YESTERDAY'S NEWS

30 Years Ago...

Historical Information taken from Bill Gaskills TIMELINE

February 1992:

Fest West '92 taKes place on February 15th and 16th at the Days Inn at 502 West CamelbacK in Phoenix, Arizona.

Chris Taylor, owner of The Taylor Company, announces Concept 99 , an "advanced, expanded and multimedia" version of the TI-99/4A, at Fest-West. The computer's development is to be funded through the sale of the CONCEPT 99 line of software. Although none of the programs are yet released, Taylor asKs for user input and down payment from prospective buyers.

Comprodine releases the all assembly language coded Color Banner MaKer program written by Paul Coleman. It is designed specifically for the Star NX-1000 Rainbow printer.

MarK Wacholtz founds Media Ware Software company and announces the release of European Creatures, Page Pro Border Fonts, Artist Conversions, and the Graphic Grabber Print Module, which is an all new print routine for Bud Wright's Graphic Grabber label printer.

MICROpendium releases a disK containing 110 Extended Basic subroutines written by former columnist Jerry L. Stern.

Sam Carey of Software and More in Portland, Oregon releases GrafiKs and Music, disK of three graphics and four songs.

Chicago TI User Group founding member Grant B. Schmalgemeier dies at 70 years old on February 11th.

Lou Phillips is selected for the Hall of Fame by the Users Group of Orange County, California.

Joseph M. SyzdeK releases Image Wise Display v3.0 for the Myarc Geneve computer.

PFC (Program File Compressor) from the Netherlands, written by a 99er named Holtman, is released in the United States. With PFC program image files (E/A Option 5 files) can be run in compressed form.
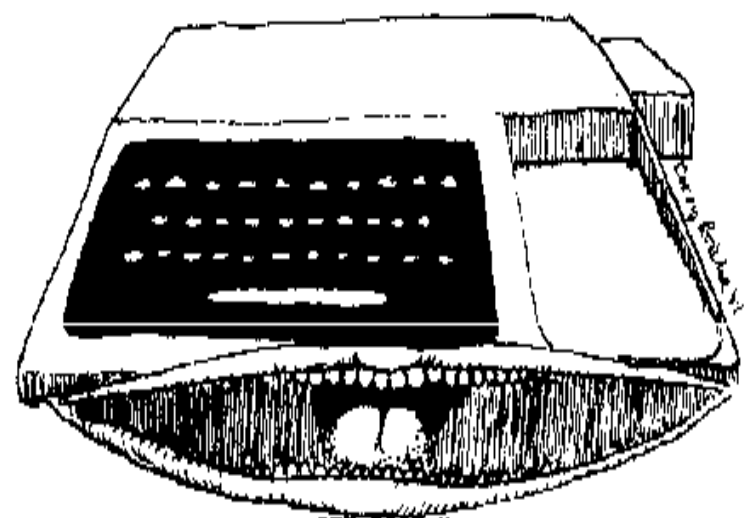
March 1992:

A committee of hardware manufacturers led by Don O'Neil releases a set of manufacturing standards that were first proposed at Fest-West '92 in Phoenix, Arizona .

Harrison Software releases two MIDI-Master music Inventions by Johann Sebastian Bach.

T.I.C.O.F.F (TI Computer Owners Fun Fest) taKes place on March 14th in Roselle ParK, NJ.

Norm Sellers releases RECOVFIL, an Extended BASIC shareware utility designed to assist in modifying a file header to recover a damaged file.

SEE PAGE 4

My pocKets finally emplied of quarters, I started for home. Overall, it was an enjoyable evening - plenty of video arcade action and exctement. Anyone observing me would have found it bard to believe that I was actually "worKing." That's because my worK is what others regard as "play".

You see, I'm a video game designer. You've probabLy never heard of me personally - even though some of the games I've worKed on have achieved a fair measure of success and are presently quite popular. I'm not a name-dropper and don't liKe to brag, so don't worry - you won't be subjected to a long, boring list of credits and accomplishments. Let the others taKe all the glory; the pleasure of the worK itself is reward enough for me. Although I looK just iKe any other sKillful game player whfle at the arcade - albeit, somewhat older than the average "hot-shot" - it's what I do when returning home that marKs me as a professional: out comes a large pad of graph paper and colored marKer pens, and on goes my word processor. What I attempt to do is maKe detailed notes of everything I've seen, heard, and experienced. I also draw accurate pictures of the interesting or unusual screen effects and dump the evening's recorded audio from the microcassette (in the pocKet recorder I always carry with me) to a master tape in my library of arcade sound effects. Each new noise, musical passage, and speech pattern must then be carefully catalogued and indexed. As you can see, we game designers taKe our research worK seriously.

On this particular evening, something bothered me - a strange feeling I couldn't quite put my trigger finger on. As I made my last entry in the computerized diary, and got ready to pull the big plug and turn in for the night, a sudden blinding flash of psychic energy riveted me to my ergonometric chair and put me into what my worried wife later described as a trance-liKe state - complete with glazed eyes, shallow breathing, and obliviousness to my surroundings. I had seen it. . . the "ultimate" video game!

The next few days found me worKing at a feverish pace - trying to get down in some Kind of recorded form everything I had seen in that rare split-second of eternity that most inventors can only dream of stumbling upon. By mid-weeK I had finished. Satisfied that all my thoughts were either safely down on paper or recorded on magnetic media, I packed my bags and headed for 99'er TI-Fest in San Francisco where I hoped to see some of the new Texas Instruments arcade gaming software.

It didn't taKe me long to zero in on the main gaming attraction - Parsec. The vivid imagery, spectacular explosions, and mysteriously monotonic female voice echoing all over the hall couldn't help but arouse the competitive nature of one battle-scarred joysticK jocKey liKe myself.

The Computer Gaming Land contest was well underway and I had a hard time finding an empty Parsec station. Finally, one trigger-happy senior citizen blew up his last ship when his own laser overheated. ShaKing his head in utter disbelief, he headed for the showers... This was my chance. Paying no attention to the glares and stares of other sbowgoers as I leapt over two wheel chairs, elbowed my way through a visiting users group, and did an end run around a trio of TI judges, I dove for the vacant joysticKs and immediately obeyed the mysterious "electronic lady" when she told me to "press fire to begin,"

It wasn t bard for an old arcade pro liKe me to spot the elements of Parsec that I first saw in three of the most successful arcade games of all time: As in Defender and Scramble, there is the illusion of flying over a planets surface, the multi-level battles with a variety of alien craft, the required fuel monitoring and replenishment, and the dramatic explosions simulated by what appears to be over 100 pieces of radiating debris. And, as first seen in the immensely popular Asteroids game, Parsec contains the dual elements of maneuvering and blasting to avoid collisions with deadly chunKs of space rocK hurling toward a player's ship.

This is definitely not to say that Parsec is a "me-too" game - a silicon copy of any of its arcade predecessors. On the contrary, this new Texas Instruments game is refreshingly different. For one thing, the separate elements are cohesively orchestrated into a visually and audibly stimulating action and strategy game that is both easy to learn and more importantly, creates an environment (of minimum intimidation) where playing sKills may be progressively honed. This allows players of all ages to learn from the game and experience the satisfaction of improving their scores on a regular basis.

if you don't thinK this is important, just observe several players at a Defender arcade machine, you'll only see two types - the gaming pros liKe me who score a zillion points

and can stay there a week on change of a dollar, and the vast majority of players who attempt to "get into" the game with a handful of quarters and never last more than ten seconds! Without fail, every one of these players who suffers this humiliating defeat ultimately swears off the game and even avoids walking too close to the machine on subsequent visits to the arcade.

Parsec is a rare blend of 16-color graphics, human-quahty synthetic speech, animation, and sound effects. It truly shows off the features of what is obviously a marvelous game machine – one that is, however, marketed as a "home computer." If this is any indication of multi-purpose home machines to come, the games-only machines (a la Atari VCS) will soon be relics of the past.

The natural, life-like speech adds an important element to the game play. The female synthesized voice (the speech synthesizer is necessary if you want to hear it) enhances the game by simulating a starship's onboard computer; it warns of oncoming alien craft and refueling tunnels, informs you when your lasers are "on target," let's you Know when extra ships and points are awarded, and congratulates good performance, Although not necessary for play, the voice allows you to concentrate more fully on activity above the planets surface instead of having to visually check messages printed at the bottom of the screen.

If you plan on purchasing Parsec, I suggest you also invest in some good joysticks. The standard TI issue I used at the show performed adequately enough. There were also a few other brands being sold at some of the exhibitor booths, but I didn't get a chance to try them. From my observation of show players, I predict that Parsec addictees – and this game will definitely foster a fair share of them – will inevitably experience a case of "joystick cramps" in their early bouts with the game. This results from clutching the joystick too tightly in the heat of fierce combat. After a player learns to relax more and avoid unnecessary vertical movement and laser bursts, his or her score should increase dramatically; the pain and numbness in the fingers and hand will then also disappear.

Cf course, use of joysticks can be avoided altogether because the Keyboard has also been programmed for lateral and vertical movement, as well as firing the laser, Professionals like myself, prefer the Keyboard to joysticks. The interaction is faster and more precise – but it takes a while to build up the necessary finger dexterity. Joysticks do, however, allow a player to comfortably sit back further from the screen, and they enhance the realism of ship control – especially when navigating through treacherous, narrow subterranean passages or through dense fields of tumbling asteroids.

But even though a player uses joysticks, some involvement with the Keyboard is still necessary. For example, pressing the number keys 1, 2, and 3 varies the speed (and hence, affects the sensitivity of the joystick) at which a player's ship can move vertically. (I like Lift 3 for doing battle with all shooting ships – e.g., the DRAMITES, URBITES and BYNITES; Lift 2 for navigating my way through the asteroid belts and tracking the devious ramming-type craft – e.g., SWOOPERS, SAUCERS, and low-flying LTF's; and Lift 1 for traversing the underground fuel tunnels). A joystick user might also want to freeze the action (an excellent learning device, but frowned upon in competition) by depressing the console's P key.

As I said earlier, the action and special effects are skillfully integrated. The two TI programmers Jim Dramis and Paul Urbanus [see the January issue for our "Designer's Spotlight" interview with Mr. Dramis – Ed.] evidentally knew just what they were doing. Parsec is indeed a highly polished arcade game. It provides an excellent "Keep 'em at home" form of family entertainment (especially on a large-screen projection TV), and is an ideal software package – just plug in the cartridge and press a couple of keys – for video gaming competition. And at a suggested retail of $39.95, the price is right.

Speaking of competition, I didn't notice when a crowd of people started gathering around me during the TI-Fest gaming contest. Deeply involved in the fast-paced action – with over 280,000 points and still slightly shaken from the last surprise attack by KILLER SATELLITES – the realization that I was rapidly becoming the center of attention didn't strike home until a piercing voice from the crowd cried out, "Go find the Judge!" That did it... I snapped out of my fantasy world of interstellar combat, quickly turned off the computer (thus erasing my score), and lickety-split lost myself on the crowded show floor. Let the Kids win the prizes; I was supposed to be there anonymously – and be working!

How does all this relate to the "ultimate" video game? Let's just say that Parsec isn't quite there yet. Sure, it contains the requisite technical elements – a mixture of special effects and machine features that define the state of the art in personal computer gaming – but there's definitely room for improvement. Some enhancements I'd like to see in future generations of space games include 3-D perspectives; shadows of moving objects; ground-to-air interaction; auxiliary windows in the playing screen for long-range scanning and monitoring other ship functions, and the deployment of additional weapon/defense systems.

Additionally, I'd like to see the concept of distress signals and rescue attempts implemented. This might lend itself to multi-player cooperation and interaction – e.g., the entire family can work together to defeat the enemy.

I haven't even addressed the concept of speech recognition in a video game of this type because the low-cost

implementation of this technology is still at least a year away. But just imagine - if instead of having to hit particular Keys on the Keyboard to vary your lift, you could verbally command your computer, "Lift 1... Reverse Engines. - Lift 3...,,"

But enough of this. I've probably already told you more than you need to Know. After all, we game designers must Keep some secrets to ourselves. - So go ahead and buy Parsec; you'll have a ball and might even discover some hand-eye coordination you never thought you bad. As for me, it's backK to the video gaming grid. HacKers liKe me gotta Keep on worKing hard to stay ahead of those TI programmers. . .

By
Bob Gagle

MICROpendium
March 1995
Volume 12
Number 2

Winning at Parsec requires more than just flying through a few asteroid belts, landing in the refueling tunnel and KnocKing off every alien fighter or cruiser you come across. To be a true Parsec master you need good eye-hand coordination, quicK reflexes and, most important, a winning strategy. The following is a careful analysis of each of the Parsec enemies, their individual habits and peculiarities and a collection of tips for nailing the little nasties before they destroy you.

SWOOPERS AND LTF

First, let's taKe a looK at the Swoopers. These enemy craft looK liKe large-winged jets. They come in all colors and enter from the top of the screen, increasing their speed as the game progresses.

Never underestimate the power of these ships. Although they will not fire at your craft, they do have a tendency to ram into their enemies. When you encounter a Swooper try to stay in the far left hand corner of the screen. (Actually, it's a good idea to always stay as far to the left side of the screen as possible.) When battling Swoopers you want to move fast, so it is best to use lift 3. In later levels, however, it might be necessary to use lift 2. for more precise aiming capabilities.

A sleeKer version of the Swooper, the LTF will emerge from the top of the screen and accelerate steadily. These multi-colored ships also resemble the Swooper in that they will not fire upon you. Their speed changes, however, are much more dynamic. They liKe to fly low, forcing you to crash into the plane. So stay in the middle of the screen until they come up. The best lift for this level is 3, but

be ready to change to 2 in dangerous situations.

URBITES AND BYNITES

Shaped liKe.tiny bullets, the Urbites are armed with two cannons each. When these ships are announced, fly immediately to the extreme top of the screen. Because they follow your vertical movements only very slowly, just move and fire. Stay away from the bottom of the screen, and you will be safe.

Bynites are very similar to Urbites, and can be easily destroyed. Begin as close to the planet as possible, using lift 3. When the Bynite comes out, move all the way to the top of the screen; fire at it when it gets there and then move. It worKs every time!!

DRAMITES

Dramites looK exactly the same as Urbites, but they tracK faster and have only one cannon. People say that these ships are the most deadly enemies in Parsec, but they can be easily destroyed by following these hints:

1. Always stay on lift 3 because Dramites are quite fast in tracKing vertical movement.

2. Start as close to the surface of the planet as you can.

3. When the Dramite comes out, go up and down while firing occasionally, letting the ship follow you into your laser.

TRICKY SAUCERS

In my opinion, it is the Saucers who are the tricKiest adversaries because they come from behind, seemingly out of nowhere. But never fear, they can be destroyed. If you have four or more ships in reserve, the Saucers will attacK in random patterns. The best thing to do is stay on lift 2, and fly near the middle of the screen. If you notice a particular group is coming from the top or bottom, wait until they have been destroyed, then move your ship near their source. If too many Saucers are screen, switch to lift 3. And be careful! Sometimes when you fire your laser at Saucers on lift 3, it will go between the ship and the exhaust. It you have three or less ships in reserve, the Saucers will attacK in a pattern starting at the top of the screen and moving down.

KILLER SATELLITES

Killer Satellites will appear after you complete the asteroid belt on level 4. Entering from all directions, moving erratically and firing frequently, these vicious foes are bent upon your destruction. They attacK in random groups, at random speeds. The best strategy with these guys is to drop as far bacK as possible and use lift 3, because they are very unpredictable. There is no real sure way to destroy them.
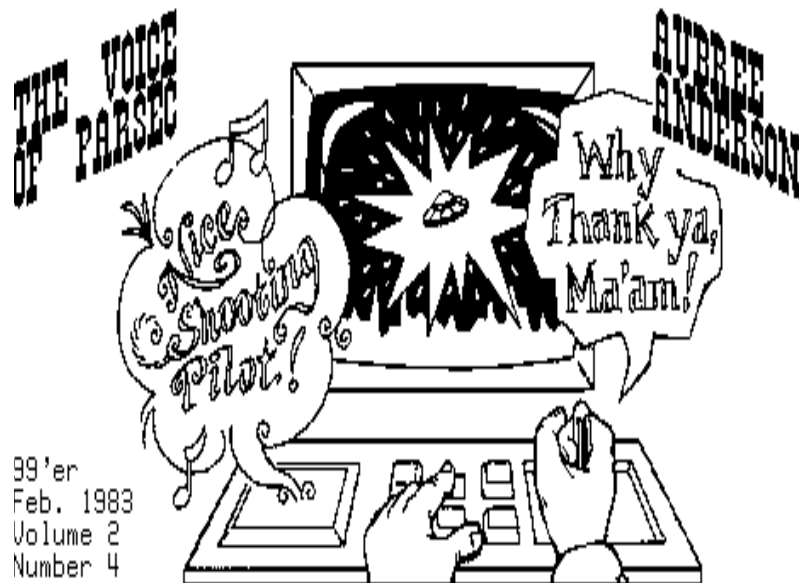
ASTEROID BELTS

Now that you are aware of your enemies' foibles and idiosyncrasies, here are a few pointers to improve your own performance. When you are in the asteroid belt. always use lift 2, stay at the bottom of the screen, and fire continually at the lowest asteroid. That way, if you miss your target, you can dodge it and retreat to the protection of the planet. Occasionally, you may get trapped; if you get into trouble, use lift 3. And be wary of firing too much, overheating is very easy. Also, you should always use lift 1 in the refueling tunnel.

I have found that in playing Parsec, joysticks do not respond as well as the Keyboard. Therefore I use the Keyboard with the following finger placement: Left hand - middle finger on E Key, pointer finger on X Key, pinky and ring fingers control the lift. Right hand - pointer finger on the period Key, middle finger controls pause (P Key). For horizontal movement, I interchange the fingers on my left hand (on the E and X Keys) to the S and D Keys whenever needed. Always anticipate where the enemy is going, and stay calm while pressing the buttons on the Keyboard.

Remember that until you get accustomed to the Keyboard, it will be difficult to play, because all it takes is a split second to get Killed if you remove your eyes from the screen!

Good lucK and happy Parsec-ing!

THE VOICE OF PARSEC

AUBREE ANDERSON

Nice Shooting Pilot!

Why Thank ya, Ma'am!

99'er
Feb. 1983
Volume 2
Number 4

HCM It was your voice that was used as the model for the speech synthesis on the Parsec space game. How were you picKed to do the recording?

AA Well, actually a friend of mine was supposed to be doing the game; that was Bob Hendren. We just met each other at the first of the weeK. We got to talKing and he mentioned that I had a nice smooth voice. A lot of girls

have a pretty high voice, but mine was fairly low, and he asKed if I would be interested; that was about it.

HCM Did they tell you why they were looKing for a female voice?

AA It was supposed to sound more liKe a computer, loosely based on the idea that on Star TreK there's always a female voice; and they thought that maybe people would relate to it better.

HCM What about the characteristics of your voice? Why was your voice chosen for modeling the synthesis?

AA I don't understand all of it, but the computer has to have a voice within a certain range so that it can picK it up and then reproduce it later. The other girl's voice, for some reason, wasn't being picKed up.

HCM Is it more difficult to digitize, to reproduce electronically, a female voice than a male voice?

AA Yes, although I didn't have any problems.

HCM I've heard your voice referred to as one that's very trainable. Does that mean it's right for the synthesis process?

AA I thinK they meant that whenever my voice is played bacK to me through the computer, I can hear if there's anything wrong (liKe my tendency to pronounce "s" as "th") Then I can try to shape my mouth differently or move the throat differently. That's what they meant by trainable - I learn really quicKly what's wrong.

HCM Let's get into the recording process. What was it liKe?

AA Well, there's a booth, and you just sit down in a chair and speaK into a microphone. They do all Kinds of things; you should see the computer, They checK the sound levels and try to get any distortion out, and then I just start reading words off the monitor right in front of me.

HCM Do you wear any headphones and do you hear yourself as you speaK?

AA No, I just speaK into the microphone, and they play it bacK and let me hear. Then I fix whatever is wrong the second time through.

HCM How long does one of these sessions last?

AA Well, it just depends. The first time, it didn't taKe too long, about 45 minutes. The second time it tooK longer - over an hour, I thinK. After that they got pretty quick. It tooK about two hours to record all the speech for Parsec.

HCM Do you have to do things over and over again to get it right for the computer?

AA Yes, you have to enunciate, especially the consonants. You have to pronounce them strongly, otherwise they don't pick up and you lose k's and t's and s's. I usually go through it once, just to hear what's wrong and then start trying to do it right after that. It takes a while; I used to do three or four tapes.

HCM When you record, do you put any emotion into it, or are you trying to take emotion out of the voice?

AA It depends on what the computer programmer asks for. If he wants to be very nasty or chiding, then I'll try to make it that way. And if they want it to be pretty monotone like a computer, then I'll try to do that.

HCM Did you record just for Parsec, or did you record a whole list or storehouse of words that could be used in many different contexts?

AA I just recorded for Parsec, but of course they keep everything on file so they can use it later.

HCM About how many words or phrases did you actually record for Parsec?

AA I'm not really sure – about a page. There were very few long phrases. They were mostly three words or so, and there were about 40 of them.

HCM What did you think of your digital voice in the final implementation of the game?

AA Well it doesn't sound very much like me. They edited it quite a bit.

HCM Let's get into your background a little. Can you tell us something about yourself?

AA Well, I'm a junior at Texas Tech right now, and I'm a major in geology. I don't have anything to do with voices. I've never done oral interpretation or anything like that.

HCM Have you lived in Texas a long time? Obviously you don't have a southern accent.

AA I was born in North Carolina, but I left there when I was quite young and I've really been living in Texas ever since I was three. The reason I don't have an obvious southern accent is because my father was born and raised in California, and my mother was born and raised in Hawaii.

HCM How do you feel about computer games?

AA They're fun: I've always liked them. I've been playing them ever since I can remember. My father worked at Texas Tech: he had a few games on the computer there, and I used to play with them.

HCM Have you had a chance to play Parsec at all?

AA Yes, as a matter of fact I have. I only played it once. I didn't do very well: I didn't even make it to the refueling tunnel.

HCM How did it feel to hear your own voice in the game?

AA Well, it didn't sound so much like me.

**HCM** Are you a science fiction buff? Do you enjoy the movies or the books?

AA I am. I liked The Empire Strikes Back and also the Star Trek film, the first one.

HCM Now that you are the voice of Parsec, do you identify at all with the female computer voice of the Enterprise on Star Trek?

AA Well no, there's really almost a million variations. As I remember, on the second movie they even used a male voice.

HCM How do you feel about the fact that soon there may be hundreds of thousands of people who will hear your voice in their own living rooms?

AA I don't know, it's kind of neutral. Maybe if I walked into a house and heard somebody playing it, I'd say "Hey, that's neat."

Scott Adam's Adventure #8 — Pyramid of Doom

ADVENTURE HINTS for ADVENTURE #8
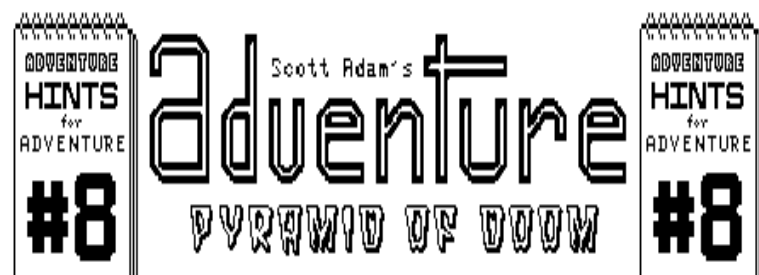
We start with Pyramid of Doom, where Scott really begins putting us through our paces as the adventures become increasingly more difficult.

You begin in a desert near the ancient pyramid, to which you, the grave robber, seek safe access. The desert, of course, is very hot so you might begin by filling your canteen or even try a refreshing dip. The desert can hold many secrets and a little delving could uncover some of them. The pharaohs' were very jealous of their relics and famous for their skill in protecting their tombs against

violation — Scott's pyramid is no exception but a little caution should see you safely inside.

A preliminary exploration will show may items, but none of the treasures you are expecting are immediately visible. As with every adventure, it is essential to examine everything at least once and clean up anything that seems a little too dirty to handle — but, sometimes, poKing too far into the relics of ancient Egypt could prove fatal!

You may encounter an enigmatic oyster and a rather suspicious basKet — get on with it! — are you an adventurer or just a faKir?

A least you'll have found somewhere to store the treasures if you've read the message right. Fancy some tasty camel jerKy — Ugh! It's no use to you of course, but there's more than one creature about, which is the hungriest?

And now the inevitable mummy, he seems pretty lively but you might find some way to dampen his enthusiasm and gain the first obvious treasure. A number of items are now revealed and that sKull definitely has a winning smile.

A walled up door could present a problem but there's no use holding bacK — a velvet glove is no good at all ... Feeling around, dazzled by your own brilliance? Eeee! You clever devil — you're getting the hang of it now.

Giving someone a hand (?) could give you a lift up towards a dismal cell and your meeting with the most puzzling aspect of the game — the celebrated purple worm. Be careful is all I'll say, it's very easy to die here. Apart from that, you're on your own, don't spend too much time here though — there's plenty more to do elsewhere.

There's no one to help you on the ledge but it could be a good place to lose a couple of things, especially a ubiquitous Arab nuisance.

At last! A throne room. The really valuable treasures must be close at hand. Don't get too flushed with success! — at least, not yet. The mural is the clue and what I'll add is, "roses are red, hearts are red, so are ..." If you're not too possessive you'll see your troubles melt away, not before your eyes but close by.

The rest of the game should be quite straightforward if you've got this far and all the treasures will be stored safely. See — the worm wasn't that much of a problem, was it?

PYRAMID OF DOOM SOLUTION
By JIMSOFT

TAKE POLE, GO POOL, TAKE KEY, E, N, E, DIG, TAKE KEY, S, DIG, TAKE STONE, GO HOLE, UNLOCK DOOR, DROP KEY, DROP KEY,

GET KEY, U,UNLOCK DOOR, W, GO POOL, GET WATER, E, E, GO DOOR, LIGHT FLASHLITE, TAKE PISTOL, OPEN SARCOPHAGUS, N, E, TAKE FLUTE, W, S, S, PLAY FLUTE, LOOK ASHES, TAKE NECKLACE, LOOK FIREPLACE, DROP FLUTE, TAKE COAL, WASH COAL, N, GO SARCOPHAGUS, D, POUR WATER, TAKE TAPESTRY, DROP KEY, S, DROP SHOVEL, TAKE SAW, N , GO ALCOVE, DROP CANTEEN, TAKE SKULL, LOOK SKULL, W, S, DROP SKULL, N, GO ALCOVE, TAKE BOX, LOOK BOX, LOOK BOX, DROP BOX, TAKE GLOVE, W, N, WEAR GLOVE, HIT BRICK, S, DROP GLOVE, GO ALCOVE, TAKE TEETH, W, U, W, N, SAW TABLE, DROP SAW, TAKE NECKLACE, S, S, GO PASSAGE, N, E, READ HIEROGLYPHICS, DROP STONE, DROP TAPESTRY, DROP TEETH, DROP NECKLACE, DROP NECKLACE, TAKE JERKY, W, N, DROP JERKY, TAKE PEARL, W, S, GO SARCOPHAGUS, D, S,GO LADDER, S, TAKE SAPPHIRE, THROW RUBY, S, LOOK EXPLORER, TAKE PIN, LOOK RUBBISH, TAKE CARVING, S, W, D, N, U, W, N, E, GO ARCHWAY, E, DROP PEARL, DROP PIN, DROP CARVING, DROP SAPPHIRE, W, N, W, S, GO SARCOPHAGUS, D, TAKE GLOVE, S, S, GO LADDER, S, THROW ROPE, CLIMB ROPE, OPEN CHEST, TAKE CROWN, PULL CHAIN, GO STAIRS, D, D, W, D, N, U, W, GO DOOR, UNLIGHT FLASHLITE, GO HOLE, TAKE KEY, U, GO DOOR, TOUCH, GET COIN, E, LIGHT FLASHLITE, GET SCARAB, W, W, LIGHT FLASHLITE, S, S, GO LADDER, S, GO ROPE, GO STAIRCASE, WEAR GLOVE, OPEN COFFER, LOOK COFFER, TAKE BRACELET, D, D, W, D, N, U, W, N, E, GO ARCHWAY, E, DROP SCARAB, DROP COIN, DROP CROWN, DROP BRACELET, W, N, W, TAKE SAW, S, GO SARCOPHAGUS, D, S, GO LADDER, S, GO ROPE, GO STAIRS, SAW WINDOW, GO WINDOW, TAKE BAR, W, D, D, W, D, N, U, W, N, E, GO ARCHWAY, E, DROP BAR, SCORE

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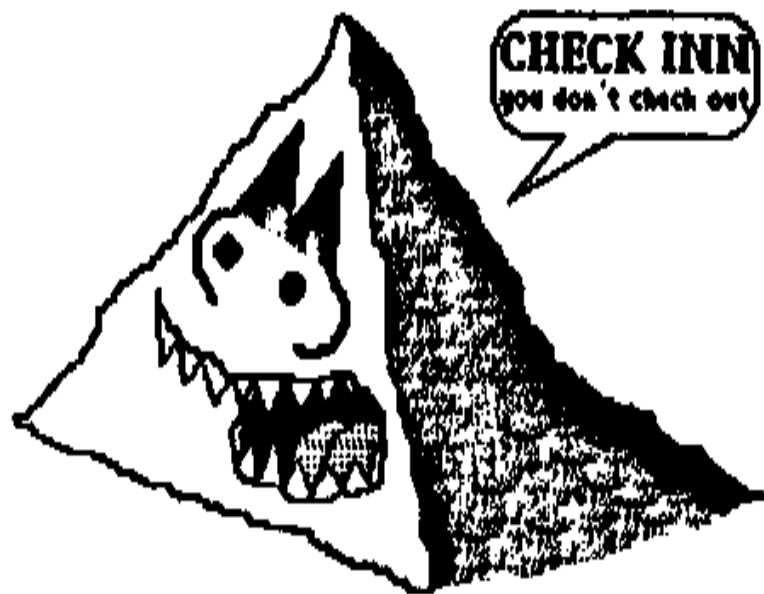
Yesterday's News
Information
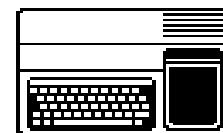
Yesterday's News is a labor of love offered as a source of pleasure & information for users of the TI-99/4A and Myarc 9640 computers.

TI-99/4A HARDWARE
TI99/4A COMPUTER
MODIFIED PEB
WHT SCSI AND SCSI2SD
MYARC DSQD FDC
MYARC 512K MEMORY
HORIZON 1.5 MEG HRD
TI RS232
CORCOMP TRIPLE TECH
1 360K 5.25 DRIVE
1 360K 3.50 DRIVE
1 720K 5.25 DRIVE
1 720K 3.50 DRIVE

TI-99/4A SOFTWARE
PAGEPRO 99
PAGEPRO COMPOSER
PAGEPRO FX
PAGEPRO HEADLINER
PAGEPRO GOFER
PAGEPRO FLIPPER
PAGEPRO ROTATION
PIXPRO
PICASSO PUBLISHER
BIG TYPE
TI ARTIST PLUS
GIF MANIA

PC HARDWARE
COMPAQ ARMADA 7800
COMPAQ ARMADASTATION
SAMSUNG SYNCMASTER

PC SOFTWARE
DEAD WINDOWS 98SE
FILECAP
PRN2PBNS
IRFANVIEW
ADOBE DISTILLER
ADOBE ACROBAT

Yesterday's News is composed entirely using a TI-99/4A computer system. It consists of 13 PagePro pages which are "printed" via RS232 to PC to be published as a PDF file.
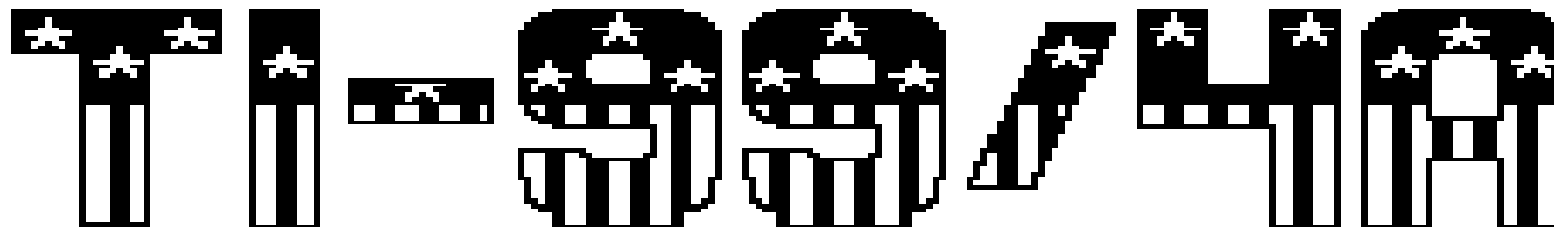
Yesterday's News
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