

Stormlord est sorti au format cassette. Il existe plusieurs versions qui assurent une compatibilité Oric-1, Atmos et Telestrat, en 50 ou 60Hz (pour les écrans Joytech notamment). Les options du jeu sont nombreuses et permettent de jouer en couleurs ou en monochrome (très impressionnant !), avec de la musique ou des bruitages, au clavier ou au joystick (interfaces IJK, PASE ou Telestrat)... Le soin apporté à toutes ces options est évident et appréciable. Personnellement, je m'en tiendrai aux bruitages dans le jeu car la musique, bien que réussie, me pique un peu les oreilles ! Le jeu offre également différents niveaux de difficulté, ce qui réjouira les joueurs débutants comme confirmés. Une longue notice d'utilisation détaille les

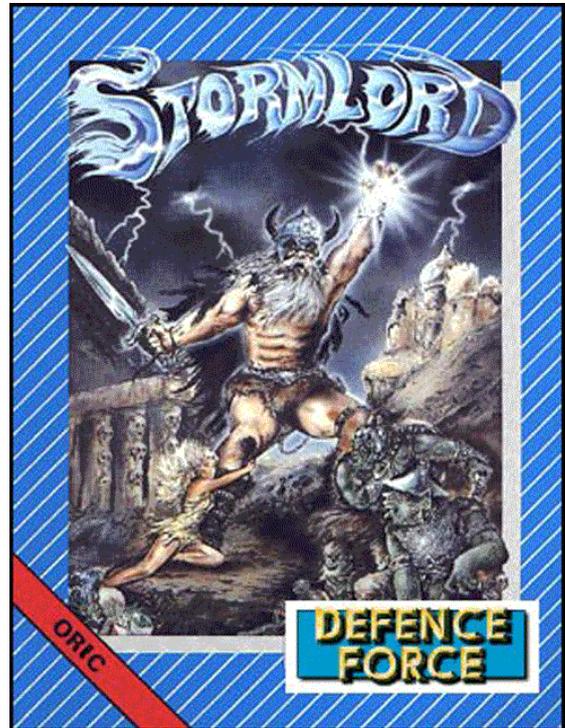
## Le jeu

Il faut aider la grenouille à traverser la rue. Ah non pardon... Le but de Stormlord est de sauver, dans un temps limité, des fées qui ont été enlevées et sont éparpillées à travers les trois niveaux. Nous sommes donc en présence d'un jeu de plates-formes classique. Vous connaissez Twilighte, il a acquis une maîtrise impressionnante de l'Oric et le résultat est là : ce jeu est une claque. Les couleurs sont nombreuses et dans des tons très inhabituels pour l'Oric. L'animation du personnage, coloré lui aussi, est parfaite: fluide, sans conflits de couleurs, parfaitement intégré au décor. Allez, parce qu'il faut bien trouver un défaut, il lui arrive parfois de clignoter brièvement, mais cela ne gêne pas.

Il n'y a pas de scrolling, on passe d'un écran à l'autre, chaque écran reprenant, en bordure, un petit morceau de l'écran dont on vient, ce qui a des conséquences parfois surprenantes. Par exemple, si l'on détruit un monstre au bord de l'écran et que l'on change d'écran, le monstre réapparaît sur le bord. En parlant des monstres, je ne les ai pas trouvés extrêmement virulents, ce qui permet de se concentrer sur l'aspect stratégique du jeu.

## La difficulté

Le côté « labyrinthe / énigmes » prédomine dans Stormlord. Je ne vous ai pas encore parlé des objets: le joueur peut



commandes et les ennemis. Dès le chargement terminé, on est accueilli par une belle page, puis le jeu démarre.



transporter un objet avec lui. Chacun a son utilité : les bottes permettent de sauter plus haut, la clef ouvre les portes, le miel attire les abeilles qui bloquent le passage, et le parapluie protégera des pluies acides. Combiné à la taille des niveaux et aux trampolines, tout ceci crée la complexité majeure du jeu.

Le temps qui passe est symbolisé par un soleil et une lune en bas de l'écran. Vous disposez d'une journée pour terminer chaque niveau. Faire varier le niveau de difficulté influe sur le nombre de vies au départ, et sur le temps



dont on dispose...

Après chaque niveau, un niveau intermédiaire permet de récupérer des vies en envoyant des bisces aux fées qui volent au-dessus de vous. Oui oui, vous avez bien lu ;-)

### Conclusion

Vous l'aurez compris, StormLord est une réussite. Le jeu m'a paru simple, ceci dit je ne l'ai pas encore

#### L'avis de Mickaël

Stormlord est un jeu que je possédais sur Atari ST. Il se distinguait par une excellente musique, aussi bien durant le jeu que pendant l'image d'intro (musique digitalisée). Le jeu lui même était très joli, mais extrêmement difficile, j'avoue que je n'étais jamais parvenu à passer le premier niveau.

Vu la différence de capacités entre l'Atari ST et l'Oric, il est bien évident qu'il était difficile de reproduire le jeu à l'identique, et le choix de faire une version cassette à aussi imposé quelques restrictions telles que l'absence de séquence d'introduction. Une autre différence est le remplacement du scrolling par une succession d'écrans fixes.

Ceci étant dit, la version Oric est extrêmement bien réalisée, les graphiques sont très colorés, et c'est bien la première fois que l'on peut voir sur la machine autant de sprites colorés animés en même temps sans conflits de couleur. La musique est aussi très bien adaptée. Le plus de la version Oric est qu'elle est jouable: c'est la première fois que j'arrive à passer le 1er niveau du jeu sans vouloir lancer, de frustration, mon clavier (ou joystick) contre le mur!

Coté technique, vu que le jeu est entièrement en hires, il aurait été impossible de faire un scrolling digne de ce nom, donc le choix est parfaitement justifié, surtout au regard de la qualité graphique. J'imagine qu'il serait possible de faire une version disquette avec l'intro originale, peut-être pour la version 2.0 ?

#### Ma note:

Graphisme & animation: 5

Audio: 4 (parce que la musique originale est plus dynamique)

Jouabilité: 5

terminé. La difficulté est donc bien dosée ! Techniquement irréprochable, plaisant à jouer, que demander de plus ? Thierry a converti le jeu pour qu'il fonctionne sur disquette, vous le trouverez d'ailleurs sur la disquette du CEO de décembre 2010.



#### L'avis de Thierry

J'ai fait plusieurs parties avec Stormlord sur Atmos réel et j'ai été agréablement surpris d'être parvenu au second niveau sans trop galérer, moi qui suis loin d'être un game killer. Cela ne signifie pas que le jeu est facile, car j'ai utilisé le niveau novice. Je pense qu'avec ce jeu, il faut découvrir au fur et à mesure les techniques qui permettent de passer les obstacles (doucement ou foncer dans le tas), et mémoriser la cartographie du jeu pour progresser plus vite lors de la séance de jeu suivante.

Les graphismes sont superbes, c'est assez impressionnant ce que Jonathan est arrivé à réaliser malgré les attributs série. Les écrans sont très beaux sans être trop chargés. De plus, j'ai même noté une petite illusion d'optique du plus bel effet lors du défilement du soleil et de la lune dans l'écran de présentation : lorsque le soleil apparaît au bas de l'écran, il semble ouvrir la bouche comme s'il voulait nous parler.

Je n'ai utilisé que le clavier pour jouer, et le jeu est extrêmement fluide dans ce mode. Aucun ralentissement, ni blocages ne viennent gêner la progression.

Les effets sonores sont très réussis, et la musique, qui est une merveille à elle seule, est envoûtante. Les 3 canaux du processeur sonore sont exploités à plein. Je ne regrette pas d'avoir choisi, à l'époque, un Oric au lieu d'un Spectrum avec son simple buzzer.

Le menu est très bien fait, il y a même un mode monochrome (par exemple pour jouer sur un moniteur), dont le manque est parfois gênant sur certains jeux. Lorsqu'aucune activité n'est détectée sur l'écran de menu, l'écran bascule sur la présentation. c'est réalisé de manière très intelligente. Le thème du jeu est sympa, c'est beau, c'est bien fait, et ça fait du bien. Merci Jonathan.

Ma note : 5/5 sans hésiter.

# Interview de Jonathan

**When did you start working on Stormlord? It seems it was made in a very short time.**

From my own records work started in or around 2001. I have here a disk directory with Stormlord resources including a very early demo. Back then it was based on a simple coloured graphics (with colour clash) and huge sprites (see original demo screen and original blocks attached).

However as time passed I began to realise with such huge sprites and graphics it would require much more memory than I had. I was also put off by the simple Spectrum graphics.

It's only until I suddenly realised the graphic potential of the technique used in Pulsoids that it could lend itself to almost every other game including Stormlord.

**Why did you choose Stormlord?**

I tend to either choose an original title or a game that I loved from the 80's from a different machine. To me the C64 was the ultimate machine, having beautiful graphics, etc. I used to play Stormlord with a friend alot way back when. This was the same for other games like Myth and Impossible Mission. To prove to the world that the Oric is just as competent of running these sorts of games was a dream of mine.

**How do you plan your work on such a conversion?**

It's a difficult process, most of the time it is to get some code laid down and running which then inspires me to get some more done. Then I move on to thinking «wouldn't that be cool?» or «what's missing?». But it all boils down to pushing yourself into making this project the only project to work on, and that's when things get tough. So many great ideas for other games that have to be curtailed because I'm working on this game.

**Did you enjoy the work on this game, how do you manage to keep motivation to produce so many excellent games?**

When you write any game you should be inspired enough to try to produce the best for the machine. It also helps when there are critics like Dbug and Chema who often point out things you hadn't noticed, hoped wouldn't be noticed or ideas that you just hadn't thought about.

**What was the hardest part in the conversion?**

As always getting it finished. A demo is only a very small part of getting a game done. It usually involved lots of hacking whereas a finished game must



be flexible.

**Noticed several funny comments in the TAP file - is there any cheat code or Easter egg in the game?**  
No.

**How is the feedback you got from the game - in quantity, quality, including from non-Oricians?**

Feedback has been good especially with UK's Retrogamer giving it a full review. However it was a shame the reviewer obviously hadn't seen any other Oric games.

**Do you want to tell us a few words about your next project?**

Only that its a two player smooth scrolling full colour vertical shoot-em-up. It uses a scrolling technique that both myself and Dbug developed producing flicker free full colour graphics.

The game is split into Chapters. The first Chapter (the one I'm currently working on) has you in control of a truck not unlike Spyhunter. The next chapter will have you flying around defending an airship.

And many more chapters after.

The story to the game is complete.

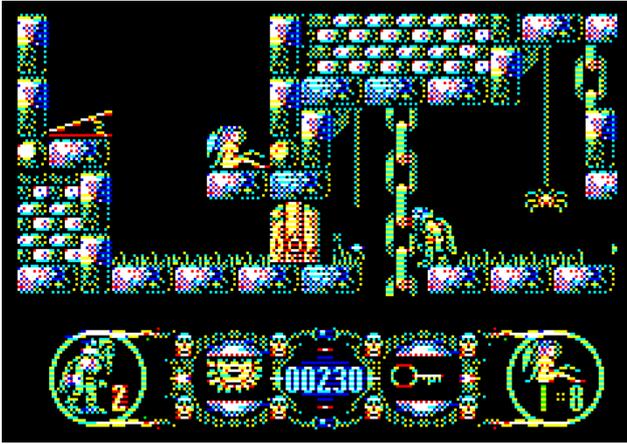
## Bonus: Twilichte explains how his graphic technique works!

**In English**

The graphic technique used in Pulsoids, Stormlord, 1337 scorepanel and Impossible Mission and probably all future games uses a very simple new graphic technique that does away with most of the attribute

problems with previous oric games.

The earliest work that used this technique was Pulsoids. I realised I had to create a playing field that did not suffer the classic attribute clash of most previous games if I was to have colour.



So the first step was to utilise the inverse bit. In HIRES this allows a single byte to display the logical inverse of the current screen ink and paper attributes. But for a single row it's only 2 more colours. With a row that's black paper and cyan ink, the logical inverse is Red on White.

However I discovered instead of using the same paper and ink on every row but alternate between Cyan and (say) Yellow I got almost all the colours, albeit a little limited to byte size changes.

But this is the massive advantage of creating graphics rather than converting graphics. You suddenly have the advantage to place colours where they fit rather than where you'd like them.

So the standard Oric defaults to black paper and white ink (if plotting to whole screen) and with Stormlord I simply set the first column to alternating Cyan and Yellow.

So a single byte on each odd row can contain Cyan on Black or when inversed Red on White. And a single byte on an even row can contain Yellow on Black or when inversed Blue on White. This provides 6 colours. The missing colours are Magenta and Green. Mixing Cyan and Yellow creates a mottled green and mixing Red and Blue creates a magenta over a large area.

Now plotting sprites on a colourful background is not quite child's play but a lot less restrictive than having attributes to deal with.

One has to make up some rules. These rules are things like if the background contains blue and the sprite contains black then don't delete the background but do if the background is red. To the naked eye Blue is less visible than Red.

### En Français

La technique graphique utilisée dans Pulsoids, Stormlord, le tableau des scores de 1337 et Mission Impossible, et probablement tous les futurs jeux, utilise une nouvelle technique graphique très simple qui permet de supprimer la plupart des problèmes d'attribut des précédents jeux Oric.

Le premier qui a utilisé cette technique a été Pulsoids. J'ai compris que je devais créer un terrain de

jeu qui ne souffre pas du conflit d'attribut classique de la plupart des jeux précédents, si je voulais avoir de la couleur.

Donc la première étape était d'utiliser le bit inverse. En HIRES cela permet d'utiliser un seul octet pour afficher la logique inverse des attributs encre et papier de l'écran actuel. Mais pour une seule ligne cela veut dire seulement deux couleurs de plus. Avec une ligne dont l'encre et le papier sont noir et cyan, la logique inverse est rouge sur blanc.

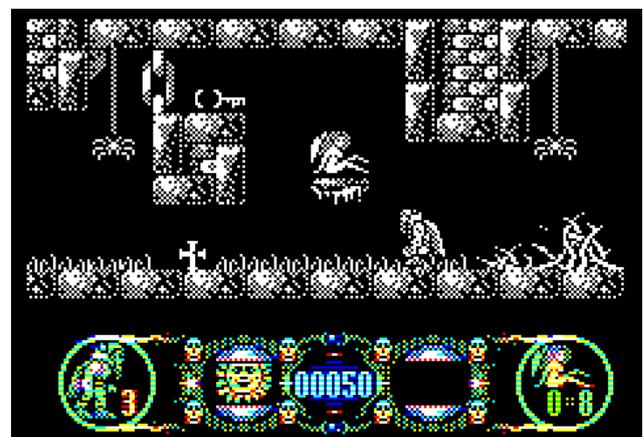
Cependant, j'ai découvert qu'au lieu d'utiliser les mêmes papier et encre sur chaque ligne, en alternant entre le cyan et (disons) jaune, j'ai presque toutes les couleurs, bien qu'un peu limitées par les changements d'octets. Mais c'est là l'avantage énorme de la création graphique, plutôt que la conversion d'une image. Vous avez l'avantage de pouvoir adapter le dessin à ces contraintes de couleur plutôt que de devoir ajouter des couleurs à un dessin ne tenant pas compte des contraintes graphiques de l'Oric.

Ainsi, l'Oric initialise un papier noir et une encre blanche (pour utiliser tout l'écran) et avec Stormlord je définis simplement, en première colonne, une alternance avec une ligne de cyan et une de jaune.

Donc un octet sur chaque ligne impaire peut produire cyan sur noir ou, inversé, rouge sur blanc. Et un octet sur une ligne paire peut produire jaune sur noir ou, inversé, bleu sur blanc. Cela offre 6 couleurs. Les couleurs manquantes sont le magenta et le vert. Mélanger cyan et jaune crée un vert moucheté, et mélanger rouge et bleu crée un magenta sur une grande surface.

Maintenant tracer des sprites sur un fond coloré n'est pas tout à fait un jeu d'enfant, mais beaucoup moins pénible qu'en ayant des attributs couleur à traiter.

On doit se définir quelques règles. Par exemple si le fond est bleu et que le sprite contient du noir alors ne pas supprimer l'arrière-plan, mais le faire si le fond est rouge. En effet, à l'œil nu le bleu est moins visible que le rouge.

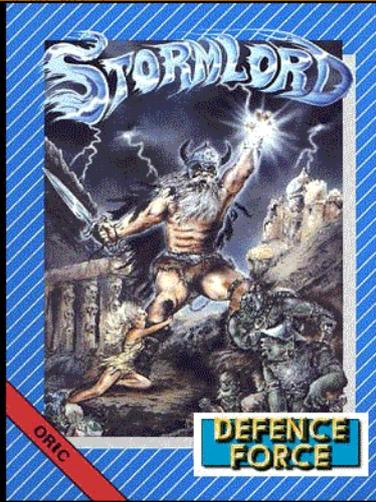


Space:1999

Stormlord

1337

IM



Voici aujourd'hui: **STORMLORD** de Twilighte.

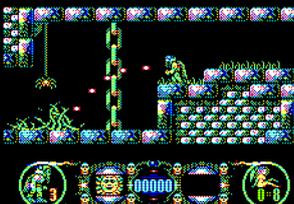
General information



Stormlord is finally available on your Oric system!

Jealous from your friends because they could play Stormlord on their C64 or Atari ST? Stop crying, and enjoy this great Oric version!

Featuring smooth animation, clash-free colorful graphics<sup>1</sup>, multiple difficulty levels, full joystick support, etc... Stormlord will keep you entertained with three levels packed with both action and puzzles.



System requirements

To play this game, you need a 48KB Oric system<sup>2</sup> with a tape player, or an emulator<sup>3</sup> providing the equivalent feature set.

The game is compatible with the Oric-1, Atmos and Telestrat models.



Videos

Oric Stormlord just Released



YouTube

0:00 / 3:51

Ne manquez pas de visiter le site <http://im.defence-force.org/>.

Vous y trouverez des merveilles.

Voici aujourd'hui: **IMPOSSIBLE MISSION** de Twilighte.

Space:1999   Stormlord   1337   **IM**

# IMPOSSIBLE MISSION

General Information   Game Manual   Game Controls   Hints and Tips

## Overview

Elvin Atombender is seeking world domination again. This time through an Oric near you!

Impossible Mission was an absolute classic game on the Commodore 64 with conversions for most other micros of the era.

The aim of the game is to locate puzzle pieces hidden in furniture spread across all the rooms in a large underground complex then assemble the pieces into punchcards that will form letters for the final Passcode into the Control room to finally foil Elvin's plans. Is that enough?

## System Requirements

To play this game, you need a 48KB Oric system<sup>1</sup> with a tape player, or an emulator<sup>2</sup> providing the equivalent feature set.

The game is compatible with the Oric Atmos (ROM V1.1) model only currently.

## Videos

OricImpossibleMission001.avi



YouTube

0:00 / 5:35

## Download

You can download the current version of the game here:

- [Impossible Mission 1.0 - for Oric Atmos only\(48 kb\)](#)
- [Impossible Mission 1.0 - for Oric Atmos only - 60hz version \(48 kb\)](#)

Due to differences in the ROM and the use of it for Tape routines (saving game) this game currently will only run on a V1.1 ROM machine (Oric Atmos). Watch out for Oric-1 versions in the near future.

# Impossible Mission sur disquette

par Thierry B., Simon G., Mickaël P. et André C.

*NDLR. Dans le Courrier Oricien du n° 248 page 5, Thierry évoquait son désir de passer Impossible Mission sur disquette (l'original est sur K7). Ceci a donné lieu à de nombreux échanges d'emails et de tentatives. C'est finalement Mickaël qui a réussi. Comme quoi ce n'était pas une mission impossible! Voici l'histoire de cette aventure.*

*De Thierry [12/11/10]:* [...] c'est avec beaucoup de plaisir que j'ai essayé Stormlord [...] j'ai passé le fichier .tap sur disk avec tap2disk/old2mf. Cette image disque fonctionne sous Euphoric. [pour Mission Impossible...] j'ai créé le .disk, mais pour l'exécution ça semble très chaud compte tenu des adresses de début et de fin du fichier (#400-#BFD). Avec un simple QUIT!<nomfic> ça plante. Avez-vous déjà été confronté à ce genre de problème (ou existe-t-il une version disque de IM)?

*De Simon [12/11/10]:* J'ai testé rapido, en effet bizarre. [...] j'avoue ne pas savoir ce qui peut clocher [...] Pas de version disque à ma connaissance, le choix du format K7 est justement je crois une volonté que le jeu soit jouable sur un maximum d'ordis réels... Vu la rareté des drives. Es-tu à ce point réfractaire au chargement K7? :-)

*De Simon [12/11/10]:* [après test d'effacement de la page 4, le système plante] [...] Il faut donc bien conserver quelque chose en page 4 après un QUIT pour charger un fichier sur la disquette...

*De Thierry [12/11/10]:* Bonsoir Simon, merci pour ta réponse, en effet je pense qu'il faut conserver un minimum de code en page 4 pour basculer sur les routines en RAM Overlay. Non, je ne suis pas réfractaire au chargement K7 (j'ai encore un magnéto-K7). Le .tap est rapide sur Euphoric mais, sur un Oric réel [...] Je reste avec mon Oric autonome avec ses disquettes. Pour IM, il faudra sans doute retravailler le code pour le charger proprement à partir de la disquette (mais est-ce possible compte tenu de la taille du logiciel?).

*De André [14/11/10]:* Pour faire vite, si faire QUIT ne suffit pas, il faut passer à Gameinit, notamment à une version relogée ailleurs dans la mémoire. Je vous joint un pack de programmes Gameinit, notamment deux versions relogées en #9800 et en #B200 (il est possible de le mettre ailleurs). Il y a des articles sur Gameinit et la page 4 dans le mag. En principe ça marche, sauf si le programme à faire tourner est trop gros et ne laisse pas assez de place pour Gameinit. [Ce pack sera sur la prochaine disquette trimestrielle].

*De Thierry [15/11/10]:* Je vais tout d'abord retrouver les MAG en question (peut-être y a-t-il aussi quelque chose sur le sujet dans Sedoric à nu?). Quand je lis le manuel du Sedoric, Gameinit est en fait un SED réduit à trois instructions, mais je ne sais pas si ça peut régler le chargement d'un fichier qui occupe les adresses #400-#BFD (c'est du lourd!)?

*De André [17/11/10]:* En fait, l'important n'est pas le nombre d'instructions, mais le fait que la page 4 est totalement libérée et peut être relogée ailleurs en Ram.... L'article à lire est dans le mag 91 pages 3 et 4. Mais évidemment si le programme à charger occupe les adresses #400-#BFD, alors il reste #20 octets en Ram, donc toute utilisation d'un DOS est foutue. Adieu la version disquette!

*De Thierry [18/11/10]:* J'ai ressorti l'article en question (novembre 1997), que je vais tout de même relire. Sniff! N'y a-t-il vraiment aucune solution pour le charger à partir d'une disquette? Sinon il faut alléger le code de 256 octets? Ou séparer la partie présentation/réglage des paramètres et la partie jeu?

*De Thierry [21/11/10]:* [...] Je ne désespère pas qu'une solu-

tion soit trouvée pour passer IM sur disquette!

*De Michaël [qui arrive alors] [21/11/10]:* Thierry: C'est quoi le problème pour mettre IM sur disquette? Ça ne marche pas de juste copier le .tap?

*De Thierry [22/11/10]:* Bonjour Mickaël, on peut transférer IM sur disquette (par exemple avec tap2disk/old2mf), mais nous ne savons pas l'exécuter car il empiète sur la page 4 et est très volumineux (#0400 - #BFD)!

*De Michaël [23/11/10]:* [un peu plus tard] Dites, vous pouvez me tester cette version et me dire si elle fonctionne comme la version originale sur disquette? Merci :) *NDLR. Le fichier im.dsk sera sur la prochaine disquette trimestrielle.*

*De Simon [23/11/10]:* Sur cassette tu voulais dire! Oui ça semble fonctionner nickel. Bravo, comment as-tu fait, tu es reparti des sources?

*De Michaël [23/11/10]:* Il reste un truc à vérifier: Ma nouvelle version fait 40 Ko au lieu de 48 Ko, donc même pour les gens sur k7 ça peut-être intéressant. Sauf qu'il se peut que j'aie abîmé le système de sauvegarde en bougeant les trucs. L'astuce c'est qu'en regardant dans le code source il y avait plein de petits buffers en mémoire remplis de zéros. Ce que j'ai fait c'est que j'ai enlevé tout ça du programme, ça m'a fait gagner 8 Ko, et j'ai alloué ça en statique en mémoire. Donc le jeu au lieu de charger en \$400 se charge en \$211C, sans abîmer la page 4. Ensuite quand le jeu est chargé, il vire les interruptions pour que Sedoric reste content, puis j'efface en mémoire tout ce qui va de \$400 à \$2100. Vala :)

Histoire de compléter le truc, j'avais commencé à faire une version compressée, le jeu final tombe à 27k, mais ça crashe quand je décompresse, probablement un bug à la con dans mon script (j'ai tout fait à la main avec des adresses en dur, donc fatalement les risques sont importants). Mais en gros le concept est:

- Prend l'exécutable original -> Filepack

- Ensuite on crée un second exécutable avec le code de «unpack.s» suivi du fichier packé

- Au chargement le «unpack» dépacke le fichier packé en mémoire

- Ensuite passe la main au fichier dépacké, et le lance.

Le problème là, c'est que le programme de Jonathan est tellement large qu'il faut que le dépackeur dépacke les données sur elles-mêmes avec une superposition... et quand l'overlap est trop serré, bein ça s'écrase pendant la décompression. Donc j'ai voulu ruser en chargeant le tout aussi haut que possible en mémoire, puis en dépackant aussi bas que possible, mais ça oblige en suite à tout recopier au bon endroit. Donc j'ai dû merdouiller quelque part :)

J'imagine qu'un packer d'exécutable pour l'Oric ça pourrait être intéressant pour pas mal de monde, en moyenne ça compresse entre 30 et 50 pourcent en fonction du type de données, et ça marche aussi bien pour disquette que cassette.

Et oui, avoir les sources ça aide :) *NDLR. Le fichier im-small.tap sera également sur la prochaine disquette trimestrielle.*

*De Thierry [24/11/10]:* Salut Mickaël, 8 Ko de récupérés (au mini minimum)! Gloups! Et moi qui pensais qu'il ne restait plus un seul octet de libre! Merci Mickaël, je vais créer une disquette réelle avec le .disk et tester le fonctionnement (je vous ferai un retour). L'histoire du compresseur/décompresseur est tout aussi passionnante!

*NDLR. En effet, ce serait l'arme absolue: Faire tourner la version originale d'un jeu, quelle que soit sa taille (dans la limite #400-#BFFF) et son occupation ou non de la page 4.*

# Wurldde Demos June 2012

by Jonathan

Website: <http://wiki.defence-force.org/doku.php?id=oric:wurldde:main>

Forum: <http://forum.defence-force.org/viewtopic.php?f=20&t=378>



Well I was then thinking I'd like people to see the maps I did for Wurldde. I provide them as a series of disk files. Each one represents a separate Map or region of Wurldde. Each one a separate adventure (or so the plan is).



## CONTROLS

Move left and right with cursor keys

Shift Up to pick up

Ctrl to shake tree

Shift to catch fruit and fish

On bootup of disk press space when you see 4 dots in the centre of the screen.

So a description of each Disk...

## Wurldde - Map0 (see the pictures above)

You start on leftmost screen and can run right. This leads to the wizards' house where eventually the wizard would develop the players magic skills.

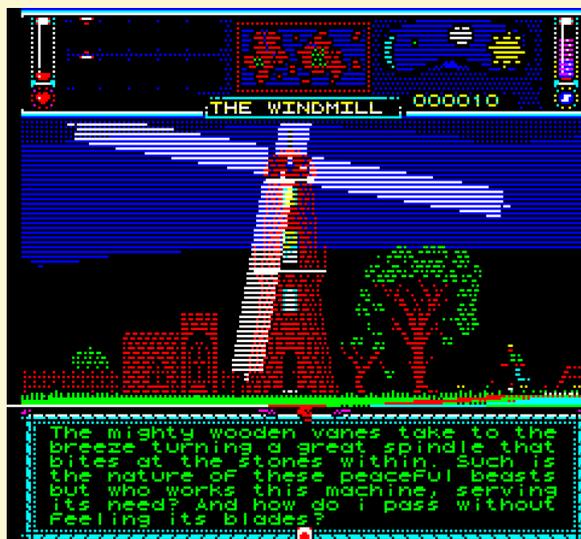
## Wurld - Map2 (Game start Map)

You start on the rightmost screen and can initially run left. This Map contains the most developed screens. You may see animated tiles on the ground. These are objects that can be picked up. You may also catch the fish and shake the tree to release fruit which you may catch if you're quick enough.



## Wurld - Map3a

This is the first of 3 disks covering Map 3. The third screen is corrupt and therefore impassable so I have provided start points beyond the impassable bits. This map covers a distant isle as the player is washed up on the seashore. He starts on the leftmost screen and can initially run right.





### Wurldde - Map3b

This starts just after tree fall and covers the monastery and eventual log fall. The intention is that the player upsets the monks and they chase after him releasing the logs and forcing him to jump over the pit.



### Wurldde - Map3c

Just the final screen. The player would jump onto the sacrificial table and a great dragon would swoop down, pick the player up and fly into the distance. Because he holds the sword the dragon doesn't kill him.

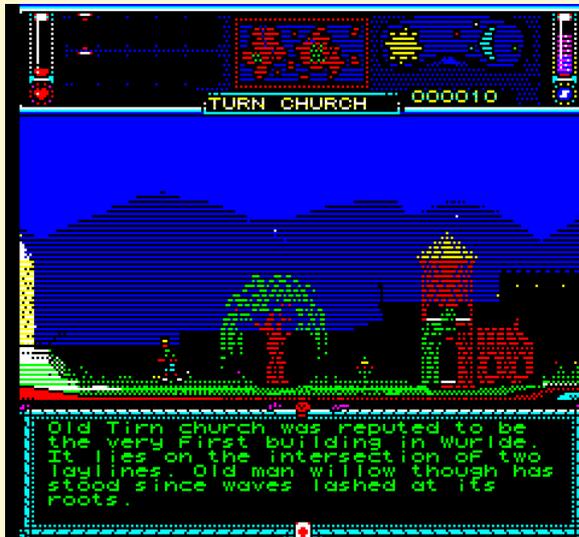


## Wurld - Map4

This is possibly my favourite as it holds two screens i am rather proud of. You start on the leftmost screen and may travel right. You will pass over the sky bridge with lightning and rain. In the next screen or so the player has to climb inside a cage and rock his way up the hill eventually arriving at the Mine entrance. The cage graphics are done, just the mechanics to code so for now the player can run right. He will appear to run on air but will end up on the next screen.

**Wurld - Map1** Can be reached at the end of Map2 (Game start Map).

Have fun. You can show these at CEO if you want though they will only run on Euphoric (problems on



real Oric and never tried on Oricutron). The attachment is a zip renamed as a bin file incase problems with email prog.  
Jonathan

# Software list

**UK:** Here's a (probably incomplete) list of Jonathan's Oric productions. It was mainly compiled from:

- his very detailed Website
- <http://www.oric.org>
- what he could have sent to beta-testers and what each one of us Oricians was aware of
- the forums (mainly Defence-Force where he used to tell what he was working on)

But it is obvious that many projects are missing, would they be totally new programs or upgrades, in the works for long or early drafts

We invite you to take a look at his Website: for most of his productions until around 2000, Jonathan gives details and personal comments. What he did next, though, is not documented there.

<http://twilighte.oric.org>

The list shows that Jonathan is one of the most prolific Oric authors, in all existing kind of programs. And it left aside very early drafts (often only graphic tests) that were found here or there: Attack Of The Mutant Camels, Gauntlet, Monkey Island, idea for a Mercenary-like game, tests for windows in Hires, Prince Of Persia, Shadow Of The Beast, Rodland, Toki, Lemmings...

Exploring Jonathan's disks would be a mammoth task, but would certainly bring a few surprises.

-----

**FR :** Voici une liste (probablement non exhaustive) des productions oriciennes de Jonathan. Elle a été compilée principalement à partir :

- de son site Web très détaillé
- de <http://www.oric.org>
- de ce qu'il a pu diffuser par email pour beta-tests, et de ce que chacun de nous oriciens savions les uns et les autres
- des forums (principalement Defence Force où il avait l'habitude de raconter ce sur quoi il travaillait)

Mais il est certain qu'il manque bien des projets, avancés ou juste à l'état d'ébauche, softs totalement nouveaux ou versions améliorées.

Nous vous invitons à aller voir son site web : pour la plupart de ses productions jusque 2000 environ, Jonathan donne des détails et commentaires personnels. La suite n'y est en revanche pas documentée.

<http://twilighte.oric.org>

La liste parle d'elle-même et montre que Jonathan fait partie des auteurs les plus prolifiques sur Oric, dans tous les genres. Sans compter qu'elle laisse de côté les ébauches (bien souvent de simples tests de graphisme) qui ont été trouvées ici ou là: Attack Of The Mutant Camels, Gauntlet, Monkey Island, idée d'un jeu à la Mercenary, tests pour des fenêtres en Hires, Prince Of Persia, Shadow Of The Beast, Rodland, Toki, Lemmings...

L'exploration des disquettes de Jonathan serait un immense chantier mais réserve certainement des surprises ici ou là.

-----

Date	Title	Type	Genre	Comment
?	Don't Panic 2	Game	Puzzle	Canceled to create Zip and Zap
?	Jumpstone	Game	Puzzle	
?	CD 2	Utility	Screen editor	Tape file, but designed for use with disk system!
?	Sonix 5.0	Utility	Music editor	Being in the works in 2002
< 1990	Hypaclause 2	Game	Arcade	Seems disk version from website only has intro :-)
< 1990	Labyrinthe	Game	Adevnture	
< 1990	IEU (Industrial Excavator Unit)	Game	Puzzle	
< 1990	Popduk	Game	Arcade	
< 1990	Fragi	Game	Puzzle Arcade	Disk corrupted according to Jonathan - unreleased
< 1990	Light Cycle	Game	Arcade	Requires IJK joystick interface, no keyboard play.
< 1990	Hypaclause 1	Game		Jonathan never found it back!
1986	Christmas Eve	Game	Arcade	From a book, but improved version. States "Christmas Eve 2 - 1986 version"
1988	Communicator 1	Game	Text	
1988	Scapeland	Game	Arcade	States "©1988 JCB 1 of 10". 10 games in 1988?
1988	Gulp	Game	Puzzle Arcade	"Concieved 1988, published 1995"
1988	Communicator 2	Game	Text	Exact date 16th Oct 1988
199?	CD	Utility	Screen editor	
199?	Editor2	Utility	Hires inlay editor	
1990	Hypaclause 3	Game	Arcade	File called HC3, but game screen says Hypaclause II. Could the 3 Hypaclause games actually be the 3 parts of Hypclause II ?
1990	CHED90	Utility	Character editor	
1991	Zebulon	Game	Puzzle Arcade	
1991	Squeek 1	Game	Puzzle Arcade	
1991	OBED91	Utility	Character editor	
1991	Mused	Utility	Chip music editor	
1991	Gosnow demo	Demo	Graphic	
1991	Magnetix demo	Demo	Game	Bonus level that wasn't included in the final game
1992	Squeek 2	Game	Puzzle Arcade	
1992	Mine Sweeper	Game	Puzzle	
1992	Master Mind	Game	Puzzle	
1992	Don't Panic	Game	Puzzle Arcade	
1992	Oric meet demo 1992	Demo	Scroll + music	One of Jonathan's favourite music he composed
1993	Tetris GB	Game	Puzzle Arcade	
1993	Sonix 3.2	Utility	Chip music editor	
1993	Magnetix editors	Utility	Game editors	Holds utilities: Blocked, Cruded, Framed, Leveled
1993	Oric meet demo 1993	Demo	Scroll	Couldn't find it back, was there music?
1993	Sonix demo	Demo	Music	
1993	OUM disk welcome animation	Intro	Graphic animation	On OUM disk 1
1993	Hex / Sex	Utility	Compressor	Respectively compress Hires / Sonix files
1993	Woric	Utility	Word processor	On OUM disk 2
1994	Scrolly (OUM disk menu)	Intro	Text	On OUM disk 4
1994	Magnetix	Game	Puzzle Arcade	
1994	Tech demo	Demo	Game	Draft of Magnetix
1994	Hires Image Manipulator	Utility	Graphic	
1995	Sprited	Utility	Hires sprite editor	
1995	Magnetix outro	Demo	Scroll + music	End of the game Magnetix
1995	SEU demo	Demo	Game	Shoot-em-up (early O-Type?).
1995	Virus demo	Demo	Graphic	Based on the game Virus
1995	Wurlde demo	Demo	Game	Very first demo for this game
1997	SED	Utility	Sample editor	
1997	Sound Tracker	Utility	Sample music editor	
1997	CCSXS	Demo	Graphic	Unreleased, intended to be a game, but dropped.

Date	Title	Type	Genre	Comment
1998	Zip N Zap	Game	Puzzle Arcade	
1998	Zip N Zap editors	Utility	Game editors	Holds Leveled to design levels
1998	Sound Tracker demo	Demo	Sample music	
1998 ?	Sample batches	Demo	Samples	For use with Soundtracker - 4 disks
1999	Hide	Utility	Graphic editor	
1999	Rhetoric disks menu	Intro	Graphic / text	
1999	Paralax / chess scrolls	Demo	Graphic	Little scrolls on Rhetoric disk
2000	Oric Delighte	Demo	Graphic + sample	Released at LTP 4 demoparty
2001	Sonix 4.0	Utility	Music editor	Both chip or samples
2001	Sonix Module Compiler 1.1	Utility	Audio	Converts a Sonix V3.4 file to standalone playable file.
2001	Oric Giga Demo	Demo	Collaboration	With Defence-Force
2001	Ultramaze	Game	Puzzle	On Rhetoric disk 5, using Fabrice Frances' Maze.
2001	Slideshow	Demo	Graphics	On Rhetoric disk 5: Hires, RGB or monochrome.
2002	Pulsoids	Game	Arcade	Unknown cheat code
2002	Time Of Lore demo	Demo	Game	Website states "2000-2002" for the date.
2002	Quintessential	Demo	Collaboration	With Defence-Force
2002	Stream	Utility	Audio ?	Demoad during 2003's Oric 20th birthday meeting. Probably never released.
2003	Barbitoric	Demo	Collaboration	With Defence-Force
2003	OSID	Utility	Audio	Oric SID Player. Not sure it was released as a standalone program, maybe only with musics.
2004	Don't Panic 1k	Game	Puzzle Arcade	Don't Panic rewritten in only 1k, for 2004 Minigame Compo challenge.
2004	Ripped!	Demo	Graphic + music	
2004	Buggy Boy	Demo	Collaboration	With Defence-Force (music)
2006	Otracker	Utility	Demo	Demo of an interface for a tracker utility, trying to use the light pen as mouse. Probably dropped, to the benefit of another audio utility?
2007	Audio Tracker	Utility	Audio	Manual and executable files exist, with nice menus. Up to version 0.6, then stopped for AYT.
2009	Optimised Bitmap Encoding	Utility	Graphic	Compresses graphics.
2009	AYT	Utility	Audio	8 Track Tracker for the Oric Atmos and Disc Drive.
2009	Space 1999	Game	Collaboration	Collaborating at Chema's game, credited for graphics, sound and additional code.
2009	Wave 1.00	Utility	Audio	Made to create effects for Impossible Mission music. Lots of details on Defence Force forum.
2010	Wave 1.01	Utility	Audio	
2010	Wave 2.00	Utility	Audio	No compiler to export the music
2010	Stormlord	Game	Arcade	
2010	Impossible Mission	Game	Arcade	
2012	BGMusic Editor	Utility	Audio	Beta-release but unfinished ?
2013	The Graphic Suite (TGS)	Utility	Graphic	
2013	The Graphic Suite 2	Utility	Graphic	
2013	CBM	Utility	Graphic	Stands for Characters, Blocks, Maps. Part of TGS.
2013	HiresMan	Utility	Graphic	Not 1994's Hires Image Manipulator. Part of TGS.
Unfinished	Time Of Lore	Game	Adventure	
Unfinished	Wurld	Game	Arcade / adv	
Unfinished	Underwurld	Game	Arcade	
Unfinished	Cybernoid	Game	Arcade	
Unfinished	??? (Horizontal scroll ship)	Game	Arcade	Early design for O-Type, shown in 2007. R-Type like. Still shown at Oric meetings in 2012 and 2013, was he still working on it ?
Unfinished	??? (Vertical scroll ship)	Game	Arcade	Early test for O-Type ? Demo in 2002
Unfinished	O-Type (Swiv)	Game	Arcade	
Unfinished	Iceland	Game	?	Only a few routines found, from April 2013.

And a PC utility: Dskbuilder, part of the OSDK.

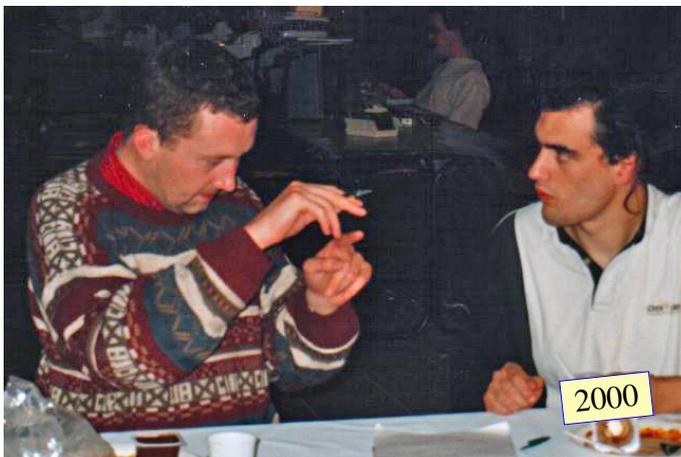
## Quelques photos de Jonathan au fil des années...

## Some pictures of Jonathan over the years ...

Par / by André, Fabrice, Mathieu, Romuald, Simon et Thierry

**FR:** Très tôt, dès le début des années 90, Jonathan a participé aux réunions Oriciennes, que ce soit en Angleterre ou en France et à diverses "demo party" dans divers pays. Malheureusement peu de photos ont été prises avant les années 2000 et leur très mauvaise qualité empêche de les reproduire ici. Nous avons essayé d'effectuer le meilleur choix possible dans nos archives en respectant un équilibre entre qualité des photos et souci d'échantillonner le mieux possible au fil des années.

**UK:** As soon as the beginning of the 90's, Jonathan participated to Oric meetings, either in England or in France and to "Demo" parties in various countries. Unfortunately, little pictures were taken before 2000's and their poor quality impairs their reproduction. We attempted to make the best choice in our archives taking into account the quality of pictures and the better sampling over the years.









# Outside Oric

(compiled by Simon)

Most of us mainly knew Jonathan through his incredible Oric productions, or through his visits to Oric or demo parties meetings. His own Oric website at <http://twilighthe.oric.org>, with all the productions and all the programming articles, witnesses it was one of his major hobbies. But it certainly wasn't the only one. He spent a lot of time at other activities, which his family and relatives knew, but was much less known by computers enthusiasts.

One can discover this easily through the blogs Jonathan made. The main one is there: <http://www.blogger.com/profile/09604591953909632183>

Here's how Jonathan portrayed himself on his blog:

## About me

Gender	Male
Industry	Technologies
Occupation	Software Developer
Location	Dunstable, Bedfordshire, UK
Interests	Foraging, Countryside, environment, walking, camping, cycling, sci fi, cookery, wine making
Favorite Movies	Contact, Somewhere in time, Forgotten, Eric the viking, Galaxy Quest, Cloverfield, District 9
Favorite Music	Tomita, Glass, Chopin, Debussy, Rachmaninov, Joi, Cuomo, Madonna, Nyman
Favorite Books	Shadowkeep, The Buddhist handbook, The Hobbit, Lord of the Rings, Dragonlance, Wizard of Earthsea



We can visit a wide range of blogs: wild recipes (you will find a couple of them in those pages, including the famous elderflower champagne whose bottle exploded in his Mother's apartment), art, foraging guide, prose corner, creative corner, poetry corner, travels. There is way too much content on the blogs to reproduce it all in this magazine, but what's following is a try to give an insight.

## Outside Oric - Twilight's poetry corner

*English is not my motherlanguage, so the fineness of Jonathan's writings, prose or poems, escapes me. I can only invite you to give it a try on his blogs. But a couple of his smallest writings are easier to understand for me, and they are indeed touching. Thanks to Laurent for his help with the French translation.*

### Friends

It's not the Food that we eat,  
nor the establishments we seat  
but the people that we meet  
that makes the days a treat

### You are the half i have not found

You are the warmth when i am cold,  
You are the child when i am old,  
You are the ambience when i am calm,  
and the peace to sway the harm.

I want to swim in your waters,  
I want to lay upon your shores,  
I want to walk in your forest  
and fly in your sky like an eagle sores

### Amis

Ce n'est pas ce que l'on peut manger  
ni l'endroit où se reposer  
mais les gens rencontrés  
qui illuminent nos journées.

### Tu es la moitié que je n'ai pas trouvée

Tu es la chaleur quand je suis transi,  
Tu es l'enfant quand je vieillis,  
Tu es l'ambiance quand je suis serein,  
la paix qui chasse le chagrin.

Je veux nager dans tes marées,  
Je veux m'étendre sur tes rives,  
Je veux marcher dans tes forêts  
et planer dans ton ciel tel un aigle à la dérive.

## Outside Oric - Twilichte's sponsored Cycle ride

Many have discovered Jonathan's love for travels when he did a bicycle ride to the profit of Marie Curie Cancer Care in 2011, and called for contributors. Following is a summary of this ride, through some of his comments and tweets. (You can find the websites here: <http://www.justgiving.com/Jonathan-Bristow> - <https://twitter.com/jonxbristow> )

### Tweets

7<sup>th</sup> July 2011 - Joining me on most of this trek will be my friend David. He'll be joining me at Uxbridge so second leg.

8<sup>th</sup> July 2011 - Just had photoshoot with lady from local Newspaper the Dunstable Gazette. All went fine and the sun decided to shine for a moment too :)



10<sup>th</sup> July 2011 - Wow, just had a donation from my American cousin of 100 pounds raising our balance to £565, thankyou so much  
Booked Chorleywood B&B for myself for Leg 1. Others are more than welcome to join in but will need to book there own accomodation.

12<sup>th</sup> July 2011 - To reduce Leg 3 a bit i've decided to extend Leg 2 and end in Chiddingfold instead of Godalming. 5 miles more but B&B found and booked :P Just received a wonderful 20 pounds from a complete stranger. Thankyou friend-not-met-yet

14<sup>th</sup> July 2011 - Weather looks unsettled this weekend. But next weekend looks even more unsettled. I just hope we get some sunny patches to raise our spirits. Will depart around 11 this morning and head up to Dunstable visitors centre, the starting point of the first leg.

### Leg 1 - Dunstable to Chorleywood (20 Miles)

15<sup>th</sup> July 2011 - I've done Dunstable to Chorleywood about 4 times so am well versed with the best route to take. And oh what a lovely 20 miles it is!  
Beautiful sunny day today. Blue skies, dry and cool. Perfect for some cross country cycling. Maybe the weathermen have it wrong for weekend?  
Sitting in the dunstable visitors centre ready and willing to hit first 20 miles to chorleywood. fans and supporters haven't arrived yet :p  
And i'm off!

Battery low on phone but now at bourne end, plenty of time today. Eta chorleywood 4pm now

Arrived @chorleywood at 4pm but phone dead. forgot b&b address. Finally found place and have had quick nap :p no rain yet today :)

Just left chorleywood b&b for second leg. Heading to harefield to meet David. Cross country from here :) and its just dry atm :p  
Just reached coy carp pub nr harefield, meeting david but i'm a bit early due to average speed of 8.3 over 7 miles. This means just 41 left!

### Leg 2 - Chorleywood to Chiddingfold (48 Miles)

16<sup>th</sup> July 2011 - Reached poyle in good time. rain is heavy now one consolation is we found some blackberries on route. Some wonderfully sweet. Next staines!

All was going spiffingly until we hit the nettles. David chose 2 bring a racer and thin trousers. He moaned & groaned like a spoilt toddler  
stopped at posh hotel for cuppa. Wedding party at next table in morning suits. very nice barman gave david small towel to wipe mud off back

In guildford finally, the river really twisted and turned and doubled the distance. Now on to godalming. Just 10 or 15 miles to go :p

finally arrived @ chiddingfold @21:55. Got scary after hambledon as light was falling fast & road was busy. We're both pretty exhausted now

Still damp from this morning. But we are here and a welcome hot bath beckons. My phone ok. David's phone no signal. Some saddle soreness,

Ok, left chiddingfold 10:10 after good long sleep. 3rd day is (as expected) knacker, the hills r gradually getting steeper now.



### Leg 3 (modified en-route) - Chiddingfold to Atherington (32 Miles)

17<sup>th</sup> July 2011 - In petworth now, rain pelting earlier but abated for now. David went on ahead. He needs to b @ work monday so is limited. I am off monday

Now in arundel. The hill before was the most arduous yet and took it out of me. On route though and on time. Infact should b there by 4!

Finally after 3 exhausting days & 100 miles of the most arduous cross country cycling, at exactly 3pm i reached the south coast.

Not quite home yet. Still have to cycle back to dunstable from legrave :( oh well i think i can manage another 4 miles.

But oh am i looking forward to a bath and a long long soak (i smell rank atm), some homemade veg casserole and a cup of licorice tea. mmm

And thank you all for donating your hard earned cash and believing me. Last time i looked we raised 718 pounds, a phenominal amount!

### Random quotes

"At 15:10 on Sunday 17th July, in a real live thunderstorm and after 102 miles i finally arrived at the south coast, just down the beach from Atherington in Sussex. The weather was foul as the photo illustrates."

"Travelling alone at the beginning and end of the journey was not fun. My own determination got me there but in reality it is always best shared with others."

"then it hit me... The steepest, ugliest hill i had ever climbed so i simply dismounted and walked but even then the heavens decided to open once more and it poured. My shoes and clothes became saturated and the road seemed never ending in its desire to rise into the clouds. But finally it abaited and the nightmare was over. The road finally descended and after 2 more miles i arrived in Arundel."

"So the trip is over but not the donating. Some of you have disbelieved so avidly that i could not achieve this journey that they waged they would only donate on my fulfilment of the deed. Well here i am and there is the photo proof. Get donating people, i'd still like to reach a grand."

Ok, finally got home just now. time to have a shower, good night all

Dunstable Gazette will have an article this or next week announcing that i completed the ride. I will upload pictures from the ride shortly

19<sup>th</sup> July 2011 - I am still expecting donations from those who said they'd donate once i completed the ride and from my collection tub at work

25<sup>th</sup> July 2011 - This tweet channel is now closed until the next event. There is another event in the pipeline but it's months away, thanku for your support!



### **Elderflower Champagne** - Wednesday, 27 July 2011

**From Twilghte's Wild Reciepes blog**  
<http://twilightthewildcook.blogspot.fr/>

#### Ingredients

8 litres water - 1.25 kg sugar - 8 large elderflower heads - 4 Lemons - 4 tablespoons white wine vinegar

#### Method

Boil the water and pour over the sugar to dissolve it.

Cool and add the elderflowers, the juice of two of the lemons, slices of the other two and the vinegar.

Cover with a cloth and leave for a day.

Strain with a muslin cloth, squeezing the flowers as you do to release more flavour.

Store in screw top bottles.

It will be ready in about 10 days to a fortnight and should be drunk within a month

**Notes :** This one really appealed to me because of its speed of maturity. Its now a week after when its drinkable and tastes delicious. I used plastic bottles. The 2 litre spring water variety. They seem to hold the pressure though they must be done up tightly and they will bulge at both ends :p

Yet another blog where Jonathan shows various creations. Here are a couple of impressive ones.



Rocking chair – January 2012. "for a friend in Finland. Again the design is roughly taken from conventional designs but whatever lends itself to the material (copper) used."

"All that's missing now is a black iron paint job and a nice red cushion."

"Christmas 2011 now or just before and I want to make something special for the family, a bench. I start off with the idea of a seat with a woven cushion for the seat but in the end settle on the rather more difficult wooden slat bench like those classic iron benches.

#### Honey Lemonade - Thursday, 18 August 2011

##### Recipe

1 Cup Honey  
1 Cup freshly squeezed lemon juice  
6 Cups Sparkling water  
1 Cup ice cubes

**Method** : Mix the honey and lemon in a large bowl or bucket until they blend.

Gradually add the sparkling water and ice cubes.

**Notes** : The perfect summer drink. I've also found it the best drink after a long day's walk or cycle ride.

From Twilichte's Wild Recipes blog

<http://twilichtethewildcook.blogspot.fr/>

The problem is how to fix wood to copper. For this I drilled a 1.5 mm bit through each extra long matchstick then used bent copper as rivets soldered on a bar on the underside.

Not pretty from underneath but looks fab from top.

I also varnished the matchsticks to give it an additional rustic look.

The design is my own with a little inspiration taken from several designs. However no exact measurements are ever used, just an estimate of what I think looks about right".

And now the longest article by Jonathan, describing one of his long walks, with beautiful pictures. A captivating read, don't miss the other one at <http://twilightthetraveller.blogspot.fr>

Easter bank holidays are abundant and so it seemed the perfect opportunity to do something special.

I'd often stood atop the hills where i live and pondered that to walk due south would eventually reach me the south coast of Britain. I often marvelled like some small child at what countryside lay between, what towns and people i would meet.

Walking has always appealed to me. Its the only means of travel provided to most of us from birth.

But to walk was no mean feat. I didn't dare calculate the total distance, hadn't even estimated how many miles I'd be able to achieve each day and didn't even know if I'd be able to reach the coast or just collapse with fatigue. I just wanted the opportunity to see beyond my usual days horizon.

So i began by buying some OS Maps for the journey from home (Dunstable) to as far as Windsor. I already had a sturdy green backpack I'd used since my teenage years. Its fabric had many times been sewn back together after it ripped, broke or tore. I packed it full of what i thought I'd need.

The main item on my mind was sleeping. I'd just bought a Bivvi bag, a sort of fabric waterproof sealed bag that you climbed into with your sleeping bag. It was no protection from the wind but provided protection from the rain, damp and insects. In the Bivvi bag you would lye on the ground mat to separate yourself from the cold ground but that was all. I'd have to cover everything else with my raincoat if it rained. But the major advantage of the Bivvi bag was its weight. It was the lightest thing you could carry.

For cooking i took an unfolding metal box that contained firelighters. The lids of the box were coarsely serrated so you'd push them into the ground. You'd then place half a firelighter underneath and a small aluminium saucepan on top. It also came with a cup with foldaway handles and lids.

For food i really rationed myself with Fruit loaf for lunch, Noodles and Polish sausage for dinner. I took a 2 litre bottle of water. I planned to shop on way whenever possible.

I also took personal items such as toothbrush, paste, tablets, etc. plus the all important penknife, plastic knife and spoon and compass.

### **Day 1 - Dunstable to Bourne End**

On Good Friday i left home with a back pack weighing 20lbs and walked up to the visitors centre at the top of Dunstable Downs. I wanted to reach Bourne end by the end of the day. In my mind it marked the edge of the Chiltern's with the steep road that led down to the Grand Union Canal.

I then walked directly south mainly using my compass as guidance.

I walked first to Whipsnade then by the side of the Tree Cathedral there to the village green. I then crossed it and down along Studham lane turning towards the woods and to Studham.

I continued, walking down the side of Ravensdell wood, down into the valley and up again on to Hudnall Common.

By this time i felt tired but i battled on.



I met a runner along the footpath. He was local and was very inquisitive about where i was heading. I told him due south and he was adamant i should be starting in Oxford. "*It's a much nicer walk*" he exclaimed. I tried to explain i was not in Oxford but here but it seemed he wasn't listening. Eventually we parted company.



I continued on past Hudnall and along Nettledon road until the turn south just after Pulridge Wood but by now i felt so fatigued i just wanted to flop down and sleep.

The light was already fading so it was in some ways a race against time to get off the Chilterns but there was nothing more for it. I took off my back pack and sat down on the cold grass.

I was warm with the exercise but my legs felt so tired. I sat there in the twilight watching the distant sheep graze on the field on the far side of the valley and mused that I had to move otherwise I'd be failing myself.

So i arose and continued. Descending and ascending the steep valley then down to Great Frithsden Copse and on through the dark woods to Frithsden. Then out onto the golf course and across to Potten End.

But my feet were killing me and my legs felt as if they'd give in at any moment so i finally came to rest at the pub there.

I stepped inside and asked for lodgings but they didn't do them and didn't know anywhere close by.

I sat outside a while then began chatting to two guys in the darkness. It turned out they would be willing to drive me to Bourne End and the Windmill Hotel where i could get lodgings for the night.

I just needed to wait after they had some food then they'd take me.

They went inside and left me alone again. For some reason i felt i couldn't trust them and so with great effort i arose once more and hauled my backpack into the darkness. I walked down a narrow footpath between the houses eventually coming out on Little Heath Lane. I carried along this lane until i was about halfway down the steep valley towards the canal. It was now the dead of night and i felt shattered.

I was not going to spend my money on shelter. All i wanted to do was try out my bivvi bag so i found a siding and clambered up onto the field side. I could see only what the moonlight allowed but could make out the field edge, the hedge edge and that space between was my bed for the night.

I slung down my pack, took out my Bivvi bag, sleeping bag, ground mat and raincoat.

I first tried to clear away any branches, scraggy twigs and gnarly ends before unrolling the ground mat.

I then stood on the ground mat, took off my trousers and placed them in the rucksack. My boots went into the bottom section as best i could.

I got inside my sleeping bag, spread the raincoat as best i could over the rucksack and climbed inside the Bivvi bag and finally lay down.

I slept about 4 hours that night. It was quiet, eerily quiet. The misty horizon across the ploughed fields was my wallpaper for the night.

### **Day 2 - Bourne End to Uxbridge**

I must have left very early as darkness of night still hung in the air but this is just as i love it. The coolness of the very early morning encouraged me to get a move on, to warm me up.

I walked down to the canal then along to the Windmill pub. It was still lingering 5 o'clock so i stealthily walked through the residents area and back onto the main road without being seen.



Further along the road was the turning to Bovington. This morning my energy levels were restored, my fatigue gone, my enthusiasm restored. I rose up the hill by the side of the young

Orchard, across the motorway bridge and up over the golf course towards Bovington.

In Bovington i took a rest. It was still early morning, the mist not quite lifted yet, the coolness still reproachable.

I stopped at the village shop for a Ginger beer and some lunch.

I then continued back onto the footpath just south of the village and on to Holly hedges lane then a little cross country and through Flaunden.

As the day drew on it became hot and sunny. My water was quickly depleted.

Down into the deep valley to Chenies then up over the hill into Chorleywood for another rest.

I bought a really nice light loaf of Rye bread, some milk and a cup of tea before heading west and down the long, long path that is Old Shires Lane.



I eventually arrived just above Denham at Juniper Wood. I then headed due east then north a bit to get across the river onto the Grand Union Canal. It was now a simple matter of following it due south as it wound its way into Uxbridge.

I was definitely not as fatigued as i was the previous day. In fact looking back on the journey i only achieved 12 miles over the Chiltern's yet 20 miles to Uxbridge.

Eventually i reached the turning into Uxbridge centre and wanting a decent nights sleep booked into Travel Lodge for one night.

### **Day 3 - Uxbridge to Chertsey**

I arose quite late and by the time I'd packed, had some breakfast and left it was way past 9am.

The breakfast was self service. I chose cooked thinking i'd get as much as i'd like. I did but the bacon was so dried up it really wasn't worth it. I abhor this fast food preparation of breakfast. I paid a decent wack for a decent nights sleep and breakfast. Standard B&B nowadays is between 40 and 50 quid. At least Premier Inn offer a decent breakfast. Or did i stay in a Premier Inn and Travel Lodge breakfasts were great? oh i can't remember.

I walked back to the canal and continued south to Cowley. I now examined the map and realised to avoid urban areas i had to veer west a little.

So at Cowley bridge i took the road through Little Britain, a quaint and scenic little area with picturesque parks and lakes and a wooded path shortcut to the Slough branch of the Grand

Union Canal.



I only rejoined the canal for a few hundred feet before turning due south again past the delightful sewage works, under high nettles and through a fluted railway bridge to Thorney Farm Golf Course.

Then along the Colne Valley trail. It was here i met an old chap walking his dog. Nothing unusual really. We parted company and i carried on crossing the M25 along a disused road and then down passed another sewage works to eventually arrive at Colnebrooke. Here again i stopped off at a shop and bought some more provisions before heading onwards to Poyle and junction 14.

I then made a mistake of heading along the side of the motorway. Not a major mistake. It followed true south along the Wraysbury river. The noise i got used to eventually. Like bird song and babies crying, if you hear it enough you can blot it out of your mind.

On the north side of Staines i reached a branching footpath which i took. Many cattle were grazing on the adjacent field and some had managed to break through onto the path. This narrowed into a tunnel and no amount of screaming on my part shifted the beast. In fact i was more afraid of being trampled so i took to the field.



Some way along the field opened up into a grass area. Next to it was a disused railway bridge and next to that a bench dedicated to an old man who'd spent many best days on the moors nearby.

*I sat a while contemplating life before finally moving along*

After crossing a small bridge i finally arrived in the outskirts of Staines. I took again to the marked footpaths short cutting

the walk to the centre and very quickly i was walking onto the Thames path towards London.

I found The Thames Hotel and stopped for a bight to eat and a lemonade. I'd developed a strong desire for Lemonade and ice cream by now. It was still hot sunny days, completely unplanned and i guess any refreshment was welcome.

Onwards i walked, along the path passed Penton Hook Island where i finally found my extra large 99. The weather now began to cloud over and as i approached Laleham it looked decidedly dark. On reaching Laleham park on the far side the heavens opened with a storm like no other. It pelted me to the core and i was drenched in seconds. Every one else had done the sensible thing and run to shelter.

I, however just soldiered through it. I was quite enjoying it really. Those endless days of sweating it out with the sun where now a thing to be remembered only as i was moisturised by mother nature herself.

And as i turned to cross Chertsey bridge, the rain stopped as quickly as it had started and i was left feeling fatigued and thoroughly damp. I found a hotel on the other side of the bridge but they were fully booked up so i ventured into town.

As i walked past a games shop, i saw a man trying to load a pinball machine into his 4x4 alone. I offered to assist and he welcomed me. We managed to put it in and after he gave me a cup of tea and advised me the best place to stay. His big dog constantly giving me attention. Finally we parted company and i walked into town.

To the left of me was a rather swish looking pub called Thyme at the Tavern. To the right was the Arms pub the games guy had warned me about. So i booked in to Thyme at the Tavern.

The accommodation was pricey (60 pounds) but excellent value.



The bathroom alone was the size of most peoples living rooms and certainly the same size as the bedroom. Within it was a shower and separate bath and very well presented.

I actually didn't sleep as well as i suspected. After a long bath, a good meal across the road and a warm room the duvet was just too heavy and hot. A restless night was unfortunately had.

Breakfast in the morning more than made up for it. A good selection of Continental or Cooked and they even offered Blueberry Muffins!

#### **Day 4 - Chertsey to Guildford**

I began by following what footpaths i could find to the River Wey Navigation.

Footpaths around Chertsey (and in fact for most of Surrey) were few and far between compared to (say) the Chilterns. A small urban path went pretty much due south through the suburbs of Chertsey and towards Addlestone. From there i followed the road until it crossed the River Wey then took to the tow path.



This river is also a canal route that stretches from the Thames near Chertsey all the way to Godalming in Surrey. I intended to follow its complete course south.

I passed New Haw lock then Byfleet. Just after Byfleet the M25 crossed the canal.

Whilst this had created a massive concrete edifice graffiti had been sown into the perpendicular columns and was quite fascinating. The loud vibrant colours of the slogans forcibly mingled with the starkness of the structure whilst the silence of the River Wey navigation flowed under and through like a snake in a foreign land. Those shadows cast by the bridge against the sand and grit floor was interesting. The sun was high that day and the cast was strong.



Soon the motorway was just a constant disturbance of sound and as the miles passed the noise faded.

This is were photographs hide the full scene. Here a perfect setting with cloudy skies and just the hint of mist on the water hide the gravity of noise from mans automobile.

Walking along the canal was fun to start with. My natural walking pace was actually several mph faster than the speed limit of the barges.

So as i said my good mornings to one particular barge, i overtook it.

Several miles ahead I'd get tired and sit down to rest. Half an hour later the same barge would appear and pass me by. I would then rise and overtake it again. This continued all the way to Godalming for one particular boat. It was great fun for the kids, adults and me.



But as the miles wore on, the fun aspect dissipated. The barge and its occupants stopped for their own breaks at pubs and mooring points and i was left with the magnitude of the path ahead.



At one particular point the canal twisted right around a clump of woodland. The tow path lay on the opposite bank and was open to a magnificent vista of fields and copse, hedgerows and cattle grazing in a distant field.



It felt at the time like some long lost Constable masterpiece

similar to The Hay Wain. On other thoughts, scenes like these reminded me of the descriptions and scenes laid down in those old 8 bit adventure and graphic adventure games, particularly the Magnetic Scrolls series.



Unlike those games, the variance of scenes was much more scarce and the canal like any river twists and turns before it reaches its goal and for me it must have taken twice the birds eye distance.

Just north east of Guildford was initially a quite frightening scene. Across the muddy water lay a copse of many trees and several large ferocious looking bullocks. Their eyes met mine and they huffed and shifted with some intent but without a bridge i was safe for now.

The river turned a sudden left and the bulls were left to contemplate their own solitude.

As the river seemed to go on forever i began to notice things more. The land on the opposite bank (in places) was more stark. The branches of trees jutted up into the sky like some inverse black lightning bolt.



But eventually the mud turned to gravel, the gravel to concrete as the stone of Guildford gradually approached.

I came to a bridge close to the centre and as i crossed it i didn't find a sign that told me where the tow path continued. I tried straight ahead but it turned out to be a dead end. I tried to my right but it went as far as a grotty urban pub with smashed glass and beer can strewn on the gravel and grass. So i went back to the bridge and eventually found the way to the left.

As i continued my trek the next bridge was more clearly

marked. I crossed the bridge and rejoined the tow path as it wound through a sort of open grassed area. However each tree was leafless and as i approached closer it became a sculpture. Suddenly every wooden branch held a wooden owl, vulture, penguin or fox head. A truly wondrous place, the carvings high enough to remain fragile and avoid the inevitable youth interest.



And before i knew it i was in the heart of this bustling metropolis, its high hills holding rows on rows of Victorian houses. Its many waterside pubs mingling with modern concrete bridges and tower blocks.

The tow path now veered away from the canal of old, into a widening park area. The sun of the late day had brought out its young folk, drinking beers and smoking meat on disposable barbeque's like some silent festival. Kids played ball games, adults alike.

And as i walked along i finally overtook that barge for the final time. Its destination was here and my journey now was alone.

Not too many miles now to Godalming i thought, as i turned to avoid oncoming walkers and twisted my ankle! And it was, for me game over. I was in such pain for each new step that i hardly reached the edge of the park when i was forced to remove my back pack and sit down on the soft, soft grass.

I rested for a good hour before i stirred again. And when i did my ankle was still very painful to walk on. So eventually i hobbled to the Train station and went home vowing I'd return soon to complete the journey.

#### **Day 5 - Guildford to Tuesley**

I returned to work on the Tuesday after Easter and quickly the sprain went away. So i then looked ahead and realised that another long weekend lay ahead due to the Royal wedding so suddenly my mind was racing to return and continue to the south coast.

However I'd spent a lot of money on B&B's and needed to refrain from doing so again. So by this time my single man tent had arrived and i set out again with it replacing the bivvi bag. However to save additional money i would hitch hike to Guildford.

*Such tom foolery to imagine Hitch Hiking works to ones convenience!*

So i set out from Dunstable (my home town) due south. By the outskirts I'd built up the courage to stick my thumb out to whistle a lift. But to no avail. In fact I'd walked near 7 miles by the time i reached the motorway roundabout and no one

had stopped. I stood at the junction for at least another hour before finally giving in.

But where from here? I'd not planned walking it again so I'd not brought a map. I knew I must be close to Harpenden so I walked to the nearest house and asked. Eventually I arrived at Harpenden railway station, some 10 miles out of Dunstable. I went for it travelling direct to Guildford, one way, no return.

And so I arrived sometime in the afternoon on Friday 29th April to the very spot I'd twisted my ankle and continued along the River Wey towards Godalming.

The tow path to Godalming was much in the same vein as it had been from Addlestone except, in places, it was more open. The river still twisted and turned through the gorgeous Surrey countryside.

The path just out of Guildford became a bit more treacherous. There seemed to be a sand slide some way along, the steep bank shovelling shingle and sand over the path making it indistinguishable from the rest of the bank.



The more recent cycle ride proved little had changed in 4 months.

Eventually Godalming started to show its many occupants as light industrial warehouses shone behind lighter tree lines on the opposite bank. To the right on the same side as the tow path was what was marked on the OS map as Lammas land which roughly translated means common land.

A magnificent expanse of low lying moor and bog. A stark contrast to the industrial activity across the water. Eventually houses loomed on the right and I had reached Godalming Bridge.

I crossed it and heading away from the canal walked through the centre of Godalming. A bustling market town etched on the side of a steep hill.

I began to climb. The map showed a long straight path leading diagonally through all properties and I found it eventually. It took me up and over to another public path that went along side a college then away into the wilds again, crossing a steep wooded valley and up the other side to Tuesley.

Just before a country road I smelt the fresh scent of burning wood and spied children playing in a back garden. The smell captivated me for a few moments. The smell of burning wood or leaves is an evocative one.

Out on the country road and walked a little way before turning right up into a large hilly area. From here I spied hundreds upon hundreds of plant tents and a small reservoir providing the irrigated water.

The footpath wound its way through these tents until eventually arriving at an island of trees in the centre. By this time it was about 8pm and the light was quickly fading.

The wood (I was later to discover) had a bench at both ends. In the centre was a small stream and running through it a path. The bank to the left and right quickly steepened towards the centre.

After crossing the bridge I realised I would have to camp here. I carefully descended the bank into the undisturbed wood. I could hear but not see the stream to the right of me and I hadn't gone far before I found an open area. The ground was a little soft but I managed to erect the tent.

Lying there in the darkness I began hearing strange noises. It sounded like a tramp was wailing some 50's tune but the sound gradually waxed and waned as if sung on the wind.

It continued for many hours and I listened intently, gradually getting more flummoxed and more agitated. I imagined some large woolly tramp would lurch along his well established path only to suddenly fall over my tent crushing it and me inside.

But then almost dead on 9 o'clock the singing ceased, as if blown out by the wind. Later I would discover it to most probably be music played to the plants.

I slept well that night rising at dawn as I preferred.

#### **Day 6 - Tuesley to Selham**

However the soft had now turned to mush with the rain in the night and I struggled to return the tent to the bag without taking half the undergrowth with it. I crawled back up to the path and carried on walking to the far side. More tents confronted me plus a few surprised rabbits.

After a few wrong turns I arrived back on the road again near the village of Hydestile. From here I headed due south along a footpath that was clearly marked on the OS map but as the path veered into the West Surrey Golf Course it was clearly the end of well marked land routes.

As always out came the trusty compass as I tramped due south across green and sand bank. No one seemed to be around so I soldiered on up the hill. To the right of me now was dark evergreen woodland and there.. in between the trees was a path. I followed it into the depths and then it split into 2, each seemingly going in well trodden directions. Inevitably regardless of map and compass I got lost.

So I headed north again and best I could found the most trodden path and by pure luck found the main south heading path. It was at this point I found a new branch. I turned to the map. It said there were 5 ways to go, 3 lesser paths led nowhere in particular, 1 headed west and the other south.

So I naturally took the south path but to my dismay several miles after it began to turn and before I knew where I was going I was heading north east!

So back I trod again to the junction and took the west path. This turned out to be the correct one but intuition is

sometimes the only guide to the correct route.



After a long walk through dense undergrowth, field edge i spied a pristine lake. At this particular time of the year it appeared to sparkling in the coolness.

Unfortunately though i had time for some quick snaps I'd have dearly liked to have taken a nap but my mind was set on reaching the south coast by Sunday and it was already Saturday.

However the way the roots of the tree spread over the earth and dropped into the waters was like the veined back of ones hand, truly mesmerising.



When i arrived i think i disturbed some wildlife colony as the pool was kind of muddy.



Further from this the path went through an open copse and towards a thick, dark evergreen wood. At the edge of field to wood was the most lovely gate made from wrought iron and with many a curve not dissimilar to Victorian design.

The wood became dark, the canopy of trees blackened out the sun and all seemed a eary dark dawned morning. The scene was full of heavy silence as i strolled through and finally came into the morning sunlight again. Then the canopy hit again and i was searching the next light.

Eventually i reached a village called Hambledon. Its up market mansions reminded me i was less likely to meet local friendly folk here.

So i strolled on and along the side of a long straight road.



I finally reached Chiddingfold, a reasonably sized village with a large village green, a classic thatched pub and church round the corner. I was to stay here a few months later for the sponsored cycle ride.

But as a walker i was searching the map for better places to walk. The road may offer the most direct, least undulating route to a destination but it certainly did not offer a landscape more interesting than the freshness and tranquility of the countryside.

Like northern areas of Surrey this area was seriously lacking foot paths. There looked like a nice one to the west of Chiddingfold and it seemed to head in the direction of the



Black Downs, an outcrop of high hills whose southern summit was somewhere called the Temple of the Winds.

So i put away the map and turned away from the boring and noisy main road, following Mill lane to its end then due south along one of the most picturesque country paths I'd ever been on. The way it wound through the lush greenwood, picking high ground to low, crossing this and that stream was lovely.

At one particular point it winds its way over an old stone bridge, lost many years before but replaced with wood here and there. Climbing down to the waters edge showed its old magnificence.

The shallow water below its broken arch glistening patches of sunlight as they snatched for reflection. The floor was shingle and small boulders worn over many, many generations into what it is today.

The path then began to rise along a ridge. To the right a bank descended into a sharp ravine. I dared a moment to explore but stepped back at the last moment. If i were to fall down there (i thought) I'd not be heard nor found for life.

And so i headed onwards. The bluebells were strong here, and combined with the shafting sunlight created another mesmerising scene.



*Thank heavens i shot this one!*

After a few more miles i finally arrived at Killinghurst. This lane gradually lead towards Black Down. As the roads and miles were eaten up so the hills became steeper and i got the occasional glimpse on the horizon of the Black downs themselves.

As i reached the foot of them a path was marked on the map that took the most direct ascent to the summit. But as i began ascending it it soon became clear this path, this 1 in 8 then maybe 1 in 4 was more like a river bed, its broken wood and casual boulders strewn here and everywhere along the trail. It was fit only for water. But though i struggled and stood breathing heavy many times i eventually levelled out and now followed the ridge south again to the Temple of the Winds.

I wasn't sure what to expect. I hoped it was like some Greek temple, high stone columns to a stone roof with a stone floor but no seats. Perhaps a lone Buddhist monk in the centre cross legged and chanting.



Instead it was a flat area on the side of the hill.

A stone bench at the back dedicated to the one lady who donated the Black Downs to the national trust many years ago.

From this staggering viewpoint it was apparently possible (on a clear down) to see 5 counties and the Sea. The latter interested me most. However to facilitate the viewing a brass plaque had been placed on a stone plinth in the centre showing an imprinted legend of the distances and counties from its exact viewpoint.

I must have spent at least a couple of hours here. I was tired after climbing the hill so lay down my pack and took out my sleeping bag. However not to sleep in it i hasten to add but to dry it out a bit.

Eventually though i knew i must head on so i pondered on the map. There seemed no public path directly south off the hill. Perhaps it was just too steep?

Oh well i walked along the ridge a little and found a second seat. This time a little broken but very beautiful to look at. It too had another magnificent view.



And i continued. There seemed to be just as many footpaths as animal paths here. They were nye impossible to distinguish.

And so i mistook one path that appeared to head straight down. I followed its course until it hit a boundary fence almost at the bottom. This was infuriating. I clambered along

side it best i could. Trees and branches had also taken the same course and were strewn over and by the side of it hindering my passage. Eventually i managed to get back onto a human path but not before thoroughly scratching my side till a little blood dripped.

The path headed south-west on my compass and finished on a road. Across the road was another path heading down by the side of another less dense wood. As i walked down the path i noticed red tape markers on branches and twigs. Gradually it dawned on me this was some sort of motocross course. However i heard nothing.

The day was warming up as i came out of the wood onto a large open grass field. I had no idea exactly where i was on the map. All i really knew was that i was heading south and i guess that was the only important thing.

Soon i reached a large field with horses in it. I was on some sort of established footpath and assumed it was public. The horses gradually became inquisitive. They were very gentle and raised my spirits immensely.

I wished I'd brought some apples with me.



As i left them in the field behind i turned with the path onto a most gorgeous pristine meadow.

The path ran straight through it and onwards into more fields and boundaries until finally the path ran along the side of a private road. This was a very strange scenario. I was not allowed to walk on the road yet the path along side it was completely open to the public.

Eventually the road joined another and i was released onto public roads again. However i still had no idea where i was. However the farm opposite was signposted so i quickly located my position.

I was actually pretty much dead on course, exactly where i needed to be. I just needed to continue heading south. The terrain now turned to open fields and dusty tracks and lanes. Eventually i found Bexley Hill or near it. It was a way point on the map i wanted to head for. To reach it though meant tramping up a very steep path that similarly resembled another river bed, but this time with cracked earth and a trickling brook constantly below my feet.

At Bexley Hill the path steeply ascended then followed a long

ridge to finally descend into Lodsworth.



I then followed the road downhill to Half Bridge. By now my water was out so i found an old boy standing outside his house. I asked for some water and he took my bottle silently. He disappeared indoors and finally reappeared about 5 minutes later. The bottle was full and i went on my way. I tried to make conversation but he simply did not answer. A very strange fellow indeed.

As i turned the bend i fancied a drink. I drank a little of the water. It tasted foul! I continued along the road grumbling to myself. But it didn't kill me, perhaps it was just this areas taste or maybe just stale.

At Lodsworth a few miles further, i came across a disused canal. It fascinated me so i took some pictures.



Beyond the canal was Selham central which consisted of a disused Railway bridge and the Three Moles public house.

They served food! However it was terribly pricey and so i resigned with a couple of ciders and a lemonade.

Now it was about 6pm and again getting late. I must find a place to camp soon. I now walked south again along the road which rose slightly as Selham became just a memory.

To the left of me lay a managed forest of evergreens. So i began tramping down there, and at a corner of a junction i set down and decided to make this camp for the night.



The ground was covered in fir cones, bracken, branches and twigs so clearing a comfortable ground area to sleep on took time. I realised here that i was never going to light a fire. It was just too dangerous and anyway there was no real need.

The clothes, sleeping bag and blanket would keep me nice and snug.

**Day 7 - Selham to Climping Beach**  
**(Between Littlehampton and Bognor Regis)**

As the night wore on it began to rain, then as morning began to break around 3:30 the rain began to penetrate the inside of the tent and i quickly became soaked. It seems the single man tent is not so water tight.

*I am writing this in August and still haven't found the leak :(*  
 So i was rudely awoken literally at the crack of dawn. The day was hardly visible as i got out my tent and set about packing up to set off again. Frankly how i managed to leave without leaving stuff behind is any ones guess.

The early morning starts seem, however, to work best for me. Whilst i grumbled a lot to myself about refunds and heavier baggage i made excellent progress that morning and soon arrived in Graffham, a small village on the edge of the South downs.

On walking into this long, quaint village with its antiquated houses, the occasional thatch and that magnificent south downs backdrop i instantly thought of taking a picture. So camera on. Click.. Nothing.

Click, Click. The camera was full of images and i had no way of transferring them.



So suddenly i was limited to using my mobile and as a consequence much lower resolution and quality. It was also low on power (typical!).

I spied this memorial around 6am which humoured me somewhat. Notice the sign.

I continued walking and eventually Graffham ended and the South downs began to quite dramatically ascend. I climbed as best i could, stopping every few feet to catch my breath or take some water. Eventually i reached the top and the South Downs way but it almost took it out of me doing so.

The track now followed the ridge of the downs due east then south east.

As always photos do not do the majesty of the vista justice as the eye concentrates only on the focal point of the mind. The great expanse, the wide skies are rarely seen unless they become the focal point themselves.



The bleakness was also turning to spatters of rain.

The path now descended into a valley, across a road then up a track on the other side. This was true Sussex South Downs.

As i trudged up the third or fourth hill (i lose count) i reach this sign. As if I've suddenly been transformed to zero BC.



This was in fact the turning point for my route. Now i headed not along the South Downs Way but along the Denture, a neolithic route that took me South East across the penultimate

hill.



The coarse was nye impossible to follow just from the map. There were many, many off shooting paths, forest clearings and crossroad junctions just not on the OS map. Eventually i arrived at the main road again, in the final valley before Arundell.

I'd already looked at the map and judged the most direct route the better one, not thinking too much about the terrain.

So i soldiered on up the next hill and directly towards the town. On route i met a group of young ladies heading in the opposite direction. I was going downhill, they were heading up. Because of this it was difficult to make conversation. They were just too short of breath. But a welcome smile from each raised my spirit once more.

And eventually the path turned onto the main road again and i reached Arundell.



I headed into the town centre, wanting (if nothing else) some refreshments. It was a Sunday afternoon now and the centre was bustling with people.

I found a nice little cafe next to the River Arun and sat outside with a well earned Cappuccino and some pastry or other.

Eventually i knew i had to head for the coast. I'd soon realise that was the last of the hills. From now on it was flat country.

I headed west out of Arundell picking up the path that ran

alongside the Arun as it wound its way towards the coast.



Because of the lack of any true vegetation along the banks of the Arun i soon got fed up with its winding nature and took to the road again at Ford.

The map said the coast was very near now but it seemed that the distances increased with every new step.

I passed Ford open prison and an interesting old church.

Eventually the roundabout at Climping arrived and i crossed it to get back onto a track. The sign clearly said "No access to the beach" but I'd seen the map and didn't believe it for one second.

After an even longer path across a huge final field i arrived at the south coast. The wind had picked up but it was warm and sunny.



I noticed a few other people here and climbed over the beach eventually dipping my size 14's in the drink.

I returned to the shelter of the concrete boulders and sunk down for a good nap. It was just 3 in the afternoon and i had plenty of time to relax.

After a few races in my mind of the days events in getting here i eventually arose once more to make the trek back to Littlhampton and on the train for blessed home again.

Some boring statistics

Total Distance	96 Miles
Average Speed	4.6 mph
Maximum Speed	4.6 mph
Time taken	7 Days

# From all over the world

**Chema** (Gijón, Spain) - RIP old friend. You've been an inspiration for me, and I'll always remember you. Please send our condolences to the family. The whole Oric community will be there in spirit.

**Silicebit** (Spain) - Today is a very very sad day for the Oric world. RIP friend. :( :( :(

**Pengwin** (Scotland) - A very sad day indeed. I didn't know Twilichte personally, but I do know he touched a lot of peoples live. My condolences go out to his family and friends.

**Kenneth** (France) - A sad day for the community. Tribute should be paid for Jonathan who played a large part in the world of Oric. I want to offer my condolences to his family.

**Symoon** (France) - Words fail me, a great loss.

**Steve M** (Cumbria, UK) - Jonathan was a great person and so enthusiastic about the Oric. (...) It is a terribly sad day but I think we should remember the enthusiasm he had for the Oric and play his games and use his utilities. Thank you Jonathan Bristow. Rest in peace my friend.

**barnsey123** (Birmingham) - I didn't know him personally but I feel great sadness at his passing. He was and will remain an inspiration for coders everywhere. Rest in Peace.

**Dbug** (Oslo, Norway) - I'm not sure what to say. (...) He has kept fighting, kept attending the CEO meeting or going to Finland for the Alternative Party. He has made a lot of friends in the demo scene, and I guess he single handedly managed to show that he was better than us all together: He wrote more games and demos, made more tools, composed more musics and painted more oric pixels than all of us together. (...) Stay in peace, my good friend.

**Xeron** - RIP Twilichte. :(

**Kamelito** (Nantes, France) - This is a really sad news (...) I was always wondering how he achieved all these tools games and demos all by himself, quite an achievement. My thoughts go out to him and his family. RIP

**Torlus** (Toulouse, France) - RIP Jonathan. :(

**Godzil** (Paris) - I really don't know what to say. It's pouring here, maybe the weather is crying for his loss... We will miss you Jonathan Oric Twilichte Bristow.

**coco.oric** (North of France) - RIP Jonathan, you've pushed our computer to the limits. It was a pleasure to know you and your exchanges were always a good moment.

**dave3622** (Huddersfield, UK) - I didn't know Jonathan but I know he was a hugely respected member of the Oric community. I feel privileged to have had the pleasure to play many of his superb games which pushed the Oric to it's limits (Stormlord was a work of art). RIP Twilichte, you will be missed.

**Antiriad2097** (Aberdeen, UK) - Jonathan, you were an inspiration to many. But for your insights and assistance I may never have learned to code for the Oric at all.

**JamesD** - :( RIP Jonathan.

**Vrozoz** (Athens, Greece) - What a brave man. I imagine you riding your Pegasus now my friend.

**Jede** (France) - Jonathan was my confident when i was in Paris. (...) I will be at his funeral. I will come from the south of France to say good bye for ever.

**Ibisum** - I'm very sad to hear of Jonathans' passing. (...) His efforts to extend the boundaries of technical imagination as applied to our beloved, old near-worthless machines, has rewarded us all greatly, many times over. He taught not just smart lessons, but very fun ones too. (...) I still see him as the big, huge spirit, in the wire. I will sadly miss him greatly though, as I journey through the things he left behind.

**Yicker** (St. Helens, Merseyside, UK) - Like others, I didn't know Jonathan personally but have used alot of the software he produced over the years. RIP :(

**Xxl** (Poland) - R.I.P. Twilichte

**Peacer** (Turkey) - :( I am really so sad for Jonathan's lost as everybody here does...(...) He was always a good friend for me living in far away land and without seeing each other in reality. This continued in years thru facebook etc and I always admired his miraculous works on Oric (...) Now Oric lost his biggest and most talented child to go on. Rest in Peace Jon !!!

**Robcook** - I read the news on FB with a heavy heart. I only met Jon once or twice, at the Aylesbury meetings. I found Jonathan terribly intimidating back then, purely because he was already doing things with an Oric that I had been trying to achieve for many years. (...) The posts in this thread have been emotional to read. RIP, Jon. You inspired me.



*"There you go, even if I don't do anything more for the Oric, that's my epitaph. But don't worry, I'm not planning on dying any time soon, well not before Summer CEO!"*

(Jonathan Bristow, 8<sup>th</sup> February 2012)



Photo: Steve Marshall, avec son aimable autorisation. "Merci Twi".

*"Voilà, même si je ne fais plus rien pour l'Oric, ceci est mon épitaphe. Mais ne vous en faites pas, je n'ai pas l'intention de mourir bientôt, en tout cas pas avant la réunion d'été du CEO !"*

(Jonathan Bristow, 8 février 2012)