



## Soulless

A modern C64 classic?

You bet!

John Smyth

-

Scoby Doo

-

Leisure Suit Leo II

Matt Gray

-

From Bedrooms to Billions

-

Ray Carlsen

# Reset . . .

# #05

The magazine for the casual Commodore 64 user.

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## C64 - The system for everyone!

I am very proud to be releasing this issue of Reset from the Syntax 2014 demo party in Melbourne, along with our various other bits and pieces that come with the magazine. Attending a scene demo party like Syntax is something I have always wanted to do, but I didn't want to arrive empty handed and I am proud to have Reset at the party for everyone to enjoy.

Although not strictly a 'scene' magazine, there is definitely some overlap and it's been humbling for me personally that the scene has accepted Reset so warmly. Since Reset #01, I have gotten to know many different people with an association to this great machine, many who are in some way connected to the demo scene. It is fair to say that these people in particular are extremely passionate about what they do, but couldn't be anymore friendly, helpful and willing to assist in any way they can. The Syntax homepage itself warmly invites anyone to the event, including those who don't have a connection to the scene.

The C64 user base is extremely diverse in regards to what we actually use our C64's for. Whether you're involved with demo coding, cracking games, making graphics and music, writing magazines, coding games, attending demo parties and user groups, or just chatting about

the C64 on forums and supporting the scene by buying games from the likes of RGCD, Psytronik and Protovision. I mostly belong to the last two categories. I love talking about the C64, catching up with friends at user group meetings, playing the classic games and chatting about them, and supporting the scene by paying for the new generation of games that I want to play. But... No matter where you sit within this wonderful C64 culture, we all have one major thing in common, we love the C64. My experiences, by diving in head first and meeting people from every aspect of the scene, has been thoroughly enjoyable, and I have found that there is generally a great deal of enthusiasm and respect between all of the 'sub cultures' within the scene itself.

It's time to get excited again if you're a C64 gamer, because the 2014 RGCD 16kb Cartridge Competition releases are only weeks away. This competition has become well known and respected not just on the C64, but in the indie gaming scene in general. Combined with the pending RGCD/Psytronik/Protovision and freeware releases, there are exciting times ahead!

Long(er) live the C64 and retro computing!

Sincerely,

*Unkle K*



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Soulless cover image by Anthony Stiller.

Some screenshots, graphics and clipart @ various sources on the internet. If you require an image to be removed please contact [resetc64@gmail.com](mailto:resetc64@gmail.com)

Visit Reset at <http://reset.cbm8bit.com/>

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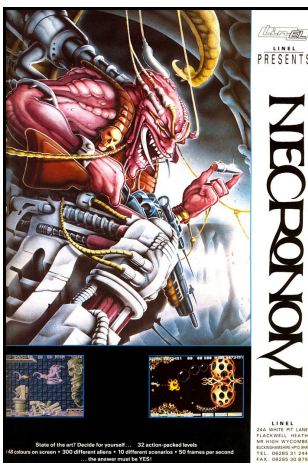
# They Were Our Gods!

By Paul Morrison



John's cover art for Crossfire, published by Atlantis Software in 1991.

*"This is the kind of design request that I dream of now - make up a fantasy figure completely to your own preferences. Wow! Another one for which I still have the original."*



John did the cover art for Necronom on ST/Amiga. The game is a C64 GTW!

Have you ever heard of John the Brush? No? What about John Smyth, then? Still no? Well, he might not be one of the biggest names in 8-bit gaming... in fact, he never programmed a computer game in his life. Despite that, though, I guarantee you that his work probably compelled you to spend some of your precious pocket money on a game, purely out of impulse. You see, John Smyth drew computer game cover art.

I've long felt that cover artists have been somewhat neglected when it comes to praising our Gods and Heroes of the time. The game cover was an integral part of the package. Who didn't pull their latest, freshly-bought gaming masterpiece out of its bag as soon as they got on the bus home and scrutinised every detail, including the cover art? In several cases, cover art was directly responsible for a purchase... in my case, John Smyth's work seduced me into buying the Commodore 64's worst game ever. But more of that later...

I talked with John recently about a great many things... how he got started, how he ended up in the world of computer games and also about specific works. Many of his pieces adorned the covers of Spectrum-only games, but you'll have seen a fair few of his multi-format pieces and bought the games, too. Here's an exclusive excerpt of what was a much longer chat.

John was born in Woolwich, London in 1946 and spent much of his childhood in Blackheath where his main memory of growing up is of "gazing upon

*the shells of bomb damaged houses and, more peacefully, of feeding the ducks in Greenwich Park".* From our chat, it's fair to say that artwork and imagery were also a large part of growing up. I wondered how and when he'd developed an interest in art.

*"Saddled for years from age four with twisted knees for which I had to wear leg irons day and night, I used to travel by way of 'the Rupert Bear Express' to far off lands of story and wonder (also, incidentally, of joyous political incorrectness). The books were illustrated at that time by Alfred Bestall and that artist was one of the first to make me excited about art and fantasy."*



Ruuuu-pert, Rupert the Bear. Everyone knows his naaaaaaame.



*"My uncle, Jack, drew the occasional cartoon for 'Punch' (no less) and one day, perhaps when I was about five or six, I copied a cartoon of Pinocchio and showed it to him and he liked it! So I did more drawings and more people liked them."*

Having left school at eighteen with a glowing report - *"John has coasted his way through this last term and shown no interest in anything whatsoever"* - John clutched the Art 'A' level qualification which proved that statement wrong and set off to make a career out of his natural ability. He knew it was pointless doing anything more academically - *"had I attended art college ...I would have just sodded about"*, and so it was with that he headed into the world of commercial art.

Starting out at an art studio - *"they warned me with some prescience that I would find working for them dull... they were right"*, John fell into commercial artwork from the heady world of shelf stacking. Drawing a cartoon sign as a one-off to advertise dog food for a rep in the warehouse led to a full-time job in that area before going self-employed and specialising in illustrated signwriting.

Signwriting and computer game covers are not exactly closely-linked, though... so how did the move into cover art come about? *"Despite my absolute ignorance of computers (I only bought one about three years ago) I found myself designing game covers for Mastertronic through a studio called 'Words and Pictures' for whom I'd done illustration work previously."*

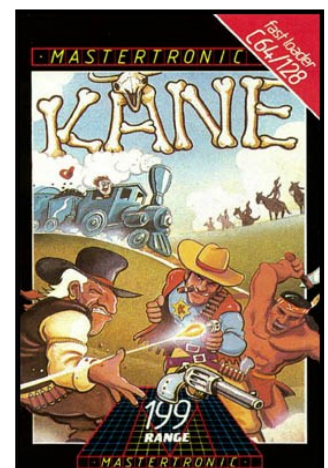


Mastertronic were obviously happy with John's work as they charged him with the task of coming up with their own mascot! "Mistertronic" was a character who adorned the covers of many a game, usually from the M.A.D range and often on the back

cover. I wondered if Mastertronic had given John any specific brief for the character they wanted.

*"This is the kind of design request that I dream of now - make up a fantasy figure completely to your own preferences. Wow! Another one for which I still have the original."*

Naturally, before talking to John, I tried to make myself as familiar with his work as possible. When poring through someone's body of work, you tend to notice themes cropping up. That was certainly the case here and I was able to put John's pictures into a number of groups. For example, I spotted a couple of covers with a Western theme... one of which is probably more well-known than the other. The two covers in question are Atlantis' Gunfighter and Mastertronic's Kane.



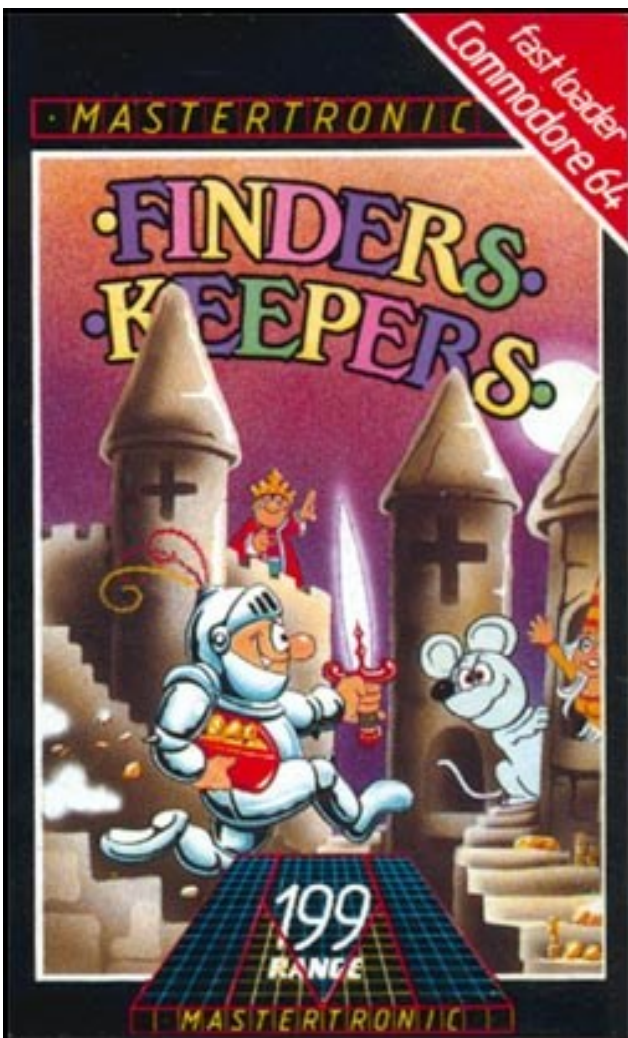
**Which is your favourite?**

Everybody I know owned Kane. In fact, I think I still own two copies of it. But which of the two did John prefer? *"I remember Kane and Gunfighter. [Of the two] Gunfighter was the more satisfying but only because, I hope without immodesty, I had the cartoon work pretty well in hand but the realistic figure work for Gunfighter was a challenge. It's still one of my favourites."*

John's most famous work, at least for us games buyers, is undoubtedly his cover for Mastertronic's classic Finders Keepers. That game sold so many copies and I own

both the Commodore 64 and Spectrum versions of it. I asked John if he had any specific memories of it, forgetting that to a non-gamer like himself there would be no particular significance to that picture...

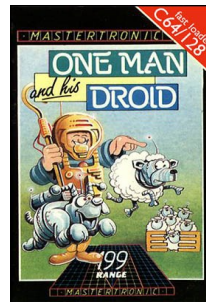
"How embarrassing", he said, "I've no recollection of that particular cover : I may even have it as an original artwork but without a title it's ..er..just another cover. Oh, dear." Fortunately I was able to jog his memory with a picture of the game's cover: "Finders was a nice, lively design - I'm glad it was popular!"



I bet you're all humming the tune now!

Another Mastertronic game that many will be familiar with is One Man and His Droid. It was a tricky little game of intergalactic herding and the C64 version was also notable, as were many Mastertronic games, for a great Rob

Hubbard soundtrack. How many of you, though, took a punt on the game or were drawn to it because of John's cute cover?



"The title leant itself to the picture and ... ' SHEEP IN SPAAAAACE !' Hardly any detail in the brief as usual, and that's how I like it. The looser and less specific the brief, the better."



Jason Statham was beginning to regret his latest choice of role!

I had to bring up a subject which is close to my heart. I remember one shopping expedition where I was drawn to a Mastertronic game with a striking cover. It featured a wrestler in a cage, grappling with a green alien while a blue alien climbed over the top of the cage to fight him. I'd loved Rock 'N' Wrestle and was quite into American wrestling at the time, so the prospect of fighting aliens with otherworldly special moves was quite exciting to me. The game was called



Intergalactic Cage Match, and on the strength of that cover and the game's premise, I bought it. Wrong move... it was the worst game I've ever played. Thanks, John.

"I have the original for this one and I still like it after all these years", says John. "It was a great subject - cage fighting aliens! I like the weird perspective angle that I chose for the action." Yeah, I still like it too. Pity, then, that the programmer completely failed to do the premise and the cover any kind of justice whatsoever!

I asked John if he'd been aware of games having loading screens which copied or were influenced by his cover art. Not being a computer user at all until a few years ago, he hadn't known about them at all.

"I'm a big fan of digital art. I can't believe it's not easier to work with than traditional painting - after all, if you were starting out today as a budding artist would you glue the hairs of a Russian ferret to a stick, make mixtures of gloopy pigment and smear it on paper? Probably not. Go digital and you have a fabulous array of tools at your command BUT the artist still needs the vision to see his art on the screen before he/she begins the picture."



"Clever sods, these compootah chappies", said John, on seeing C64 renderings of his pieces.

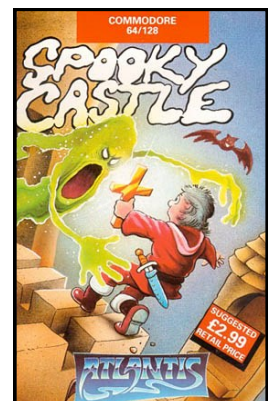
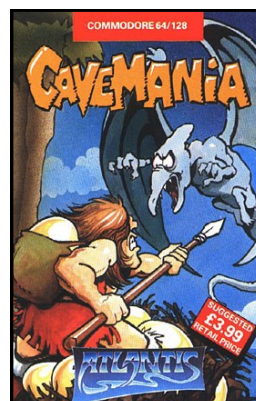
I wondered if John was surprised that people still remembered his game covers with such affection.

"When I discovered that there is a whole world of nostalgia and love of retro games I was astounded. Then, look at my endless and sometimes very expensive expeditions to find again the illustrated books of my childhood, and the interest, indeed the obsessions of gamers makes sense. If I've contributed in however modest a way to their remembered and treasured enjoyments I'm genuinely delighted."

Trust me, John, you have.

Fans may well be interested to know that, having spent twenty-five years in the murky world of greeting cards, John is getting back to doing what he truly loves... fantasy art. Covering all aspects of the genre, he's in the process of setting up a website (Scary to Fairy is its intended name) and will be up and running for all to peruse soon.

John also still owns a number of original pieces of his cover game art... and as they're doing nothing more than adding to the clutter he's interested in selling them. Again, more details will be forthcoming soon but if you're interested in purchasing a John Smyth original you can contact him at [smiggysmyth@gmail.com](mailto:smiggysmyth@gmail.com) and he will be happy to discuss this with anyone. This is your chance to own a genuine piece of gaming history!



Visit Paul Morrison's website,  
They Were Our Gods! - A Celebration of  
British Computer Gaming in the 80's

<http://theywereourgods.com/>



## Reset Mix-i-disk 3

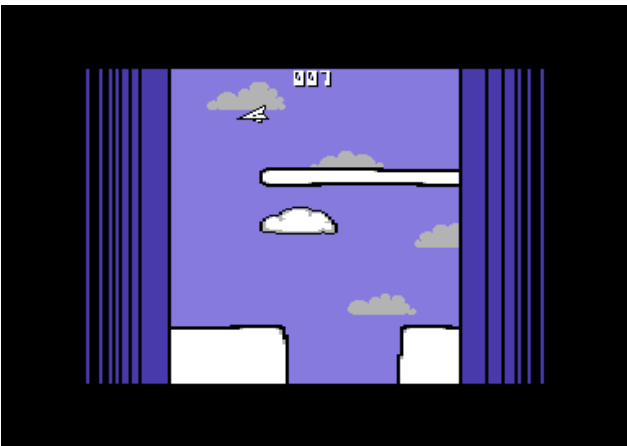
The Mix-i-disk is Reset's very own cover disk, which is available as a free download or as an optional physical disk for subscribers of the Reset Special Edition. Download [here](#).

Reset #05 Intro - I Want to Have a Beer  
With You at Syntax  
2014 Reset Magazine Staff



Alex Goldblat steps in at the last minute to put together the Reset #5 greetings intro. This one has a distinctly Australian feel to it, with a nice tribute to Australian country music legend Slim Dusty. Graphics by JSL and the music (Slim Dusty cover) by Yogibear.

Paper Plane 64  
2014 Roy Fielding



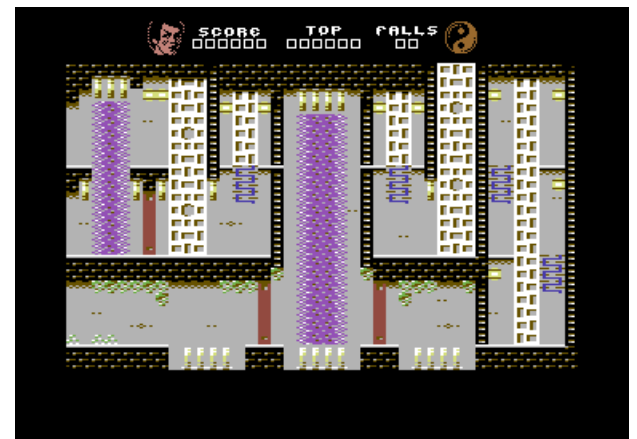
After his experimentation with [Happy Flappy](#), Roy Fielding is back with his latest conversion of another iOS casual game. Guide the paper plane through the hazards, while using left/right to steer your plane and adjust your speed. All

programming and graphics by Roy himself, with a cool music track contributed by Timo Taipalus (Abbadon/Triad). Enjoy!

Sopwiths and Pterrordons  
2014 Anthony Stiller



Our very own Anthony Stiller presents his amazing dino SEUCK'er. This Redux version has never been seen before, with design and graphics by Ant, and the conversion into Martin Piper's wonderful REDUX engine, as well as superb title music, by Richard Bayliss. Some great insight into the game from Ant as well as the original SEUCK version of S&P is available at <http://cloud.cbm8bit.com/resetc64/Sopwiths.zip>.



Bruce Lee II Rolling Preview  
2014 Wanax/Saul Cross

A wonderful rolling preview of Wanax's conversion of Bruce Lee II, based on the PC game of the same name. Programming for this demo is by Wanax, with Saul Cross contributing all graphics and sound to this wonderful project. We can't wait for the completed game!

## Paper Plane – An Insight!



Some people might wonder why somebody bothered to do a game like Paper Plane on the Commodore 64. This style of casual game is enjoyed by some and loathed by others. Why though, did I choose to make it?

Well, since I returned to the C64 over a year ago, I've been dabbling with C64 coding, rekindling my long lost love of trying to code on my favourite 8bit computer. I never was an accomplished coder (never will be), but do get a buzz out of making things happen on an old classic machine.

So, it was a bit of a struggle, but I started learning C64 assembly again and eventually got a simple game up and running as my first project in about 21 years. It was buggy, glitchy and had super sloppy code, but it worked and I had created it from scratch. I was chuffed! That project was Happy Flappy and was basically my take on Flappy Bird.

I was fired up and had all kinds of grand ideas for numerous games I wanted to make. I started several projects, all of which fell by the way-side and got shelved. Things like Jumpy64, Swingstar, Run Roger Run, Eat Yer Greens and FLUMP64 amongst others, all got started to some degree and then never came to fruition.

Meanwhile, my day job had been getting increasingly more demanding and I found it harder and harder to dedicate time to C64 coding and I lost my drive for it again. Not good. No siree, not good at all.

Eventually though, things died down a little at work and I had more zest and

drive again; keen to start a quick, fresh project to get the momentum going. I stumbled across Paper Plane 2, featured on the iOS App store and gave it a play. I thought "Hmmm, I like the simplicity.... I could do a quick C64 version".

So, with a spring in my step (not literally) I started Paper Plane 64 thinking I'd have it done in a week. I'll blast through it and my retro home dev momentum will be restored. Hurrah!!!

In the end it took about a month. I hit several hurdles along the way, bugs I couldn't figure out and it just highlighted how much more I need to learn and master again. I opted for the super simple graphics style to save time (although the iOS version was also simple) and made the play area a narrow aspect to keep more in line with the iOS version.

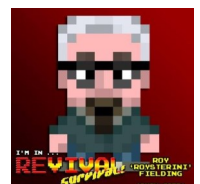
With some feedback from Vinny Mainolfi and Craig Derbyshire along the way, I fixed some of the bugs and contacted Kevin to see if he fancied using it as an exclusive release for Reset. Kevin was keen, so I wrapped it up, put on the front end and drew a line and said "That'll do".

Some extra features didn't go in, but all in all, I am happy with how it turned out as it kinda ticks the box. I have created AND FINISHED another C64 game. I am aware it's no masterpiece, but I am STILL happy I did it and I feel it is playable for those willing to master the controls. (HINT: Plays much better on hardware)

At the time of writing, my high score is 428 (168 at Reset HQ - Ed).

I am now keen to get another project done before the year is out, but I am not pressuring myself. I'll keep learning, keep trying and one day... I hope I will do a game I can really be proud of. Paper Plane is part of that process. To move on and learn. So, that's why I did Paper Plane 64.

Roysterini



# News



880 Gamer issue #4 is available now. If you're an Amiga fan, we recommend you take a look!

## Check This Out!

Commodore 8 Bit Legend

<https://www.youtube.com/watch?v=verzp18Vhm4>

Brits Who Made The Modern World - The Making of Elite

<https://www.youtube.com/watch?v=Rapa3VfUWfs>



If the previews are anything to go by, Matt Gray's album is going to be killer!

## German Remix Group vs. Hubbard

German Remix Group have released their third remix album, *A Tribute to Rob Hubbard*. The album contains 13 new remixes based on classic Rob Hubbard SIDs, including Lightforce and Commando. The album is downloadable for free as MP3 or FLAC format, from the GRG website.

<http://www.germanremixgroup.de/content/>



## 1541 Ultimate Update

Gideon Zweijtzer has recently updated the 1541 Ultimate II website. The 1541 Ultimate II is a very popular cartridge that emulates a 1541 disk drive and can read disk images stored on a SD Card and USB stick (amongst many, many other useful features). The good news is that Gideon has announced further batches of the cartridge after previously hinting that production may soon end.

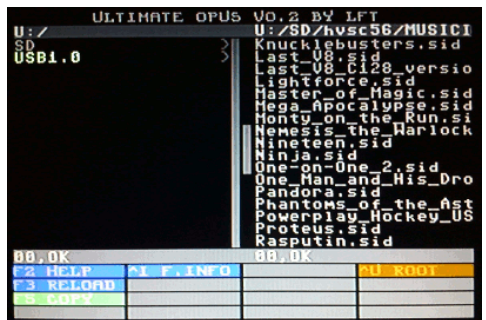
<http://www.1541ultimate.net/content/index.php>

Also of interest is the release of Ultimate Opus, a

tool that allows the user to copy files between the SD card and USB in an easy to navigate, two-pane file system. The utility works with firmware 2.6d onwards.

Ultimate Opus V0.2 is available for download from the CSDB.

<http://csdb.dk/release/?id=133734>



## Kickstarted

Sam Dyer's [Commodore 64: a Visual Compendium](#) has been received by backers. The book is also available now to the public at [Funstock](#). Sam has since launched another campaign for the follow up book [Commodore Amiga: a Visual Compendium](#), which has just finished and has also been successfully funded.

Legendary SID composer [Matt Gray](#) has successfully launched his new Kickstarter project, which was fully funded on its first day. [Reformation](#) is a remake album of a selection of his SID tunes. The Kickstarter is active until December 2nd.

Reset's very own Cameron Davis has had his recent Kickstarter for his new [Blow The Cartridge #4](#) edition funded. Blow the Cartridge is a retrogaming



comic that often features classic C64 games, and is also featured in Reset.

After the success of their [Wings: Remastered Edition](#) campaign, Cinemaware have just launched a new Kickstarter for a remake of their beloved C64 and Amiga hit, Rocket Ranger. Cinemaware are urging fans to visit the [Rocket Ranger Reloaded](#) homepage to receive all of the latest news regarding the campaign as it is released.

<http://rocketrangerreloaded.com/>



### 880 Gamer

880 Gamer is a free, Australian produced, PDF fanzine covering classic Amiga games and also features a cover disk. The magazine's Editor, Mark Stanner, told us that the next issue will have a distinct Christmas feel to it, featuring the Christmas themed demos that publishers released on the gaming magazine's cover disks. If everything goes to plan, Mark plans to release the issue before the year is out. 880Gamer issue #4 was released back in August, and is available [here](#).

<http://www.users.on.net/~stanners/>



### Commodore Free

Nigel Parker's [Commodore Free](#) just keeps on going, with issue #83 of the magazine having been released in October. The magazine is primarily a news based publication, with Nigel sourcing news from all over the internet and conveniently

pooling it all together within each issue. As well as all of the latest Commodore related news, Commodore Free #83 features reviews of Shack for the Plus4, The Vice Squad for C64 and an interview with Michal Plebin, co-creator of the [MultiMax cartridge](#). You can download the issue in various formats from the Commodore Free homepage.

<http://www.commodorefree.com/issues.html>

### Competition Pro Available Now

The Competition Pro Retro is available now from Individual Computers. The C64 compatible joystick is a remake of the classic Competition Pro joystick from the 1980's, and features six microswitches and four fire buttons. The joystick is compatible with many other machines that feature a 9 pin D-Sub connector, including the MSX, Atari 2600/800/ST, and Amiga variants.

<https://icomp.de/shop-icomp/en/shop/product/competition-pro-retro.html>



### Vinny has the Force

Obviously not busy enough already, our favourite hacker, Reset Staffer and webmaster of [C64 Endings](#) has joined C64 scene group Hokuto Force. Hokuto Force are renowned for their high quality oldie cracks. Vinny's handywork can be seen on some of Hokuto Force's latest releases, including [Mr. Mephisto](#) and [Camelot Warriors](#).

<http://csdb.dk/group/?id=435>

# Games Scene

## Commercial Releases



Protovision, in conjunction with [Out of Order Softworks](#), have released the **D42-Adventure system**. The D42-Adventure System is a construction set that allows the user to develop "sophisticated graphic adventures in the style of *Crime Time* or *Soul Crystal*, without requiring any programming skills". Even better, the construction kit is available for download from the Protovision website for free, in both German and English language versions. Detailed documentation is also available, but only in German at this time.

As well as the free download, Protovision also have a [boxed collector's edition](#) for sale, which contains both the English and German versions of the editor, but only German documentation.

Visit the [Protovision webpage](#) for more details about the D42-Adventure System and their many other C64 related products.



[Psytronik](#) have been on vacation over the European Summer, but things are moving behind the scenes, with Kenz busily working away at the **Knight 'N Grail Ultimate Edition**, which he hopes to have it released "this side of Christmas". Great news for those that already own the games is that Psytronik are going to offer an upgrade, which includes all of the goodies minus the game itself.

Magic Cap's upcoming arcade puzzler, **Maze of the Mummy**, is also nearing release at Psytronik. The game was originally set for release in September, but unfortunately the developers had some difficulty with the tape version, even though the disk version was ready to go. Magic Cap decided to have another look at the game's code to optimise it's performance, with the goal to minimise tape/disk access during the game. Sounds fair to us! Magic Cap hope to have the game completed in the "upcoming months". No specific release date is set, but they are "close to the end of the tunnel... so close!"



[Throwback Games](#) have told us that their 2 on 2 basketball game, **Jam It**, is also set for imminent release. The game is looking amazing, with the most exciting development being that it will be compatible with the [Protovision 4 Player Interface](#). The game's author, Leigh White, recently showed off the latest build at Pax Melbourne in the Classic Gaming area. Leigh recently told Reset - "I'm down to the last couple of hundred bytes of free memory, so I'm squeezing in as many small details that I can. There's now a commentary system, creating randomly generated phrases after each goal scored, and varies depending on the context of what type of goal has been scored. Basketball has some weird and wonderful terminology so this system (ab)uses that!"

Leigh has also implemented several different control systems (including an NBA Jam style option) with a CPU teammate, or you can control both players and switch between the two.

"Player stats have also been emphasised during the game - on the right hand in-game status board, it cycles between player points, assists, rebounds, steals and blocks. A player scoring double digits in at least 2 of these is known as a double double, triple double, quadruple double or quintuple double (this one has never achieved in the NBA). Reaching a double is a way to build up your

'highlight' plays - those are the slow motion shots you see in the preview videos. I found that as soon as I added them, I played the game in a much more attacking way than I had previously - I think/hope this will also translate to longer term players as they get more competitive."

Jam It is set for release in February, by digital download from the Throwback Games website, and from Psytronik in the usual physical editions. Look out for the first review in the next edition of Reset!



[RGCD](#) have been quite busy, with **Powerglove** finally seeing a release on cartridge. This special enhanced version of the game was reviewed way back in Reset #03, scoring an impressive 7.5/10. Powerglove can either be purchased as a digital downloadable .CRT image, or in various physical editions. The physical edition includes a 12 page printed manual, some vinyl stickers, and the deluxe plastic case even comes with A3 double sided poster/map print. The run 'n' gunner

from Lazycow has also been ported to Windows, Linux and Mac OSX, remaining completely faithful to the C64 original except for some minor graphical enhancements. These versions are available at <http://rgcddev.itch.io/powerglove>.

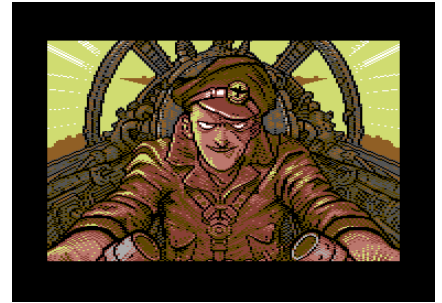


The long awaited **Rocket Smash EX** is also due for imminent release. According to Heavy Stylus, the only wait now is for some of the packaging to arrive. Rocket Smash EX will be released on Cartridge at RGCD, and tape/disk at Psytronik.

The deadline for RGCD's popular **16kb Cartridge Game Development Competition** is nearing, with all games being released to the public on 1st December from the RGCD website. Details of releases have been posted in [various updates](#) at RGCD, although there are always a few surprise inclusions as well as changes to the announced games. RGCD have announced some nice prizes for competitors, including 1541 Ultima II cartridges, copies of Sam Dyer's C64: a Visual Compendium and cash.

Paul Koller's entry is noticeably absent from the said updates, although Paul has told us that his recent graphics release at X Party, called **Join The War Effort**,

is a clue to what the game is (go do some digging!). Let's just say that the Reset crew are really, really looking forward to this one!



## Announcements and News

[Commodore Format Archives](#) have just released **PowerPack #63**. The PowerPack is downloadable for free, with all inclusions in .TAP format for use on emulators and cartridges such as the 1541 Ultimate II (with tape adaptor). The images are even transferrable to real audio cassette!

Games included are:

**X-FORCE** - never before released, frantic sideways shooter with a bloody amazing soundtrack and huge bosses to beat.

**THE PRISONER** - exclusive, atmospheric text adventure game based on the TV show of the same name.

**YOU HAVE TO WIN THE GAME** - an amazing platform adventure conversion from the PC, one of the best C64 games this millennium.

**THE DARK WITHIN** - ace SEUCK game that pits you against your past. Collect the Commodore Format Power Packs for extra points! :)

There is also one demo - of Psytronik's upcoming arcade puzzler, **MAZE OF THE MUMMY**.



There are fifteen levels for you to try.

Each game has the unique, CF style loader and every download comes with specially designed artwork in the spirit of the magazine.

There'll be a final Power Pack, number 64, released in February. Visit the website to find out how you can get your game onto it!

<http://www.commodoreformatarchive.com>



Andreas Varga (Mr Sid) has been busy working on his follow up to the brilliant C64 port of Prince of Persia, releasing his new C64 conversion of **Donkey King Junior** on November 8th. The game is a 100% accurate port of the Atari 7800 version (which itself is based on the arcade game), and features graphics from STE'86 (Steve Day), based on the NES and arcade graphics, but tweaked so they look great on the C64. The game also features a 100% representation of the original arcade's soundtrack by Encore (Mikkel

Hastrup). We will feature a full review of the game in the next edition of Reset.

Donkey Kong Junior can be downloaded from the CSDB.

<http://csdb.dk/>

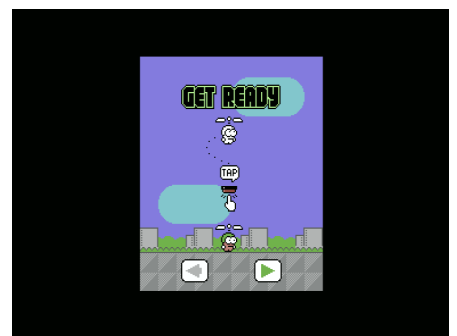


**Rocky Memphis** is nearing completion, with developer Wanax recently posting a gameplay video on the game's [blog](#). Rocky Memphis will be released for the C64 on cartridge in the EasyFlash format, and although a release date has not been announced, we suggest you get your EasyFlash cartridge ready very soon!

Wanax is also working on a C64 conversion of **Bruce Lee II**. The game is an unofficial port of the [unofficial sequel](#) to the 80's 8 bit classic, Bruce Lee. Graphics and sound are being produced by Saul Cross. Wanax has released a few screens and we also feature a rolling demo of the in-game graphics on this issue's cover disk. Take a look!



Craig Derbyshire/Babyduckgames is busy putting the finishing touches to his RGCD 16kb Cartridge Game Competition entry, **Swing Copters**, which is based on the casual iOS game of the same name. Craig still intends on completing Fire Frenzy, however he wants to re-write and optimise parts of the code. Fire Frenzy will be released some time in 2015.



After the success of his **Commando Arcade** update, Tomaz Kac is working on a new revamp of **Ghosts 'n Goblins**. The project will feature updated graphics by Steve Day (background graphics) and Carl Mason (sprite set).

According to Steve Day, the main goal of the project is to make a much more accurate version of the original arcade game. The game is set to feature arcade size levels, updated graphics on all levels (including graphics/sprites missed in the original conversion), missing levels, as well as the arcade's progress map and cut scenes. Playability is also enhanced, with improved jumping mechanics, including the arcade's reverse jump shot.

The game is still a while

off but definitely one to look forward to.



## Freeware Game Releases and Previews

### **Dark Force Redux, TND, 9/7/2014**

Excellent Redux port of Richard Bayliss' tribute to Lightforce, and an excellent example of what can be achieved with SEUCK. A very worthwhile download.

<http://csdb.dk/release/?id=131739>



### **Lunar Blitz RX, Cosine, 27/7/2014**

A remixed version of Jason Kelk's Lunar Blitz game. Land your ship on the lunar abandoned city by dropping bombs and flattening the city. Simple tried and true concept that is well executed, with nice graphics and music.

[http://cosine.org.uk/products.php?prod=lunar\\_blitz\\_rx&4mat=c64](http://cosine.org.uk/products.php?prod=lunar_blitz_rx&4mat=c64)



### **Burnin' Pen 64, Da Capo, 9/8/2014**

A beautifully presented game based on the arcade redemption game "Flamin' Finger", released by Namco in 2003. The game requires a C64 compatible light pen, and has the player completing a set number of mazes within tight time limits. Unfortunately we can't play it as we don't have a light pen, but it looks highly polished.

<http://csdb.dk/release/?id=132880>



### **Rabid Robots Alf Yngve, 12/8/2014**

First released on the Commodore Free e-tape with Issue #82, Rabid Robots is an Alf Yngve horizontally scrolling SEUCK'er which has the plucky schoolboy Vicram defending the UK from a hoard of killer robots. Features massive sprites and a nice Richard Bayliss soundtrack.

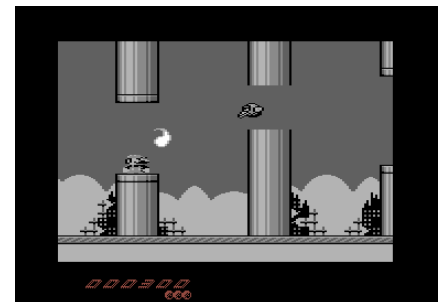
<http://www.commodorefree.com/vol8.htm>



### **Zappy Bird, Anthony Burns, 12/8/2014**

Another game from the Commodore Free #82 cover tape, Zappy Bird is a parody of Flappy Bird. A well executed and amusing game, with plenty of cameos from classic video game characters.

<http://www.commodorefree.com/vol8.htm>



### **Eelona The Warrior Princess, Color Clash Software, 13/8/2014**

Color Clash's abandoned game has the player guiding Princess Eelona through the hazardous mountain ranges. With random enemy attacks and automated battles, but little gameplay.

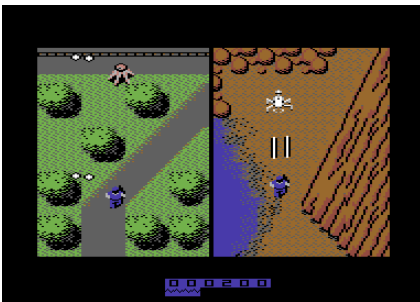
<http://csdb.dk/release/?id=132271>



**Double or Nothing Redux,  
Alf Yngve, 26/8/2014**

Winner of Richard's 2014 SEUCK comp, this is the SEUCK Redux version of the game with enhancements including front end and full game soundtrack.

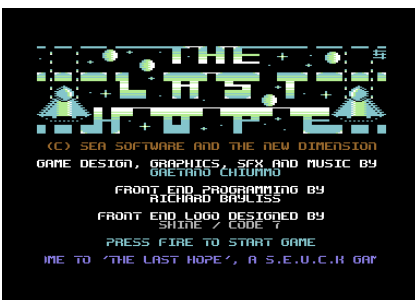
<http://csdb.dk/release/?id=134120>



**The Last Hope Redux,  
Gaetano Chiummo, 26/8/2014**

Runner up in Richard's 2014 SEUCK comp, this is the SEUCK Redux version of the game with enhancements. Includes a nice front end and title music by Richard.

<http://csdb.dk/release/?id=134122>



**Vampire Hunter 2 Redux,  
FanCA, 26/8/2014**

Second runner up in Richard's 2014 SEUCK comp, this is the SEUCK Redux version of the game with enhancements.

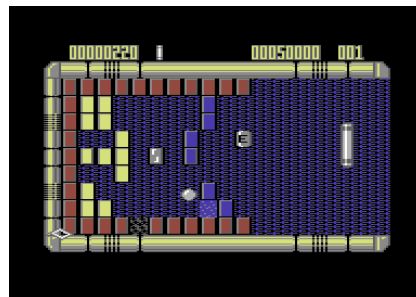
<http://csdb.dk/release/?id=134121>



**Krakout - DoReCo Party Edition,  
Tadpole, 15/9/2014**

Nice new set of levels made for Gremlin's classic bat and ball game.

<http://csdb.dk/release/?id=133031>



**Fire Blaster,  
Bigtime Software, 30/9/2014**

A nice looking shooter by Jason Kelk that was supposed to be released in 1993 by Prism Leisure, but has only just surfaced. Nice graphics and music, typical of Cosine releases, but unfinished and ends after 6 short attack waves.

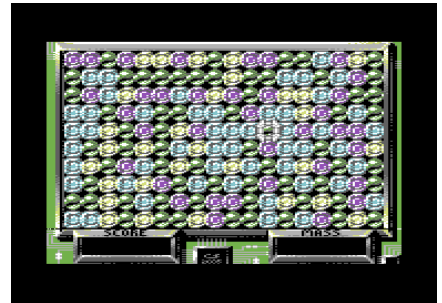
<http://www.gamethatwerent.com/gtw64/fireblaster/>



**Crystal Chamber,  
Cosine, 30/9/2014**

Another unfinished/unreleased Cosine game, this time a colour matching puzzler.

<http://www.gamethatwerent.com/gtw64/crystal-chamber/>



**Wacky Waste,  
Alf Yngve, 17/10/2014**

A sideways SUECKER by Alf Yngve and released by TND games. Help Ratty clean up the stinking streets of Garbageville and win the ultimate prize! Not one of Alf's best but there is a novel gameplay element to be discovered!

<http://tnd64.unikat.sk/>



**Eggland,  
Staffan Mattsson, 25/10/2014**

Eggland is finally released and it doesn't disappoint. A charming Eggerland Mystery (MSX)/Adventures of Lolo (NES) tribute with cutesy graphics and nice soundtrack. Slightly buggy



but still very nice puzzler that is definitely worthy of a play through.

<http://csdb.dk/release/?id=133918>



**International Karaoke +, Digital Excess, 29/10/2014**

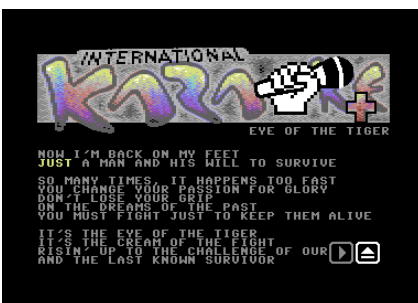
Karaoke on the C64? A nice collection of traditional and Christmas tunes with lyrics to sing along with. Happy times!!

<http://csdb.dk/release/?id=133932>

**International Karaoke + [extended party disk], Success + The Ruling Company, 29/10/2014**

This is more like it. SCS+TRC give us the extended party edition of International Karaoke, complete with a good selection of rocking 80's pop hits to sing along to. Bizarre, yet charming! Most of the covers are excellent.

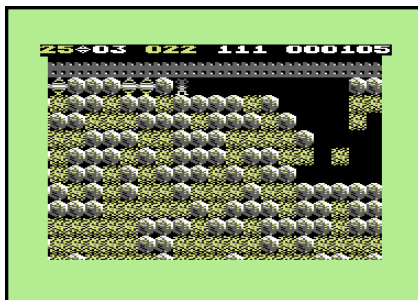
<http://csdb.dk/release/?id=134053>



**Firefox56 Firefox 29/10/2014**

A brand new set of Boulderdash caves from Firefox. As usual with fan made Boulderdash cave sets, they are fairly brutal and not for the faint of heart!

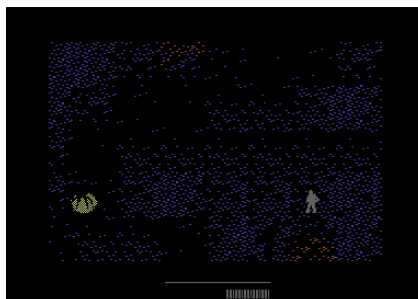
<http://www.lemon64.com/forum/viewtopic.php?t=53846>



**Darkland, Alf Yngve, 31/10/2014**

A nice Halloween sideways SEUCK release from Alf Yngve and TND. A very well executed shooter, with the player controlling a torchlight crosshair and the enemies remaining largely hidden until they are in the spotlight. Well made and a great concept by Alf, complete with atmospheric sound effects!

<http://tnd64.unikat.sk/>



**X-Force Special Edition, TND, 31/10/2014**

A nice nod to Hewson's Subterranea from Richard Bayliss. Exclusively

released on the Commodore Format Archives PowerPack 63, X-Force is a nice game with graphics by Saul Cross, and featuring Paul (Feekzoid) Hannay's stunning soundtrack from the unfinished Breakthrough by Jon Wells.

<http://commodoreformat.wordpress.com/your-power-pack-63-is-here/>



**The Prisoner, Commodore Plus, 31/10/2014**

An interesting text adventure from Commodore Plus based on a 1960's TV series. The game begins as you resign from your job in the British Secret Service. One for the adventurers and mappers!

<http://commodoreformat.wordpress.com/your-power-pack-63-is-here/>

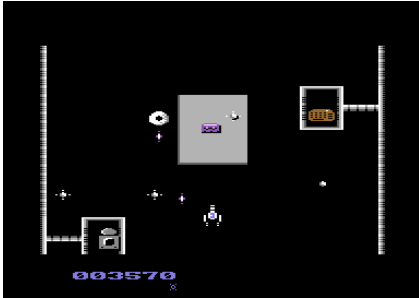


**The Dark Within, Rob PieVsPie, 31/10/2014**

The third of the PowerPack 63 exclusive games, The Dark Within is a nice shooter from PiVsPie, which has you

shooting C64s and 1541s, while collecting Commodore Format tapes.

<http://commodoreformat.wordpress.com/your-power-pack-63-is-here/>

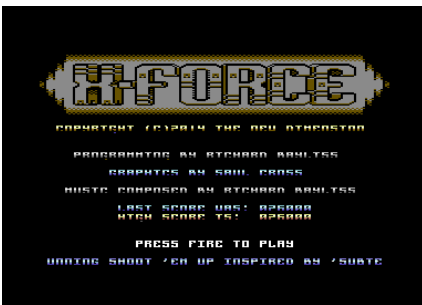


**X-Force,  
TND, 1/11/2014**

The TND release of X-Force, featuring a hard-core trance soundtrack by Richard in place of the Feekzoid tunes used in the PowerPack version.

The game itself is very tough, so Richard has also released a patched version of the game with autofire.

<http://tnd64.unikat.sk/>



**Aviator Arcade Preview,  
Hindsbosoft, 4/11/2014**

A promising preview of a new horizontally scrolling shooter, which has been programmed from scratch. The game is still in production, with a number of developers offering the author assistance with the game since the release of the

preview. Looks great so far!

<http://www.lemon64.com/forum/viewtopic.php?t=53882>



**3D Roam,  
Arne Fernlund, 6/11/2014**

Genesis Project have managed to save and preserve this old Swedish game from 1984, which was the third part to a trilogy of Space games. Interestingly, the game can apparently be used with 3D glasses. It's a nice, manic snake variant with a hint of strategy required.

<http://csdb.dk/release/?id=134279>



**Donkey Kong Junior,  
Mr Sid, 8/11/2014**

Mr Sid has got quite the reputation of sneaking highly polished and ambitious conversions of games onto the C64. Donkey Kong Jr is his latest effort, based on the Atari 7800 code and graphics converted to suit the C64 by STE'86. The game even

features a faithfully reproduced soundtrack from the arcade game by Encore. A stunning conversion in every way, you should be playing it now. We will have a full review in the next edition of Reset.

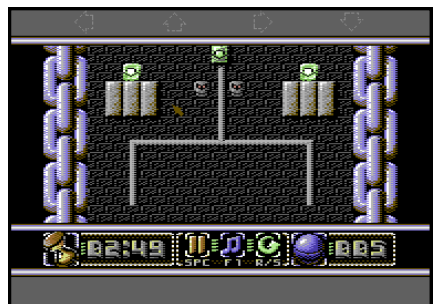
<http://csdb.dk/release/?id=134342>



**Gravitrix Preview,  
Robot Riot Games, 9/11/2014**

A highly polished 10 level preview from C64 newcomers Robot Riot Games. Gravitrix is a single screen puzzler that has the player clearing the screen of gravity affected arrows. Depending on the direction each arrow points effects the direction it falls. Quite tricky but a great concept, perfectly suited to the C64. Set to be released on cartridge and disk.

<http://csdb.dk/release/index.php?id=134356>



Coming Soon!

Game	Developer	Publisher
<a href="#">3000 Kung-Fu Maniacs</a>	Alf Yngve	Psytronik
<a href="#">Armalyte II</a>	Cyberdyne Systems	?
<a href="#">Atlantian</a>	Smila/Achim	Psytronik
<a href="#">Barnsley Badger</a>	Smila	Psytronik
Blob	Prime Suspect/Saul Cross	?
<a href="#">Catnipped</a>	Smila/Endurion	Psytronik
<a href="#">CBM Asteroids*</a>	Commocore	Commocore
<a href="#">Crimson Twilight</a>	Arkanix Labs	TBA
<a href="#">Cryme</a>	Commocore	Commocore
<a href="#">Electro Gates</a>	Hokuto Force	?
<a href="#">Faster Than Light</a>	Faque	?
Fire Frenzy	Babyduckgames	?
Gravibots	RetroSouls	?
Gravitrix	Nils Hammerich	?
Hessian	Lasse Oorni	?
<a href="#">Honey Bee*</a>	TND	?
<a href="#">Hyperion</a>	Smila/Endurion	Psytronik
<a href="#">Immensity</a>	Dév	?
Imogen	John CL/Saul Cross	?
<a href="#">Jam It*</a>	Throwback Games	Psytronik Sports
Jumpy 64	Roy Fielding	?
<a href="#">Lawless Legends</a>	?	?
<a href="#">Maze of the Mummy*</a>	Magic Cap	Psytronik
<a href="#">Oolong</a>	?	?
<a href="#">Outrage</a>	Cosmos Designs/?	Protovision
<a href="#">Pac-It</a>	Protovision	Protovision
Penultimate Fantasy	Endurian	?
<a href="#">Pharaoh's Return</a>	Lazycow	?
<a href="#">Pushover</a>	Magic Cap	?
Rocket Smash EX*	RGCD	RGCD/Psytronik
<a href="#">Rocky Memphis*</a>	Wanax	?
SEUDS 4	Alf Yngve	Psytronik
<a href="#">Steel Duck</a>	Commocore	Commocore
<a href="#">Super Carling the Spider</a>	?	Psytronik
Tiger Claw*	Lazycow/Saul Cross	?
<a href="#">Ultimate Newcomer</a>	<a href="#">CID</a>	Protovision
<a href="#">USSR League</a>	Commocore	Commocore
<a href="#">Wonderland</a>	Endurion	Psytronik

\* Release imminent

Every effort has been made to make this list as accurate as possible. Please support the developers and publishers by sending them messages of support and buying their games when released.

# Relive your memories of Commodore

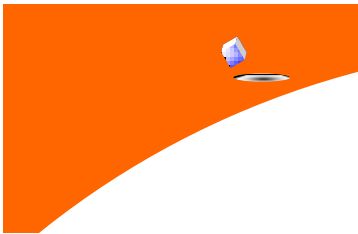
To get your hands on a piece of history, visit [www.bitmapbooks.co.uk](http://www.bitmapbooks.co.uk)



**These beautifully designed books celebrate the beauty of the greatest home computers ever made; the C64 and Amiga.** Printed to the highest possible standards and featuring contributions from industry legends such as Jeff Minter, Jon Hare, David Crane, Martin Walker, Ron Gilbert and loads more...







# High Scoring Heroes!

<http://cbm8bit.com/highscores/>



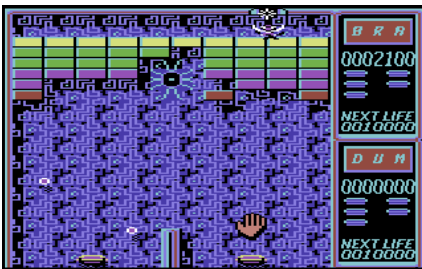
## Batty

1987 Elite

#1 - **endurion** (235400)

#2 - yaztromo (122475)

#3 - mitchfrenzal (84125)



## Dig Dug

1983 Atarisoft

#1 - **disk\_mizer** (127670)

#2 - endurion (35500)

#3 - ?

## Dino Eggs

1983 Micro Fun

#1 - **SYS64738** (1528)

#2 - resetc64 (1005)

#3 - ?



## Mario Bros

Atari

#1 - **yaztromo** (111440)

#2 - endurion (100240)

#3 - ?



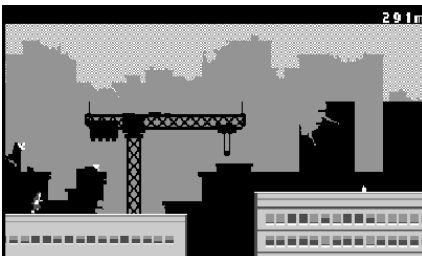
## Canabalt

2012 Mr Sid

#1 - **endurion** (6041)

#2 - mitchfrenzal (3253)

#3 - ?



## Salamander

Imagine

#1 - **hellfire64** (214830)

#2 - sink (192675)

#3 - ?



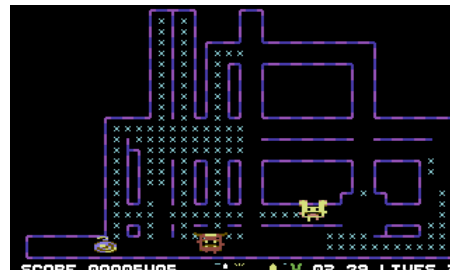
## Get'em DX

2013 Psytronik

#1 - **endurion** (52997)

#2 - mitchfrenzal (45355)

#3 - ?



## Commando Arcade

2014 Nostalgia

#1 - **mitchfrenzal** (128300)

#2 - endurion (48400)

#3 - hellfire64 (39400)



## Wizard of War

Ocean

#1 - **el\_pasi** (151700)

#2 - yaztromo (93500)

#3 - endurion (91100)

## Katakis

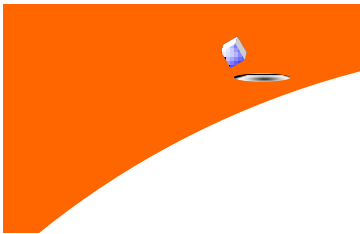
1988 Rainbow Arts

#1 - **endurion** (703380)

#2 - dink (648480)

#3 - ?

Post your high scores at <http://cbm8bit.com/highscores/> for inclusion in the next issue of Reset to be a High Scoring Hero... And remember, no cheating!



# Blast From the Past! Weapons of Mass Destruction

By Alex Boz



Alex Boz is the owner and maintainer of the wonderful Ausretrogamer E-Zine. You owe it to yourself to check it out!

<http://www.ausretrogamer.com/>

*“As they say, variety is the spice of life. The Reset team have made their choice and it looks like the clear winner is the venerable ZipStik.”*

What is your weapon (joystick) of choice when playing on your Commodore 64? Do you make your choice based on ergonomics or suitability for a type of game you are playing? Or do you just prefer your joystick to be microswitched? Like everything in life, choosing your joystick comes down to personal taste.

For me, it is a mix of ergonomics and the game I am playing - if it's a wrist-breaking waggling left to right type of game, then the Quickshot I (yes, the Quickshot!) never lets me down. For everything else, it is Suncom's Totally Accurate Controller 2, or simply, the TAC-2. I am not a huge fan of microswitched sticks, even though I do find myself using the Competition Pro from time to time.

As we know, the choice of game control weaponry for the Commodore 64 is vast - from the iconic Atari CX-40, to the Wico Command Control joystick and everything in-between. We hit up the Reset team to tell us about their favourite Commodore 64 joystick.



The Cruiser is one of Vinny's favourite joysticks. Alex also recently got one, and loves it!



Which is your weapon of choice?



Quickshot Pro

**Kevin Tilley:**

While certainly not the best joystick of all time (I have since played on better joysticks such as the TAC-2 and Comp Pro), the Quickshot Pro will always remain my sentimental favourite simply because it was the first joystick I ever bought with my own pocket money. I still remember going into K-Mart and seeing it for the first time. It was highly stylised and looked amazing - like it came straight out of a jet fighter cockpit. I can't remember how much I paid for it but I did use it for a long time, and still have it. The joystick itself had the usual suckers so it firmly attached it to the desk and it was the first joystick I ever owned with an autofire switch - which made me unbeatable in games such as Summer Games II. The joystick had two fire buttons, one for the thumb and the other for your index finger; however, it didn't have any buttons on the base. The stick was contoured to fit comfortably in your hand, and was marketed as a premium Quickshot joystick. I even put a 'DO NOT TOUCH' warning sticker on it to keep my siblings away from it. It didn't work though, they just used it anyway!

**Paul Morrison:**

You can't be a great gamer without a great joystick. That's a fact. You have to have a stick that fits your hand perfectly and comfortably. You have to have a stick that responds instantly to your every move. You

have to have a stick that's robust and reliable - a stick with which you can break records on Activision's Decathlon and then, once your arm has recovered from the thrashing, is still capable of taking down dreadnaughts in Uridium.

At first, I thought that stick was Kempston's Competition Pro. With its classic design featuring a black base with a red stick, and big round, red fire buttons, it was a champion stick. Unbelievably, that stick was eventually surpassed by the one and only, Zipstik.

The Zipstick was very similar to the Competition Pro. It featured the same black base and microswitched stick that ensured gaming greatness. The difference came in the fire buttons. They were yellow and square and very eye-catching, but unlike the Competition Pro, the Zipstik had microswitched fire buttons too. The click that came with every button press reassured a gamer that the weapon they wielded was still going strong. My Zipstik took everything I could throw at it and never wavered, and it never broke. I tried other joysticks and they were fine as backups for when a brother or friend wanted to play, but the Zipstik was mine and nobody else got to use it. It really was the perfect joystick.



Zipstik



**Frank Gasking:**

No competition really - but for me it has to be the Zipstick. The black joystick with the yellow buttons. Out of all the joysticks I've used over the years on the C64, this has to be the most responsive and reliable that I've used. However, it was only in recent years that I managed to get hold of one, having previously used Atari joysticks and a Python one. Before then I had gone through a whole series of unreliable joysticks that broke at the simplest of games and often just randomly. Ever since using a Zipstick, I've never been able to use anything else, and was lucky to pick up two more boxed ones in a charity shop a year or so ago. The same one I brought several years ago is still going strong and also gets used a lot on the Atari 2600 and VIC-20 I have set up. A fantastic joystick and worth seeking one out if you don't have one already.

**Rob Caporetto:**

Deciding what I'd call my favourite joystick certainly is harder than it once was. For the longest time, I'd say my stick of choice was Atari's classic CX-40. Lately, it's the Zipstick that has taken that crown. I wasn't familiar with it back in the day, but from watching a few retro joystick roundup videos - I was destined to hunt it down as yet another candidate in my quest to find the most suitable stick for my gaming action. When it finally arrived, it was only a brief period of play before realising it didn't just live up to my expectations, but exceeded them! As a fan of twitch games, the short stick travel means that I can respond quickly and feel I'm in control. The microswitches help with that sense of response, and having an auto fire means that I don't need to pound those lovely fire-buttons down as much. It's also armed with a set of suction cups, meaning it's perfect to stick on the desk (with a second one) and go for a round of Smash TV as well. I don't know what they'd have retailed for back in the day, but I know that hunting one down was well worth the effort, and has made my C64 playing antics much more enjoyable.

**Wico Boss****Craig Derbyshire:**

Having spent the first 2 years of what I consider to be my gaming life, joystick-less - using only the keyboard as controls on my ZX81, any joystick would have been a welcomed addition to my arsenal. It wasn't until I got my VIC-20 that I would begin to use a joystick for gaming - I remember getting the VIC-20 for Christmas with a few games and I spent the first couple of days playing them with the keyboard as this was what I was accustomed to.

A few days after Christmas I asked my mother if she would take me into town to spend some of my money I got for Christmas. It was while we were in our local Dixons that I saw it on display; it wasn't the usual black and red I was accustomed to seeing but a dull grey and black with a white fire button on top of the handle. It was the "Wico Boss" joystick and I made the decision there and then to buy it purely because it looked different.



When I got it home I wasn't disappointed. Gridrunner was the first game I tested it on - it was so liberating. I loved this joystick mainly because it looked different but luckily it was also a very functional joystick. It had a nice sturdy base that was also small enough to fit into my hand; the fire button was responsive and the grip was very ergonomic and left my hands blister-free considering the amount of use it got. This joystick remained my favourite joystick and served me well for several years to come. Many people at the time were using Quickshot joysticks which for some reason I couldn't get along with - they just felt cheap and unresponsive to me.

It wasn't until I sold my Amiga 500 several years later that I was sadly separated from my trusty Wico Boss having sold it along with the Amiga. I have just managed to purchase one from America and it should arrive soon, Hopefully it is as good as I remember!



Competition Pro 5000

#### Jari Karjalainen:

Having spent my early gaming life destroying a few Quickshot I & II's, a QuickJoy or two and even a black TAC-2, which was supposed to be one of the sturdiest joysticks of all time, my original 8-bit phase ended with two Competition Pro 5000s. One of them broke down soon after getting into phase two in 1999, and the other one is currently suffering from a bad cable, but otherwise works very nicely. For a proper table-top joystick, I would always choose one of

those. However, there is another joystick that I have found to be absolutely the best choice for C64 gaming when precision and speed is required - it is the Wico ErgoStick.

My history with this joystick began while I had a C64 and one of my schoolmates already had an Amiga. He had two of these, and in a rather questionable state - the other one had its shell duct taped together, and the other one had a nasty looking cut. I didn't think much of the joysticks, being a bit awkward for only being able to hold it in one hand. A few years later, when the retro thing was just gradually starting to get popular and new PCs and PS1s were the thing, I bought the Amiga with the two ErgoSticks from the said schoolmate. When I began having trouble with the two Pro 5000s, I switched to the ErgoStick and learned to like it more than any other controller before. Now, the badly kept ErgoSticks still work (more or less), and are still the best for me.



As they say, variety is the spice of life. The Reset team have made their choice and it looks like the clear winner is the venerable ZipStik. Having never played with this stick, I will have to rely on the trusty Reset gamers that the ZipStik is the weapon of choice when it comes to playing on the C64. Don't worry TAC-2, you are still my number one.

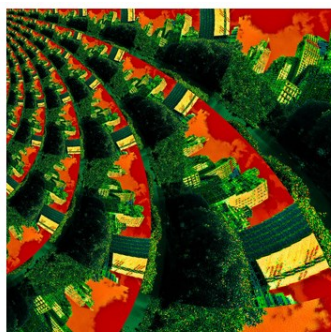
# The Return of the King – Matt Gray

By Unkle K



The man himself,  
Matt Gray.

*“I think anyone who enjoyed listening to SID music either then or more recently will get something from the album.”*



The funky cover art for  
Matt's Last Ninja 2 Central  
Park Loader remake.

Matt Gray, renowned C64 SID musician and creator of one of the greatest C64 game soundtracks of all time - Last Ninja 2. After an absence of 20+ years. Matt marks his comeback to the C64 scene with an album set of c64 game soundtrack remakes to be produced by the artist himself, based on his own chip tunes. Matt has set up a crowd funding campaign to kick start his Reformation album project.



Matt Gray really needs no introduction. He's one of the elite C64 composers that can dare to be mentioned in the same breath as Hubbard and Galway. But unlike the aforementioned superstars, Matt remained largely anonymous and detached from the rise of the retro computing scene and C64 in general in the last decade. Occasionally, the question would be asked on forums - *“What ever happened to Matt Gray?”*

He was seemingly so elusive that one fan even wrote a [fictional interview](#) with him.

But then, seemingly out of nowhere, Matt Gray appeared on Social Media and began making C64 related posts. Rumours began circulating about a Matt Gray comeback. On September 17th, Matt posted [Last Ninja 2-Central Park Loader Preview](#) to high acclaim. It was all on!

After his Central Park Loader Theme 2014 triumph, Matt decided that his Kickstarter could work and began preparations. The result is Reformation, an album set of remakes, consisting of Matt's famous, and maybe not so famous, C64 tunes. The project was launched on Kickstarter on November 2nd 2014, and was fully funded in the first 24 hours.

With a full, limited edition collector set on offer, vinyl picture disc Last Ninja II soundtrack remakes album, and stretch goals that even include six brand new SID tracks, Matt's project is sure to attract die hard C64 fans and collectors, nostalgics, chip music fans and anyone who just loves fantastic music.

So visit the project, choose a backer level and support Matt to make his project a reality.

Matt Gray's Kickstarter for the Reformation album set concludes on Tuesday, December 2nd 2014.

Matt spoke to Reset about the Kickstarter campaign, SID music, and why he is making a triumphant return...

Read on!



**Hi Matt! Can you please tell us a little bit about yourself?**

I'm a British musician, composer and producer. I started making music back in 1984 and moved on to the C64 and the SID in 1986. After the dance music explosion in the early 90's. I moved onto producing dance and pop records, but I've always loved less mainstream music such as soundtracks and the like. I live with my partner and three children, so life is pretty full on.

**You are well known on the C64 for composing the tunes for many classic games, especially Last Ninja II and Driller amongst many others. In retrospect, how do you look back on those days, being so early in your career but also so early on in the industry itself?**

I think I was just so pleased to be working in an area that I'd set my sights on less than two years earlier, after I'd heard the works of Rob Hubbard and Martin Galway. I was doing the last year or so of high school at the time and I literally thought "I'd like to do that", so I set about learning how to compose music for the C64. I left school at 16 and got the first job I went for - an office clerk in a small local office. In my spare time I worked away at composing and then learning to code 6502, so that I could actually get my music used in games. And the emergence of Compunet helped me get noticed, which led to doing some tracks for Dalali Software and then Thalamus. It really did seem to just happen pretty fast with very few setbacks. But it was that sort of industry at the time. It was very new and the rules were being made and redefined as we went. There were some tremendously

talented people involved on all levels of the business and it's no surprise really that many of them are still heavily involved today.

I think looking back I almost felt I was bound to go in another direction once I reached my early twenties. There was a part of me that felt that the whole 64 thing was just something for "us". I didn't believe at the time that it was just the beginning of a complete revolution in the way people would rely on computers in the future. It seems obvious now, but not so much to me nearly 30 years ago.

**What impact did the music/sound have on the games in the days of the 8 bits?**

Well it has to be said, very often the music was the best thing about a game. I had One Man And His Droid loaded up just to hear the music, I never played it. Flash Gordon was another like that. But when the game delivered too it was hypnotising stuff. I have to say though, I was a below average games player. I never completed a single level on Last Ninja 2, but I played Commando and Ghost 'n Goblins a lot. Very different games, but the music contributed a hell of a lot to the atmosphere and mood in those games. Martin Galway's Wizball and Parallax music were incredibly atmospheric, but the games were too tough for me.

**Tell us about your experiences with the SID. How did you go about composing your tunes? Did you view the SID as restrictive, or advanced for its time?**

Once I'd written my player I just coded the notes directly into the assembly editor. I'd set the routine up to run sequences so that memory was saved on repeated sections. It was pretty laborious stuff. I'd have a little Casio keyboard beside my desk and work out chords and melodies and then transcribe it into my code. Sometimes it definitely slowed up the creation process and discouraged more adventurous ideas. Whilst I loved the

sound of the SID, I really did want more channels, more polyphony, more power. But it was the limitations of the SID that led to innovation, with the famous super fast arpeggiated chords becoming a signature sound in its own right, with young producers of today using them on dance and pop records. You know, if Steven Spielberg had the technology when making Jaws back in 1974 he'd have made a very different film. He had to think out of the box because he couldn't show the rubber shark and so he ended up with a master class in suspense and thrills.



**Where did your career take you after the C64?**

Initially into underground dance music. I released about a dozen white label self releases that sold okay and that led to forming a remix and production group Motiv8. We had a Top 20 record and then spent a lot of time remixing for other artists. It was the mid 90's by then and I left Motiv8 to join Xenomania, which is where I stayed on and off for many years.

**In 2014, after a long absence from the scene, Matt Gray is back!! You entered back into the limelight with a wonderful remix of the Last Ninja 2 Central Park Loader. Were you happy with the feedback for this particular remix? What did you learn from doing it?**

I was over the moon with the feedback. I've only seen one mildly critical comment, so that is simply amazing in this day and age. I suppose it's indicative of the love that C64 users have for that period in their lives. It's really great to learn of so many childhoods being enriched, albeit on a small level. It's something I'd not realised before. Back in

1988 news didn't travel fast and feedback was practically non-existent. All I had in that respect were Zzap!64 reviews. I suppose when I look at my own experiences in those years it was other musicians and artists that enriched my life and well being.

I've learned from remaking Central Park Loader that providing I keep fairly true to the original atmosphere and SID sounds, then fans are into what I'd call 'sonic enhancement' of the tracks.

**What inspired you to begin remixing your C64 tunes in the first place?**

It was a chance conversation with Chris Abbott about 18 months ago. I was telling Chris that I'd be really interested in doing games soundtracks again if the opportunity arose and he suggested I look at what Chris Huelsbeck and Alistair Brimble had done as a step in the right direction perhaps. I was, by then, already aware of the many remixes around the C64 retro scene and I thought perhaps I should have a go. But I didn't really have any time spare to do extra music. So it was many months before I thought seriously about it again. I conversed with Jan Zottmann who had worked on Chris Huelsbeck's Kickstarter project. He thought it was a good idea, but like myself, he was really tied up with work. So it wasn't until this summer that I talked it over with Chris again. If I was going to do it, then I had to fund it properly because turning down work didn't seem a very good idea.

**On November 2nd, your new Kickstarter launched for your new CD set. What can you tell us about the album and the idea behind it?**

The album is titled "Reformation" and it does what it says on the tin really. The idea was to revisit my best C64 games music and enhance them sonically with all the things I felt were missing when I originally produced them back then on the C64. So I want to keep the SID elements to



varying degrees, but add in better elements such as drums, bass, other synths etc. and guitars where needed, even strings. I'm loathe to call them remixes though because to me a remix can be a radical departure from the original feel and idea of a track and I don't want to do that. Just enhance.



**Why should people back your Kickstarter? Who will enjoy the album?**

I think anyone who enjoyed listening to SID music either then or more recently will get something from the album. And Kickstarter is ideal for these fairly sort of niche projects.

Whilst I hope it will be really popular, I know the core audience will be quite select, so I can tailor the schedule and cost to however many people want to actually buy it. Of course it could be bigger than I suspect, which would be equally great.

**How did you select which tunes were to go on the CD?**

Well that's going to be a work in progress, because I may find that some tracks don't cut it. But all the big guns will be there, the Ninja tracks, Driller, etc.

**How do you go about translating the tunes from SID into the finished enhancements? Can you tell us a bit about the process?**

I'm using the sounds from the original that I think still stands up, then replacing the others. I'm also stacking sounds to the original ones, which is a

trial by error process combined with intuition. Finding the right drums and bass sounds are a fundamental element and building up the synths is critical also. Sometimes there are so many elements flying around that it's tricky to keep the definition in the mix, but again it's all a balancing act combined with experience.

**You have Stephen Ian Thompson, AKA SIT and Sam Dyer helping you out with the artwork for the CD set? How did this come about?**

Well I was introduced to Sam through Chris and Sam is a big SID fan. His own Kickstarter projects have been incredibly successful. When I told him about the planned project he offered to design the artwork and packaging. He and SIT know each other and Sam suggested we ask SIT if he would do an illustration for the album artwork. Steve was up for it, but he wasn't available to do it before the campaign started, but we will have it for the finished product.



**Why Kickstarter and what was the experience like organising everything for the campaign? Did you find that there has been plenty of support, for backer rewards and the like?**

As I say Kickstarter is the perfect vehicle for such a specialist product as this. People would like something to exist and they can fund it from the front end to make it happen.

The organisation has been a learning experience, and I've had lots of help and advice from those who have already been there and done it, such as Alistair Brimble, Sam Dyer, Michael at Sound Of Games, Jan Zottmann and of course Chris Abbott of C64Audio. Paul Campbell has been

helping with G+ also and lots of people have offered services, sometimes free of charge, which is all very kind.

**What was the learning curve like using Kickstarter? Do you have any advice for anyone considering a crowd funding campaign?**

It's a pretty steep learning curve. When I first mooted the idea in the early summer, looking for people with better PR skills than myself to help the campaign, I was advised that all the successful campaigns had started with a fan base. I knew I had a fan base to a certain extent, I just didn't know what the size of that fan base was. The Facebook fan page would quickly reveal if there were enough people interested, and it appears there are. I also wanted to quickly discover what fans would think of the remake idea so I did the Central Park Loader as a test, both to myself and for the reaction from the SID scene. Once it was so well received I was happy to proceed with organising the Kickstarter project.

Advice wise, I think the main thing is that you have to keep rethinking your plan right up to the off because a good initial idea can turn into a poor one when set against the whole picture. Also, cost out everything to the smallest detail. To start with I was picking figures out of the air, then finding that things were not quite as I thought, so like I say I had to rethink and then rethink again.

Above all that though, it might sound obvious but you do need to be offering something that other people want and are prepared to pay a reasonable price for. With Kickstarter and crowd funding it doesn't really matter how many people want it, just that there are enough to cover the cost of you making it in a reasonable stretch of time.

**What do you make of the current resurgence in interest towards the C64 and retrogaming? Why is the C64 and SID music so popular after all this time?**

Things in music are cyclic and new generations do look to the past for inspiration, things to rework. I think the SID sound was ceased upon again because it was unique. Nothing else really sounds like a good SID tune does. I think it still endures itself to so many people because it came around in their lives at a time when barriers really were being smashed—technically speaking - and things that became possible seemed incredible at the time. But also because things were still limited by the infancy of the technology, other elements had to be just right in order to engage people. Games had to be fundamentally playable and addictive without bells and whistles and so it followed that the music had to rise above it's technical restrictions. Three channels of sound had to have melody, atmosphere and a big level of engagement with the listener. All the elements a hit song or film soundtrack need - indeed any form of music really.

**Thank you very much for you time Matt, and all the best for your Kickstarter. Is there anything else you would like to mention?**

Just a very big thank you to everyone who has helped the campaign and especially everyone who is backing it. It's been amazing hearing how much some of my music means to them and their formative years and how they still listen to it now. Hopefully the remakes will see that they are still listening for many years to come. I'm looking forward to a busy 2015, producing these remakes, I'm sure it will be great fun and I can't wait for everyone to hear the results.

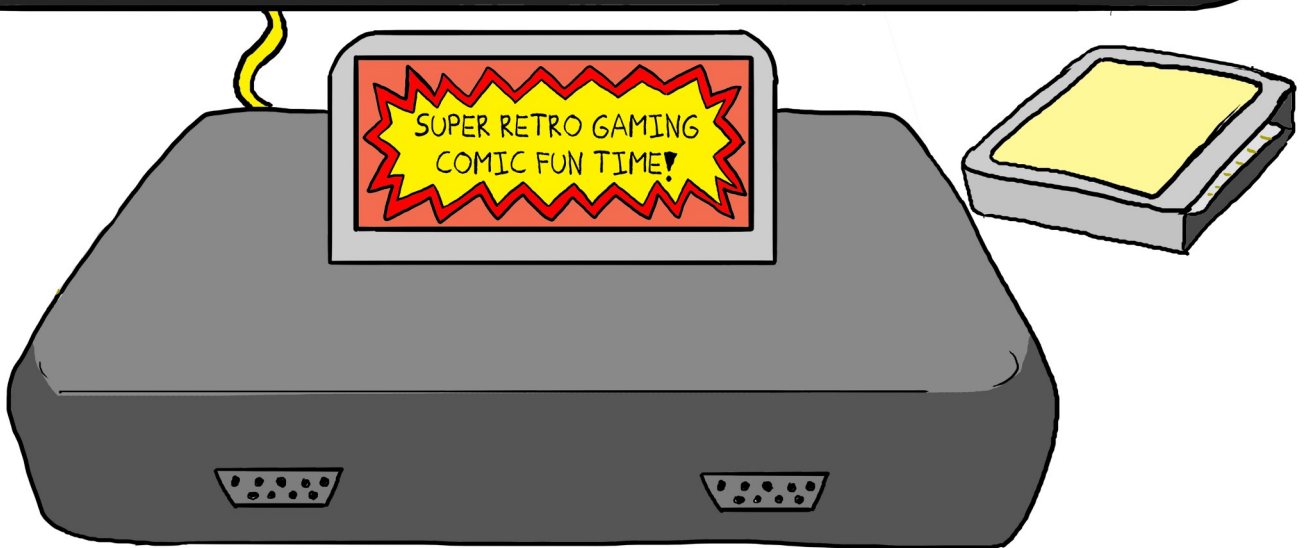
And thanks to Reset for conducting this interview. Much appreciated.

**Reformation Kickstarter**

<https://www.kickstarter.com/projects/1289191009/reformation-c64-track-remakes-by-matt-gray-last-ni>



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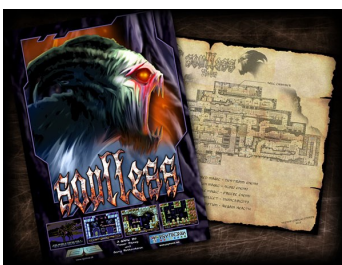
**COMMERCIAL RELEASE!**

# Game Review



An optional extra with the Premium Edition is a companion CD-ROM containing all sort of interesting goodies .

*“Soulless is not an easy game by any means, but the difficulty felt just right to me, with the restart/progress points being what seemed to be perfectly placed on the map.”*



The Soulless poster includes a full map of the game on the reverse side, drawn by Trevor Storey himself. Epic!

**Game:** Soulless  
**Publisher:** Psytronik/RGCD  
**Release Year:** 2012  
**Available:** [Psytronik](#)/[Binary Zone Shop](#) (disk, tape, digital download)  
**It's a bit like:** The Sacred Armour of Antiriad  
**Score:** 9/10

Betrayed by your loyal servants, your soul and your kingdom stolen from you. Trapped in a cell for 1000 years, you finally escape.

Do you:

- A. Locate your soul, seek revenge on those who betrayed you and reclaim your rightful place as King.
- B. Head straight to the pub for an icy, cold pint.

## Game Overview

The correct answer is A, although one could be forgiven, after 1000 years in the lockup, for choosing to hit the pub. The protagonist's name is Rizek, who has been transformed into a beast and had his soul and kingdom stolen away from him, all because he declared a time of peace. Dang.

Soulless is a traditional flick-screen arcade adventure in which you must guide Rizek through each room of the temple and locate the twelve spirit stones. These stones must then be placed in the correct order in the Soul Chamber, for Rizek to regain his soul and kingdom. You certainly have your work cut out for you!

As well as the Spirit Stones, there are also plenty of other items to find that will help you along the way. These are gold/ruby (points), red magic (destroy all enemies), green magic (slow down enemies), blue magic (freeze enemies), potion (heals player) and stone amulet (temporary invincibility).

Soulless was developed by an all star team. It was designed by Trevor 'Smila' Storey, who also created the graphics. The game was programmed by Georg 'Endurion' Rottensteiner, with music by Mikkel 'Encore' Hastrup.

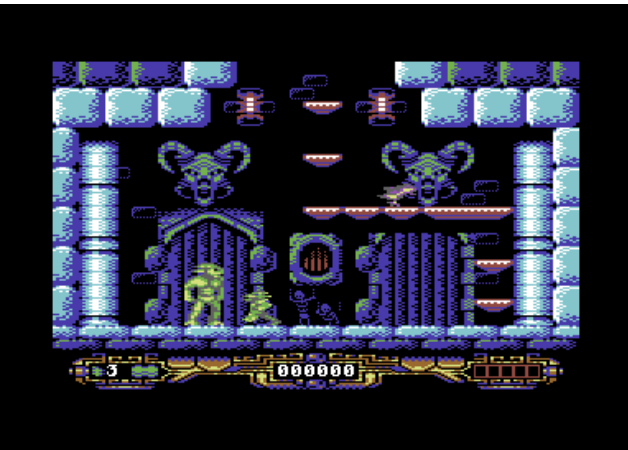
Soulless can be purchased in the usual Psytronik tape and disk editions, as well as digital download from the Binary Zone Store. The Premium Disk edition comes with a poster and companion CD-ROM, which contains digital copies of all versions of the game, a 'making of' video, promo videos, map, artwork, various print outs that will help you play the game and lots more.

Soulless was also released on cartridge by RGCD but is currently sold out. If there is enough demand for another batch of cartridges, there is always a chance that more could be produced. Email RGCD if you are interested.

## Roysterini - 9/10

What a treat to be asked to review such a lovely game by the two fine collaborators George (Endurion) Rottensteiner and Trevor (Smila) Storey. Right from the off, you are presented with a stylish intro that sets the mood of this game superbly.

Upon entering the first playable screen, the ambience continues with wonderfully crafted graphics making use of a marriage of multi-colour and hires chars, with a clever use of the C64's limited palette. Mikkel (Encore) Hastrup provides excellent audio backdrop, with scene setting music that run alongside sfx. The tune is long enough to never seem repetitive and is a delight.



Our hero, Rizek, uses 2 stacked sprites to make a good sized detailed character. Rizek is well animated, with the inclusion of an idle animation if you leave him to it - which is always a nice touch.

Okay, let's talk about gameplay: You must search items dotted around the map in your quest to find 12 Spirit Stones whilst avoiding the perils of oncoming enemies.

Enemies are generally on set movement patterns, which you must gauge to avoid, making searching for items a challenge in places. You will encounter others hazards along the way, with giant homing mask/heads that are trickier to avoid.

Loot: Searching items reveals gold, gems etc. to increase your score, but you also may find magic potions, some of which might paralyze enemies for a while or maybe destroy all enemies on screen in one

go. I really liked the search mechanism, especially as search progress on items is recorded. If you partially search an item and then return to it, you'll find that your previous search progress was recorded, even if you changed rooms. I found that a nice touch.

I would have liked to see a crouching search animation for the smaller items, but I understand how tight memory can be for sprite frames. I enjoyed the exploring nature of this game - perfect for those who like to create maps of game screens.

Soulless is not an easy game by any means, but the difficulty felt just right to me, with the restart/progress points being what seemed to be perfectly placed on the map. The control method is straight forward with FIRE to jump, instead of the dreaded PUSH UP, which is all too common in C64 games.

You cannot move the player left or right when falling, which I feel was probably a conscious decision in this game. Oh, and look out for those spike pits! Nasty business.

Finally, for those willing to put in the effort to complete the game, they'll be richly rewarded with a very nice end sequence that caps off the whole experience.

Overall, I'd have to say this is an excellent game and is a worthy Reset Ripper. The guys behind this game should be proud as they've created a modern day retro classic :)



## Unkle K - 9/10

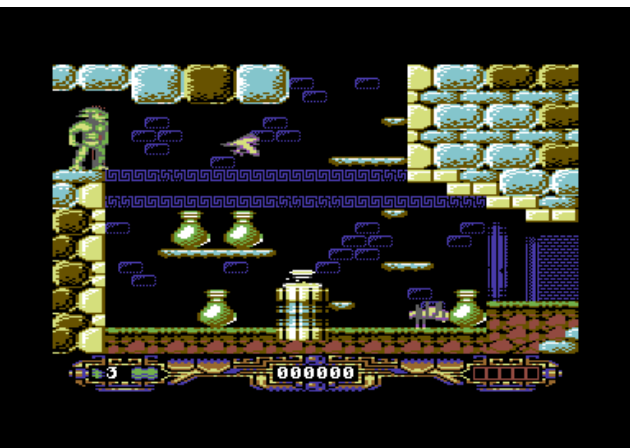
When Soulless was first announced, with Smila and Endurion releasing a long string of teasers, I really started to feel a sense of anticipation. That can be a good thing for sales, but it can also be dangerous, because setting high expectations can lead to bitter disappointment. Yeah, I'm still scarred by the C64 port of Street Fighter 2...

Luckily for us, the team behind the game knew exactly what they were doing, because Soulless is a stellar release.



From the moment you load the game, you are greeted with a wonderful animated intro, with perfectly suitable, moody music. From that moment onwards, things only get better!

The first thing you notice when playing are the lovely aesthetics. Smila has produced some truly outstanding graphics. Rizek is large and beautifully animated. The backgrounds and rooms are colourful and detailed. The other sprites have plenty of variety and look great. Soulless



is a beautiful looking game.

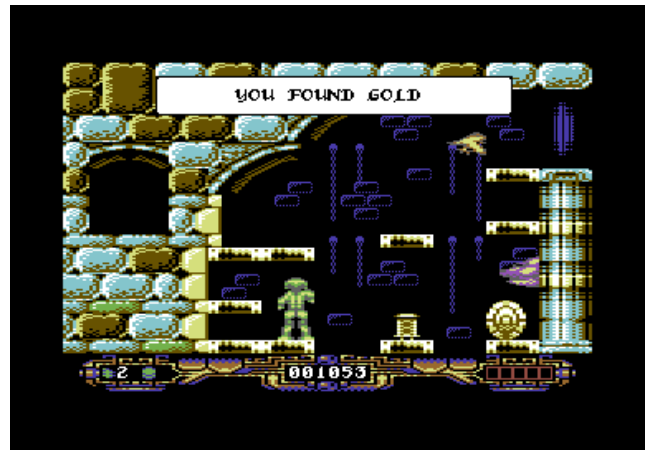
Encore's music is truly stunning. The main game's melody is lovely and absolutely suited to the gameplay and themes of the game itself. The fact that he did this in two channels to allow for sound effects is masterful SID work. The intro and title music are just as good.

The game design is challenging and interesting. Soulless itself isn't too big so as to get bored and lose interest, but isn't too small either. It certainly won't be too difficult to beat for seasoned gamers though, so its lastability may be a consideration for some of you.

I love these exploration/mapping games with fairly easy puzzles to solve. Time is precious these days, so Soulless is the perfect game to be able to pick up and play very quickly.

Soulless is as good, if not better, than many high profile games that were released in the C64's heyday. Reviewing games is really easy when you have games like this, because everything about it screams quality (the fact that so many goodies are included with the Premium Edition is worth an extra point too!).

Soulless is a quality release and lots of fun to play, so get to it! Save Rizek's soul!



### Vinny's Soulless Pokes (ya wimps!!)

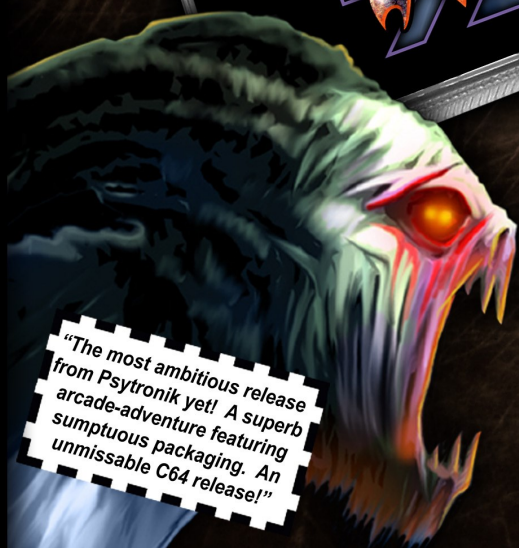
Game ending:	POKE 44349,3
Infinite Lives:	POKE 10380, 173 POKE 10383, 173
Infinite Energy:	POKE 10533, 173



Trevor Storey and Georg Rottensteiner Present:

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# Unreleased Oldie! Game Review



**Game:** The Adventures of Scooby Doo

**Developer:** Sculptured Software/Peter Ward

**Release Date:** August 2014

**Available:** <http://www.gamesthatwerent.com/gtw64/scooby-doo/>

**It's a bit like:** Maniac Mansion meets Decathlon!

**Score:** 7.5/10



The Adventures of Scooby Doo intro screens. Get your Scooby Snacks and notepad ready!

*"In hindsight, doing an arcade adventure about those pesky kids (and meddling dog) seems obvious."*



Mystery Inc. featuring (left to right) Scooby Doo, Velma, Shaggy, Fred and Daphne. Out to get pizza from a haunted pizza shop, probably.

Do you fancy yourself to be highly observant and a solver of mysteries? Do you enjoy exploring haunted castles, finding secret rooms and being chased by ghosts? Are you a connoisseur of the finer pleasures in life, such as obsessive eating and dry dog biscuits? Then we may just have the job for you...

## Game Overview

Scooby Doo was produced by Sculptured Software and was to be released by Micro Illusions, way back in 1990. Unfortunately, a costly error of judgement from the publisher (see developer interview) saw Hanna-Barbera void the contract. The game was cancelled after it was just about finished and the publisher eventually went under.

Luckily for us, coder Peter Ward kept backups of his disks and the game has been saved, and finally released to the C64 community in 2014.

The Adventures of Scooby Doo is an arcade adventure, which has the player taking control of those four pesky kids and the greatest Dane of them all, Scooby Doo.

There are three full mysteries to solve, each with their own plots, locations, characters to interact with and puzzles to solve. There is also an arcade element to the game, with an assortment of arcade

mini games, such as the famous chase sequence from the original cartoon. If these are not completed, your players can be imprisoned or separated, making progress in the adventure more difficult.

The gameplay area is viewed in isometric 3D, with each room and location having depth. Locations can be searched for items and clues, and contain a variety of characters that you'd expect to see in such a game, such as Jeeves the Butler and various other investigating types.

Interaction with characters and scenery is achieved through a menu system that contains a variety of commands. These are easily accessed by hitting fire on the joystick.

The Adventures of Scooby Doo is available for download at Games That Weren't. Included in the ZIP package is a brief instruction manual and a few other interesting bits and pieces related to the game.

## Ant - 7/10

"Ruh-roh, Raggy!"

When I signed up to be part of the Reset crew the last thing I expected to be doing was playing an adventure game based on Scooby Doo and the gang. Will this game be better than the terrible Scooby game by Elite? Let's jump into the Mystery Machine and find out!

In hindsight doing an arcade adventure about those pesky kids (and meddling dog) seems obvious. The Scooby cartoon suits that genre perfectly with its heavy investigatory elements.

Of the three adventures available, I played the Daymen Mansion mystery because haunted houses just ooze "Scooby".

Set in a forced isometric view, you guide the gang around (occasionally getting stuck in the scenery), talk to other characters, get clues and find objects and secrets to help you crack the case.



I immediately liked that you can split the gang up because IT'S EXACTLY WHAT HAPPENS IN THE CARTOON. "It's perfect!" I thought until I realised it was a bit of a gimmick, with it rarely mattering who is in the current group.

Chatting to other characters opens up more dialog options as points of interest are revealed. This does mean a bit of backtracking as you talk to previously met characters about something you've just discovered (I took great pleasure in drawing a map on actual graph paper) but that kind of adds to the Scooby-ness of it all.

Dialogue is surprisingly well written with lots of different topics and distinct personalities. Detective Shafer is typically overenthusiastic. Ms Wuxley, the psychic, is suitably obtuse.



Like any good adventure there a plenty of items to find and then use haphazardly until the thing works with the other thing.

Inevitably there are action sequences. Successfully navigating through these scenes requires different feats of manual dexterity - joystick waggling, careful timing, etc. While these are jarring, the actual implementation isn't bad.

Fortunately you do get a warning when an action scene is about to happen so at least you have time to prepare yourself and, living up to the cartoon's thematic, no-one actually dies in the game. Fail at an action sequence and you can end up locked in a dank room somewhere or deposited at a random location.

Instructions are a little sparse (how to split up the gang isn't obvious and I did spot an error or two) but forgivable given this game was never officially released.

I am a little concerned about how much I liked this game. Slightly naff graphics (Scooby genuinely looks like a horse) and you'll turn the music off almost immediately but the game is clever in its execution and really does capture the feel of the Scooby Doo cartoons. With three mysteries to solve there's plenty to come back to (which I did).

Now, how about a Scooby Snack?



## Gazunta - 8/10

This game is like a meatball sandwich.

Now, hear me out: Like a meatball sandwich, Scooby Doo doesn't look that appealing on the outside: screenshots do not make this an attractive dish. And, also like a meatball sandwich, you have much more refined things on offer for your gaming palate. I mean, Scooby Doo? Surely just another naff kids license, right?



But one bite will show you that this is rich with flavour and so very, very filling.

In hindsight, it's ridiculous to think we've lived so long without playing this game. I mean, three Maniac Mansion style adventures with Scooby Doo characters, AND a plethora of action sequences to break things up? What a fantastic idea! There's so many mysteries to solve, characters to interact with, and action sequences to survive that you're going to be puzzling over this one for weeks to come.



I particularly like how you can split the team to not only save time traversing around the environments but garner different reactions from the characters you encounter. It's a neat touch that adds a lot of complexity to an already deep adventure game.

Not to say it's perfect - there's a lot of backtracking you have to endure to move items around from one end of the map to the other, and the basic visuals mean the characters are a bit indistinct. The action sequences - while they offer a nice change of pace - are a bit clunky to control and you'll end up dying repeatedly because of a badly timed button press.



Most importantly though, this totally captures the feel of the classic cartoons, with mysteries that make sense once you've seen them through to conclusion and characters that are all a bit shifty and could easily be pretending to be ghosts.

Now if you'll excuse me, I'm off to for another session, and of course ol' Scooby needs a meatball sandwich...





## Scooby Doo C64 Fun Facts!

Surprisingly, The Adventures of Scooby Doo is actually the third game featuring Scooby on the C64.

The first was a completely naff effort released by Elite in 1986 (top left). An arcade platformer, which according to ZZAP! 64, was in production for over a year. However, they were not impressed, awarding the game a paltry 42% in issue #22.

A later game, by Hi-Tec in 1992 (left), was received with a slightly better, luke-warm response. Scooby and Scrappy Doo is a traditional left-right scrolling platformer, with much better production values than the Elite release. It still only managed 62% in ZZAP!64 issue #75. Also worth mentioning is that the game was produced by legendary C64 duo Ash & Dave, of Compunet and Slicks fame.

The Adventures of

# SCOOPY-DOO

Play along with Scooby as he sniffs' out three of his spookiest adventures ever! Scooby Doo is an action packed *arcade style game* of sleuthing fun and adventure

for the whole gang. Its' fully explorable 3D worlds are filled with mysterious suspects, while exciting arcade sequences liven the mysteries with hair raising rides and chases!

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*microlusions*<sup>TM</sup>  
 —Interactive Entertainment—  
 17408 Chatsworth St., Granada Hills, CA 91344  
 Inside CA (818) 360-3715 Outside CA (800) 522-2041

Licensed By Hamilton Project, Inc.

Microlusions develops on Amiga, IBM, Apple and Commodore formats, screens displayed may be from any of these formats



# The Making of Scooby-Doo

In celebration of the release and review, we had a chat to Peter Ward, the original developer of the C64 version of Scooby Doo, who thankfully decided to preserve his previously unreleased game via Lemon to the C64 public in early August, 2014.

**What can you tell us about the development of Scooby Doo? How many people were on the team? How long was the game in development for?**

The project started in early 1989, and finished around Aug that same year. We were doing C64, AMIGA, PC versions. PC version was the lead platform, meaning all assets were made for PC quality... and then down sampled for C64. Amiga started up last, and was the least completed when the project was cancelled. There were four programmers on the project: Myself on C64, two on PC (John & Anneli Motter, and one on the AMIGA (Mark Butler). From the credits, it looks like we had four artists.

**Was the game developed at the same time as the other versions on other platforms? How much input did you have into its design?**

PC was the lead platform. You always want your most capable system as the lead. C64 started up a little later, and Amiga later still. We had a writer who came up with the mysteries. I don't recall how the general game design ( screen layout, GUI ) came about though.

**MicroIllusions were to publish the game, but you mentioned on Lemon that you were working for a company that got contracted to develop the C64 version. Who were you working for at the time?**

I was working under contract for Sculptured Software.

**What kind of challenges did you face when programming a game of this type on the C64? Were there any features that had to be left out due to technical limitations from the other versions?**

No features were left out. Biggest challenges with C64 (and Apple ][) were usually memory constraints, and processor speed. Fitting the game into memory was probably the largest challenge. For example, due to the large amount of text dialog used, we could not fit it into memory. Instead we stream from disk all the NPC response strings as they get spoken. We also load from disk different room tile sets as you walk around the world.

**How did you enjoy working on the C64 compared to other platforms?**

C64 was a very capable system, with very good graphics and sound. 64k of memory was also a lot at that time. For development, we used some AMIGA's for writing the dialog database, and of course art tools on the PC. I believe all the C64 projects I have done went quite smoothly with very few problems.

**Do you have any fun anecdotes relating to its development?**

It was too long ago to remember anything specific. Here's an example of how long it's been.

I've done 3 games on C64 (Black Magic, Main Frame, Scooby Doo), yet when I brought up my C128 from my basement, I couldn't even remember how to get the directory of a DISK. I had to google for OS instructions! I've got a BOX of disks (both 5¼ and 3½) with all sort of Scooby Doo assets on them... but I don't have any of the resources to look at them anymore.

**Why was the game ultimately not published?**

This is the answer we were given at the time -



MicroIllusions made a fatal error with their product release... which would ultimately lead to the demise of the company. Included with the Jetsons product, was a Jetsons comic book serving as instructions, and game story background. Hanna-Barbera NEVER approved this comic book, and were furious with MicroIllusions for releasing it ( they are VERY protective with their licenses! ). Shortly later, they cancelled all their contracts with MicroIllusions. All projects were cancelled.

**Were you aware at the time that the game was never released?**

Yes of course, we all were, and were quite disappointed. But we just had to move on to the next project. For me, that was moving on to the Nintendo 8 bit system.

**What triggered you to preserve the game in the first place? Can you tell us about the efforts that went into its preservation?**

I was curious if any of my old backups were still in working order. I'm not sure what the lifespan of 5 1/4 inch floppy disks are, but though 25 years might be pushing it. So I dug out my old C128 and 1541 drive, and tried booting up a disk ( as I mentioned early, I had to google how to get the directory from C64 OS, and run a binary file. I guess my brain cells aren't quite as good as floppies!). Anyhow, to my surprise, Scooby Doo booted up to the title page! Amazing! I thought I should do something to preserve this before it's gone forever. Thus, it was released.

I usually made weekly backups of the game I was working on. This is simply one of those backups. It's been in storage for 25 years on 5 1/4 inch floppies. It's quite surprising they held the data for so long.

**How does it feel to have people finally being able to play your game? What kind of feedback have you received so far?**

It's fantastic to just see the game after so long. Having it finally released to others means that our work was not a complete waste of time and effort. It's great to see it finally being played!

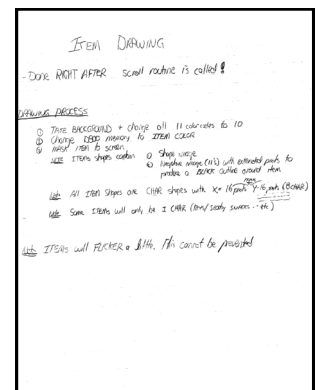
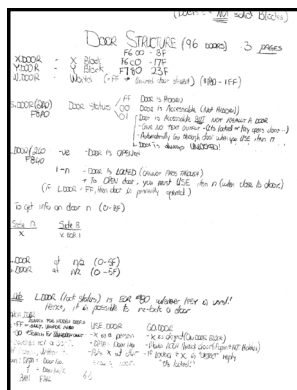
**Do you still follow the C64 scene? What do you make of the current resurgence and interest in the C64? Why is there such an interest in unreleased C64 games?**

I do not follow the C64 scene. Only stumbled upon these web sites when I was looking for information on how/where to release the Scooby Doo binaries. I must admit at being very surprised with the level of activity on C64 forums. It's also fun to download these old games and to play them on PC's. When I look at any old game I've done, I'm shocked at how crude they look. Video games have come so far since those times.

**Did you work on any other titles that never quite made it on the C64?**

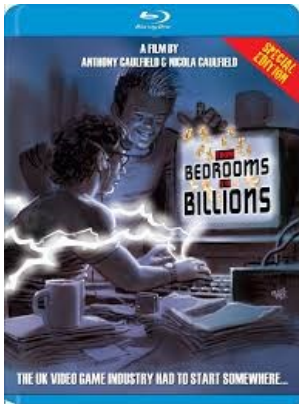
Just Typhoon Thompson and the missing sea child. I'm still trying to get a working copy of that game running. If and when I do, I'll release it.

**Read the full interview with Peter Ward at [Games That Weren't](#).**



Peter also very kindly sent us a PDF file containing some of his Scooby Doo developer notes. These can also be downloaded from GTW.

# Movie Review



A Special Edition, only available to Kickstarter backers and those who pre-ordered, features a neat alternate cover by Oliver Frey!

*"From Bedrooms To Billions does exactly what it set out to do. Using alumni from its origins and some spectacular archive footage, it tells the story of the rise of the British games industry."*



Warning: Film may contain traces of sheep.

**Movie:** From Bedrooms To Billions

**Directors:** Anthony and Nicola Caulfield

**Release Date:** October 2014

**Available:** [From Bedrooms To Billions](#) (Digital Download, Blu-Ray and DVD in various editions).

At long last, after a wait that seems much longer than any of us cares to remember, the documentary film From Bedrooms To Billions is here! It's been a long time coming and delayed time and again, but finally Anthony and Nicola Caulfield have hammered hundreds of hours' worth of footage into what they hope is the definitive documentary on the British games industry. Have they achieved it? Was it worth the wait? And will it make the project I'm working on completely obsolete? This review will answer all of those questions and more.

It's testament to the Caulfields that they never once appear in the film, either on camera or as narrators. They let the story tell itself, let the participants do all the talking. Rightly so... they know that nobody wants to hear from the directors as it would take up valuable time where we could be listening to the people we really want to hear.



**Not a C64 programmer, but a legend who deserves his place here nonetheless.**

Once the film starts, you can't help but feel a wave of nostalgic excitement as the names and faces of your favourite programmers pop up on the screen.

*"Oooh, it's Archer MacLean!"*

*"Yaaayyy, it's Jeff Minter!"*

*"Wow, there's the Level 9 guys! Awesome!"*



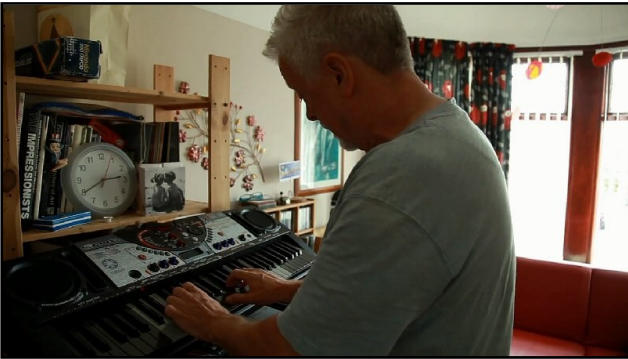
**This woman runs her clothing boutique with a Commodore 64. I want one, ma'am!**

On and on they come, name after name, face after face... 95 of them in total. It's genuinely exciting, until the one slight problem the film has, becomes evident. In having so many people on board, they don't actually really get to say much.

Still, what they do say carries real weight, as they were at the hub of the British games industry and, indeed, there wouldn't have been a British games industry without most of them. Getting the most airtime are the likes of Jaz Rignall,

Gary Penn, Shahid Ahmad (who is probably the star of the show here with his almost-unmatched insight into the games industry), Rob Hubbard, Steve Turner and the Ocean Software head honchos. They all have interesting things to say, and you're so keen to listen, you really don't notice that the film runs for two and a half hours.

From Bedrooms To Billions does exactly what it set out to do. Using alumni from its origins and some spectacular archive footage, it tells the story of the rise of the British games industry. What it doesn't do, though, is put much focus on the games themselves. Some of you might find that disappointing... that's why you're going to want the Special Edition.



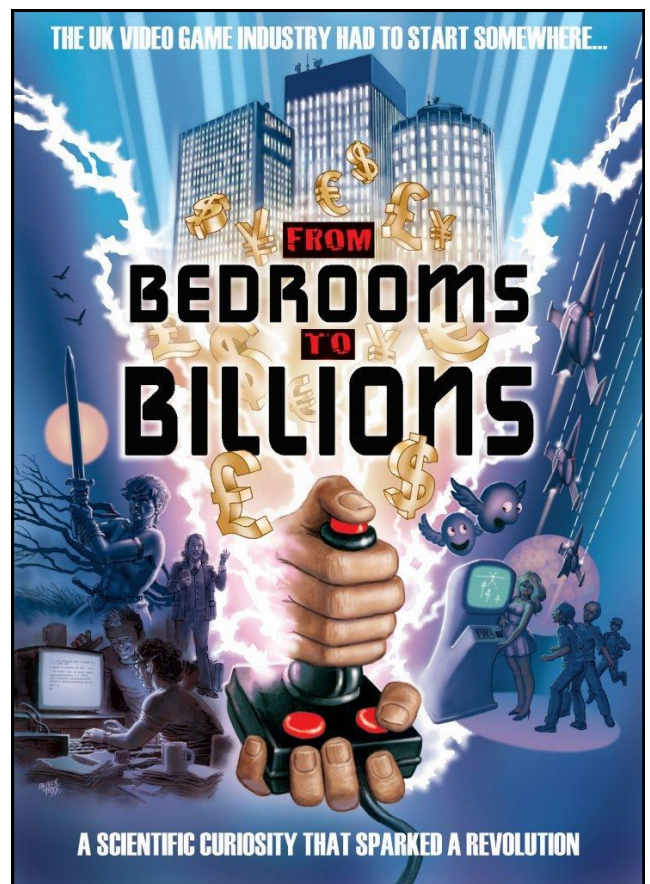
Commodore maestro Fred Gray plays Enigma Force. You'll only see this in the Special Edition.

"What's that?", I hear you cry. "What's the Special Edition all about, then?". Well, in filming this, erm, film, they cut out a heck of a lot of material... mostly about the games. So in the Extras for the Special Edition you get such nuggets as a 31-minute clip of David Braben talking about Elite, segments featuring Geoff Crammond talking about The Sentinel and Revs, Mel Croucher on Deus Ex Machina and quite a bit more. You can see why these sections were cut... the running time would have been unfathomable and they don't fit with the theme. I feel that it's very important to have them here though.

From Bedrooms To Billions is a unique, unlikely to be repeated, documentary of our youth. It provides hitherto unparalleled access to our gaming Gods and lets us know how our industry built from nothing to the behemoth it is today. It

does jump from the 8-bit era to the end a bit too briefly, practically skipping "the wilderness years", but otherwise it's quite a triumph. It may have benefitted from a stronger narrative too, but you do get your money's worth here, and when you combine all of its parts, looking at the Special Edition package as a whole, it's something any 80s gamer really needs to see.

PaulEMoz



The original movie poster, as featured in the Kickstarter campaign!





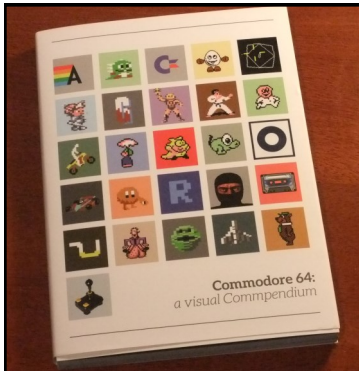
# Book Review

**Book:** Commodore 64: a Visual Compendium

**Author:** Sam Dyer (concept, design, text), Steve Jarratt (editing), with forward by Stoo Cambridge, contributions from many C64 legends and Kickstarter backers.

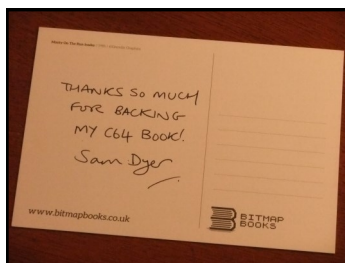
**Release Date:** September 2014

**Available:** Bitmap Books (<http://www.bitmapbooks.co.uk>)  
Funstock (<http://www.funstock.co.uk>)



**Commodore 64: a Visual Compendium. No, that's not a spelling error!**

*"I've tried not to give too much away as the fun comes from discovering the contents yourself and debating the merits of some of the included games, and wondering what you might have had in there instead."*



**Each backer received a lovely Loader postcard with a written message from Sam. A great touch!**

A couple of issues ago, Reset talked to Sam Dyer about his upcoming book, Commodore 64: a Visual Compendium. We were all pretty excited at the prospect of an art book featuring our favourite 8-bit computer, and now it's here! The question is: how has it turned out?

The simple answer to that is: pretty damn well!

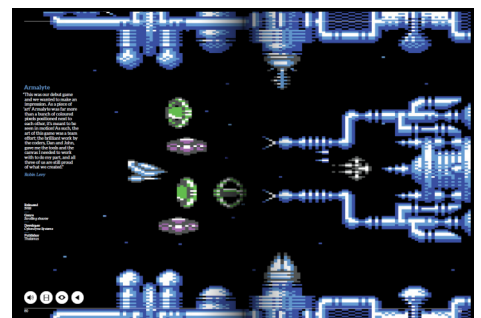
The first thing you notice is that it's a real quality production. Each page is printed on thick, high quality paper... it almost feels like card, in fact. That's great, as it means there's much less chance of you accidentally tearing a page.

The fun of a book like this is in simply flicking through the pages on a voyage of discovery. There are some great games featured here, but as it's an art book it's not necessarily about the best games, but more about striking graphics and artwork. To that end, you'll find a good amount of loading and title screens, and rightfully so. I'd have been disappointed if there weren't any.

Some of the screenshots are a bit too blown-up and pixelated for my liking. For instance, there's a shot of Driller in there, which is one of my favourite games. It generated a fantastic atmosphere with its

solid 3D graphics and amazing tune. Its spread in the book, though, looks highly unattractive to me... a shame, as there were some stunning views in that game.

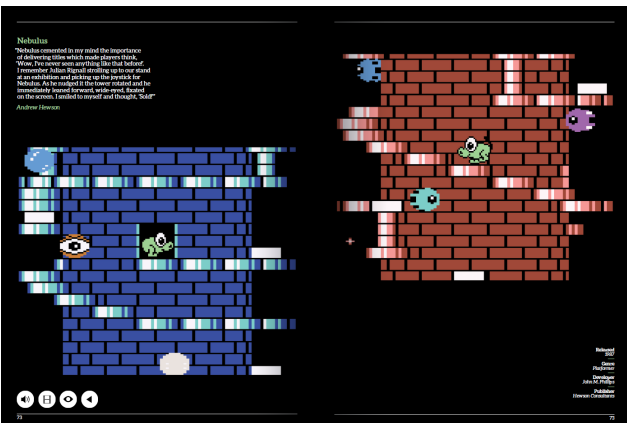
Still, for every entry like that there are a ton of stunners. Uridium, The Eidolon, Armalyte... even Action Biker, all look great in here. I do think that loading screens come off best - they look amazing. But you look at in-game screens like Cauldron and Nebulus and you think, yeah, the Commodore 64 really did produce some awesome graphics.



As Sam managed to get Oliver Frey on board, you'll also find a few ZZAP! 64 covers throughout the book, along with some game cover art. I suspect these weren't part of the original plan but they're all quite welcome. It's not just Oli who gets a look in, either... you'll see Steinar Lund's classic Last Ninja cover art as well.

Interestingly, once the Kickstarter was announced, some of the people behind the art came forward, wanting to take part. Not one to look a gift horse in the mouth, Sam has gathered quotes from programmers, artists, games journalists and others to add a bit of insight into many of the pieces that are featured here. Again, I suspect this addition came later as the intention seemed to be for it to be a pure art book at the outset. But who doesn't like to read little snippets of trivia? I think these are a welcomed addition.

The only real complaint I have, and it applies to almost all books of this type, is that the selection of games included is almost arbitrary or merely a selection of the author's favourites. Other than the backer reward selections, you're always wondering just why Game X got in but Game Y didn't. But that's just a personal gripe and it's almost unavoidable in this genre of publication. You have to draw a line somewhere.



Commodore 64: a Visual Compendium is a lovely piece of work. I've tried not to give too much away as the fun comes from discovering the contents yourself and debating the merits of some of the included games and wondering what you might have had in there instead. It's an expensive book at £25, but with over 200 pages of art and insight it'll be well worth it for most C64 fans. It also bodes well for Sam's next product, a visual Amiga Compendium. If you like the sound of this book you can buy it at [Funstock](#), or direct from [Bitmap Books](#) for the interactive PDF.

Get it while it's hot!

PaulEMoz

## Uncle K's ramblings!

Sam's Kickstarter campaign was met with much excitement from the C64 and retro gaming community, and rightfully so. The idea is pure nostalgic genius, and from initial concept to finished product, it's been fun watching this book develop and evolve over time to what has become a very polished final product.



Sam conducted his Kickstarter campaign like he'd done it 100 times before. The build up and social media campaign was spot on, with a large amount of support from different websites and social media channels building great interest.

Rewards were attractive and stretch goals were achievable and desirable. Overall, it was highly professional with fantastic communication.

It would be remiss not to mention the interactive PDF. After a few slight revisions and fixes, the finished PDF was certainly enjoyable, with the addition of gameplay videos, the original SIDs and covers for most titles. This certainly added an extra, very welcome, dimension to the end product. Taking out the shadows and password from the initial version was a wise move. An 'enhanced' book for tablets is coming soon too, although how this will look is a little unclear at the time of writing.

But how Sam got there in the end becomes somewhat irrelevant, because it's all down to the final product. Unsurprisingly, it delivers stunningly. As Paul has mentioned, it is not perfect, but it is a massively nostalgic and fun look back to a time that is fondly remembered by many, and for some, a time that even continues to this day. I have no doubt that Sam learnt a lot from this first release, and the experience will make any future follow-ups, including the upcoming Amiga Compendium, even better for it. I'm one happy and satisfied Kickstarter backer, that's for sure. If only they were all done like this!

## The History of Commodore Format – Part 2

By Neil Grayson



Andy Dyer was also the original Roger Frames, writing the column until his departure, with Steve Jarratt, after issue #14.

*"I will say that I was unhappy with the quality of the mag after I left. My immediate successor pretty much fucked up everything I'd worked hard to make tight and slick and professional."*



Commodore Format #16, Christmas 1991. The biggest selling issue, with two covertapes. Arguably the best issue of CF ever!

**Christmas 1991. With record circulation and a bumper issue, Commodore Format was going from strength to strength. But very quickly, the C64 market was changing and in decline. For Commodore Format, this meant it needed to adapt. Neil Grayson continues...**

Steve Jarratt and Andy Dyer's time at Commodore Format ended just before Christmas 1991. The magazine's rise - from a standing start - had been phenomenal. It was selling over 60,000 copies a month, far ahead of the ageing ZZAP! 64. It was even selling more copies than some titles for the Amiga and ST.

"Working on it had been hard though", remembers Steve. "And there were some problems with staff towards the end, which soured things a bit". Indeed, things came to a head when the manuscript for Commodore Format's planned 1992 diary was accidentally deleted. "Sean Masterson [assistant editor] had to recreate the entire thing from scratch" winces writer Andy Roberts. "If memory serves, this was done after hours, borrowing other people's computers at the office when they'd gone home. The diary missed its allocated timeslot at the printers, which they still had to pay for. It cost Future a lot of money."

It's no surprise, then, that when the publishers asked Steve to launch new Nintendo magazine TOTAL! he jumped at the chance. "We had moments of friction at the end of CF. And you never pass up the chance to work on a new launch. So I was glad to come off". Steve took Andy with him, leaving

Commodore Format readers to be introduced to a brand new team that December. The change in staff went almost unnoticed in the excitement of the C64's last big Christmas in the UK: The Simpsons, Smash TV and WWF were just a handful of exciting games in the shops. And exclusive demos of Creatures 2 and First Samurai ensured issue 16 of Commodore Format was the biggest selling ever. New editor Colin Campbell edited just three issues, though. Steve Jarratt: "I will say that I was unhappy with the quality of the mag after I left. My immediate successor pretty much fucked up everything I'd worked hard to make tight and slick and professional. Some people just don't 'get' magazines, and just see it as a 9-to-5 job. I'd suggest they go and do something else." Ouch!

And so on to third editor Trenton Webb, who first appeared in the late winter of 1991. With Christmas gone, the games were drying up. The SNES had just been released and a lot of kids had been given one of the new Amigas by Santa. Budget games were now given the two and three page review treatment, and demos of cheaper games that might previously have been ignored were now appearing on the Power Pack. The magazine insisted that it was because the titles deserved attention,



but the brutal reality was that they needed to fill the pages. These four-quid-a-pop cassettes were the only games being released.



**Jason Finch was CF's Techie Tips guru, inspiring many a kid to do more with the C64 than just play games.**

The upshot was that more and more pages began to appear dedicated to doing other stuff with your machine. Trenton Webb hired Leeds University student Jason Finch to write a new technical forum called Techie Tips. He'd previously been part of the team at Commodore Disk User. "It was really different, though", Jason says. "On CDU, everyone wanted to know how to draw bitmap lines between point X and point Y, or why their Star LC10 colour printer didn't work with their GEOS word processor. On Commodore Format everyone wanted to know how such and such a game had so many whizzy sprites or how music things worked. But it was brilliant. Young people won't appreciate the fact that back in the 90's people had to actually write, with a pen, on bits of paper. And then put it in an envelope and post it. Or they'd sometimes use blunt pencils on anything they could find around the house. I once got a letter written on a short length of toilet paper. The enthusiasm was incredible."

James Leach, CF's games editor at the time, agrees. "I loved the love. The C64 was better than anything, but the mag and the followers were what made us. Opening reader letters was fun because they got the vibe, and frankly we were people talking about a cool thing to people who knew it was cool. To do a Commodore 64 magazine for them was a joy."



**James Leach was CF's deputy editor to Trenton Webb from issue #18.**



**Trenton Webb oversaw the new look Commodore Format, introduced in issue #33, June 1993. He would stay on for two more issues.**

Unbelievably, Commodore Format was still in growth. 1992 saw its best ever yearly circulation, even as major software houses pulled out of the market. That Christmas saw another bumper edition of the magazine - but just months later, in mid 1993, things were looking far more serious. Ocean's Sleepwalker was the last ever C64 release from the Manchester software powerhouse. Its heavy advertising had been an enormous source of income for the magazine. With US Gold also moving on after its half hearted conversion of Streetfighter II, things were looking grim. "Remember", says writer Simon Forrester, "that the cost of the production, the printing and all that, was covered by the price of the magazine. The adverts were our profit - the reason we existed".

Fourth editor, Andy Hutchinson, arrived in the summer of 1993.

"It's a shitty job trying to fill pages with entertaining content in a dying

market place. Any chump can edit a magazine when the product's on the up, but trying to find content and sound optimistic when the punters are jumping ship is a singularly draining experience."

Luckily, there was one game on the horizon that Commodore Format had been following with excitement for over a year. A game that promised to push the Breadbin further than it had ever been pushed before. And best of all - it was a bit like the console games that all C64 users secretly wanted to play. In short, Mayhem In Monsterland was manna from heaven.

"I remember being blown away by how good Mayhem was and, in all honesty, I couldn't believe that the Rowlands brothers had made something so cool for the little old C64. It seemed to me like this perfect full stop at the end of the C64's history - a classic, well-honed little platformer, exclusive to the machine. Let's not forget



**Hutch has no regrets about giving Mayhem 100%, even though it was a hard sell to convince the rest of the team at the time.**

that this was at a time when the Megadrive and SNES were huge and I'm sure the Rowlands could have got work with any number of coding teams with their skills, but they didn't, they worked their arses off on that game."

The title's release caused the biggest bit of controversy in Commodore Format's five year run. When issue 38 came out in

October 1993, readers saw that Mayhem In Monsterland had been given a perfect score - 100%. But was it really the best game ever?

"I remember us talking about the score for it. I can't remember exactly, but I don't think (staff writers) Simon and Clur agreed with me. And I don't blame them because it's bats-arse. Nothing is ever completely perfect, is it? But the more I thought about it, the more I became convinced that the score was right. I gave it 100% not because it was perfect but because it was the last great game on the last great 8-bit home computer. It was like its swan-song. I wanted it to go out on a high and I honestly thought I'd be the last editor. What better end could there be for this awesome computer than a last amazing game?"

Simon Forrester, with hindsight, agrees.

"Look: if you spend your days summing up other people's work as percentage scores, the range has to be fair. If you decide that nothing can ever score over 98%, then that's your top end, and you shouldn't put a percentage sign at the end, because you're not scoring out of 100, you're scoring out of 98. When Mayhem in Monsterland landed in our laps, we were blown away - it was utterly amazing. It hit every mark in feeling like a modern console game, and had an energy to it that we hadn't seen before on the platform. It was, quite simply, the best C64 game we'd seen so far."

And the unspoken truth was that there wasn't very much likely to follow it.

"That's right", nods Simon. "The C64, commercially, was moments away from a well-meaning relative holding a pillow over its face and shushing it 'til it stopped twitching. Mayhem was a bit of a sad



Check out [Dave Golder's](http://davegolder2005.wordpress.com/) current blog, all in the name of Alzheimer's research.

<http://davegolder2005.wordpress.com/>

moment, because as well as being the best so far, we were certain that nothing was going to come even close to it afterwards, either. So why the fuck not?"

Dave Golder became editor number five in the spring of 1994. Now things really were tough: Mayhem had been and gone, and Lemmings had quietly sneaked out over the New Year and become the last Commodore 64 game you could buy off a shop shelf in the UK. Psygnosis had barely bothered to publicise the fact, taking out just one half page advert in Commodore Format. And now, there weren't even budget releases to talk about. But over 30,000 enthusiasts were still buying the magazine (which, to put it into the context of today, is 10k more than Edge and 25,000 more than PC Format).

"Yeah, but I was under a lot of pressure" recalls a far-too-humble Dave. "I was editing Amstrad Action at the time as well. I think both titles suffered".

Hardly. If anything, CF enjoyed an upswing at this time. Dave pushed the programming and hobbyist aspects of the machine, with more pages devoted to Techie Tips and the like. But it was also Dave who looked beyond the UK for games to write about, artificially creating summer 1994's "games explosion" - in fact, just a bunch of unreleased titles from Germany like Heavenbound that were to be imported.

"Well, we had to fill the pages with something, and, if I remember correctly, a lot of the games creators approached us. So we weren't globetrotting heroes, but we were heroically receptive to good ideas. But yeah, there was a bit of virtual legwork to be done as well. We did it because we cared. In those days at Future - unlike now - if your mag went under, you were pretty much assured they would find you another job, so we weren't doing it just to make sure we were employed. We cared."

And it is that care which meant we still had a Commodore 64 magazine to read in 1995. The year of the Sony Playstation. The year that even the Megadrive and SNES were starting to look old hat. Unbelievably, Commodore Format was still

with us - albeit reduced to 22 pages. Karen Levell and Rebecca Lack babysat the magazine through the first few months of the year with the circulation in freefall. If kids hadn't got a new console in the previous few Christmases, most had now. Readership was just 5,000 and you could no longer just buy CF from the shelf of a shop - it had to be ordered in especially. A lot of people didn't realise as much and assumed that the magazine had folded.



**Simon Forrester was to be Commodore Format's last ever editor.**

Simon Forrester returned in summer '95 - the year of Britpop - and was to be Commodore Format's last editor. Barely into his 20s, he'd been a staple of the CF team for a couple of years. He was living his dream job, and absolutely loved the experience: "What you saw in the magazine was what happened", he

says. "We'd get games in, play them as far through as we possibly could, and write about them. I'd love to imply that I had the same level of skill and professionalism as the true CF luminaries like Steve Jarratt did, but I certainly didn't - it was my first ever job, and I spent it learning about how magazines were put together. When you fetched up at Future on those magazines, they gave you a mantra and a truth. The mantra is that the magazine is supposed to be the equivalent of your friend who drops 'round once a month to play on your computer with you. The truth was that most of the readers got two games a year: one for birthday, and one for Christmas. It was certainly that way for me growing up - £1.99 games were things you'd buy with pocket money, but some of these things ran to £20. If I'd have gotten a game for Christmas that turned out to be a pile of pap, I'd have been utterly disappointed. If that'd happened to someone else based on our recommendation, we'd have been mortified!



So yes, we tried to be a friend...I guess I was the friend your parents didn't really approve of so much, and probably blamed for starting you smoking."

It is certainly true that Simon's style was confrontational - but a refreshing change from the almost sterile, dead-behind-the-eyes read it had become in the first half of the year. "I'm really touched to hear that", he laughs. "But I was just the last person there who knew enough about the machine to be able to do it!"

Was it scary?

"It was a bit scary, yeah, because as you say, nothing was really going on with the C64 at that point. And I wasn't an experienced editor".

It was in August of 1995 - the same month that Oasis and Blur had their chart battle to be number one in the British music charts - that the meeting which decided CF's fate was had.

"A thriving, committed home-brew movement is all well-and-good", says Simon. "But it doesn't make for the ten-thousand-plus readership you need to make a magazine work, and it doesn't create the kind of content that a magazine needs in order to appear credible to those other, non-'come on chaps, there's life in the old dog yet' readers. From what I remember, it was a meeting with the publisher and myself, and had very much a "yeah, it's time" feel to it. I don't want this to be damning the C64 - I don't mean that at all (for fear of raising the ire of an army of devotees marching on this sleepy little village with badly-pixelated pitchforks) - but the magazine had run its course, and was sliding into the fanzine model. That friend was still dropping 'round once a month, but you started to realise that he was metaphorically in his thirties, still living at home, with the same race-car wallpaper."

And how to argue otherwise? It is, frankly, ridiculous that a commercial magazine for the Commodore 64 lasted into late 1995. That it did so is testament not just to the machine but to the talent of

the guys who originally launched the title. Steve Jarratt went on to become group editor at Future, and you can see bits of Commodore Format in videogame magazines even today. Check out Official Playstation Magazine's preview section and you'll see CF's Early Warning! scanner. Look at the way PC Format reviews its games or how the Gamesmaster review summary boxes work. Commodore Format might have been a title for an old computer, but the way it told the story of the machine was brand new. Its mark is indelible. Its influence is forever.

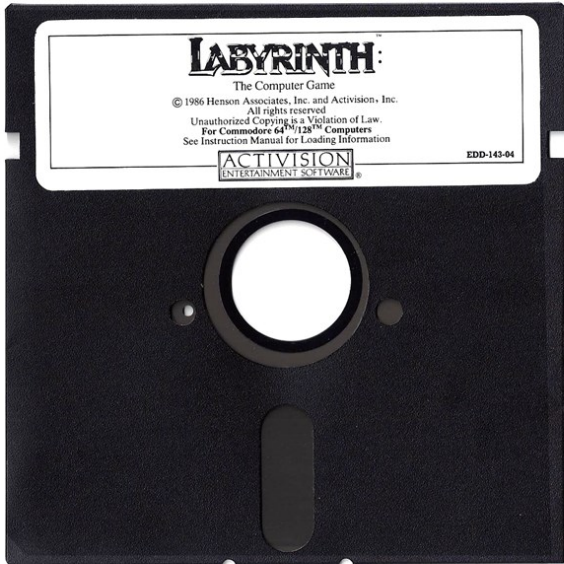


Commodore Format #61, October 1995. The final issue, and a rather sad ending to a truly iconic Commodore 64 magazine.

Neil Grayson spoke exclusively to all the CF staff here for the Commodore Format Archive and Reset. Visit [www.commodoreformatarchive.com](http://www.commodoreformatarchive.com) for many more interviews, features and downloads.

# Deep Thoughts

By Merman



Disks are an important part of my Commodore 64 history. It's 25 years since my older brother Chris and I saved up pocket money and money from a paper round towards a 1541 disk drive. We still had to ask our parents to contribute some of the asking price. It had been used as a demonstration model in an electronics shop and was refurbished before we bought it.

Many C64 users in the UK never got a disk drive. Tape was more common here, especially with the cheap budget games available in many shops. But getting a disk drive opened up many exciting disk-only games - for example, Origin's epic Space Rogue - and much more. We got GEOS and started using its word processor to print out homework. We got the Advanced Music System and used it to enter and play back sheet music. And with the help of Commodore Disk User, the magazine that came with a disk full of programs each month, I became interested in learning machine code programming.

When I started writing for computer magazines I got two sorts of 3.5" drive - Commodore's 1581 and the CMD FD-2000. The

extra capacity was great for GEOS, and I even submitted articles on PC-formatted disk thanks to the brilliant Big Blue Reader.

Of course, these days the disk image is more important. Not only is the D64 vital for emulation, it is also handy to archive and store collections of games, utilities and other software. If you have a large collection, it is worth looking into the ways you can preserve your software. The G64 may be harder to create but it is worth it to keep all the data (including errors that were often used as protection) on the disk. Software pirates may have been harmful to software companies, but by removing protection they have helped catalogue and retain many important titles.

And who knows? Maybe among your collection is a rare game, demo or program that the wider community is looking for. Take the time to search and preserve your disks before it is too late.



**The Commodore 1541 disk drive. If you didn't have one, you wanted one!**

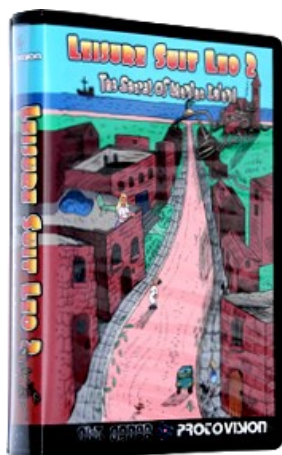
Visit Merman's SEUCK archive, **SEUCK Vault**, for hundreds of downloadable SEUCK creations.

<http://www.seuckvault.co.uk/>

Reset...

**COMMERCIAL RELEASE!**

# Game Review



**Game:** Leisure Suit Leo II (English Deluxe Edition)  
**Developer:** [Out Of Order Softworks](#)  
**Release Date:** 18/7/2014  
**Available:** [Protovision](#) (disk/digital download)  
**It's a bit like:** Maniac Mansion  
**Score:** 6/10

Living life in the fast lane, luxury cars, Cuban Cigars and luck with the ladies. Some people just have it. If we knew what 'it' was, we'd all have it. Some of us think we have it, but actually don't. Introducing Leonard Feuerstein...

*"The opening presentation of this game is great: colourful, humorous, upbeat... the perfect pace for such a game."*

## Game Overview

Originally released in 1997, Leisure Suit Leo II has just been re-issued in deluxe packaging by Protovision. Coming in a collectable big box, the package also contains a high quality instruction booklet (including an interview with the game's author, Volker Rust), as well as a "wannabee lady killer" badge, that you can wear while playing the game, or when trying to get lucky with the ladies.

An adventure game at heart, Leisure Suit Leo II centres around the life of Leonard Feuerstein, a down and out ladies man wannabe, who is out to prove himself in the big bad world! It's up to the player to steer Leo in the right direction and guide him to ultimate happiness, whatever that may be!

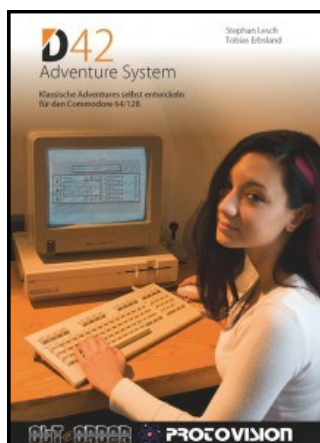
When playing the game, the screen is split into two areas, with text filling the bottom half and the top half interchanging between location graphics and the playing interface. Clicking the fire

button brings up the interface, giving you a selection of commands and options in true point and click adventure fashion. Players have an inventory, can combine items to use for puzzle solving, can have conversations as well as the usual adventure commands we are all used to.

Leisure Suit Leo II is playable with a joystick, and is also compatible with the 1531 mouse, making things much easier to navigate. The cursor keys are used to select what you say during conversations with the many characters throughout the game.

The game is fairly open ended and contains a handy RAM save/load option. Games can also be loaded and saved from disk, meaning you can play it over several sessions.

Leisure Suit Leo II is available for purchase from the Protovision Shop. Be quick though, because Protovision have already sold out of the first run and the second and final is also nearly all gone!



The game itself was programmed using the D42 Adventure System, which is currently downloadable for free from the Protovision homepage.



## Unkle K - 7/10

I have never played Leisure Suit Larry. I have seen it though and know what it's about. Maybe having never played a Larry game, I'll be able to judge Leisure Suit Leo II with no preconceptions.

What we have here is a text adventure dressed up in a fancy interface. There isn't really much in Leisure Suit Leo that you couldn't do in a traditional text/graphical adventure, like a Magnetic Scrolls game for instance. The point and click interface, rather than the pure text parser, is something a bit different though. However, don't expect the same level of interactivity with your world as a game such as Maniac Mansion. Hmm, so much for preconceptions! Thankfully, the D42 interface is intuitive and only takes a short amount of time to get used to.



The German to English translation is good, but far from perfect. Some of the text contains the usual grammatical errors you would expect from a direct translation, and there are a couple of minor typos. There were times when I seemed to miss the joke, stemming from the translation itself or maybe even some cultural in-joke. That being said, for the most part, the text works and is perfectly readable, but there are certainly some 'lost in translation' moments to be had.

However, some of the dialogue is certainly amusing, especially the way the people you meet throughout the game seem to view Leonard. Some seem to see him in complete disgust, while one particularly drunk bar lady seemed to be too much for poor old Leo to handle. Exploring each location, as well meeting and conversing with the

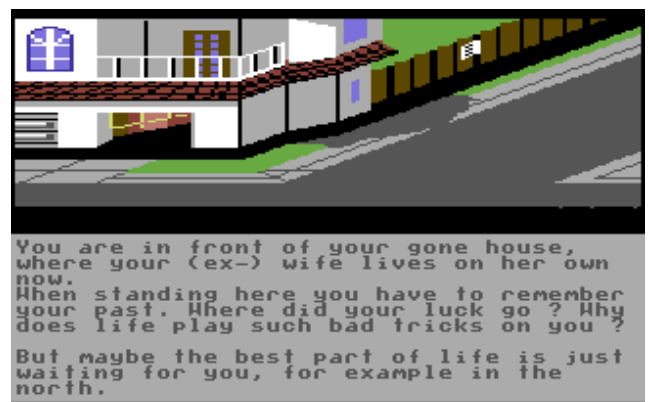
characters, is both amusing and fun! The puzzles and combinations are also quite logical most of the time.

I'm not going to try and hide the fact that I haven't seen all of Leisure Suit Leo yet. What I have seen and heard I have liked though. The game is nicely presented, with a short intro/title sequence and funny quiz at the start. The graphics are functional and work well, and the tunes throughout are jolly, even if they are a bit repetitive. The lack of a disk save is compensated by the fact that the game is split into levels, with one single password that splits the game in half.

One misgiving I do have is that the English 'deluxe' version seems a little lazy. What we seem to have here is identical to the cracked Laxity translated game from all those years ago. None of the enhanced features described in the German 'Deluxe' edition seem to be here. Sorry Out Of Order, but that's kind of cheap.

Overall, Leisure Suit Leo Deluxe Edition is a nice package for collectors. The game itself is perfectly playable, even fun at times. The D42 Adventure system works well and having mouse control certainly is a big plus. It's probably not worth buying unless you haven't played it, you're a collector of originals, or feel you owe the authors some remuneration from playing the cracked game all those years ago.

If you're an adventurer who's down on his luck in life and the ladies, you will definitely find something to like here! Leisure Suit Leo is a very good game, which was obviously made with love, and it show.



## Vinny - 5/10

Okay - so it's obvious that none of us are going to be able to talk about this game without mentioning Leisure Suit Larry...

I first encountered Larry way back in 1987 when I was in Computer College. It felt as if our lives were ruled by the Leisure Suit Larry game, and there wasn't anyone on the course who wasn't trying to get Larry 'laid'. My second encounter was on the Amiga in the nineties, and then I was STILL banging my head against my desk trying to get him 'laid'.

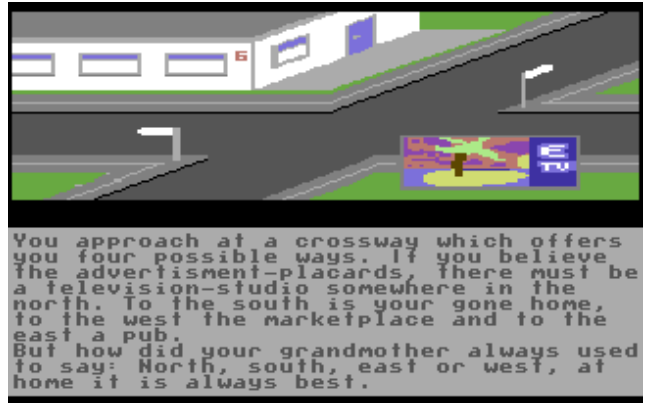
And so here we are... 2014 and Larry has become Leo (on the Commodore 64 anyway) and it's all hands on deck...

The opening presentation of this game is great: colourful, humorous, upbeat... the perfect pace for such a game. I loved the fact that I had to answer some questions to confirm my age, because the question I received was on Back to the Future - which is my all-time favourite SciFi movie. A nice touch... until I got stuck and couldn't answer a lot of the questions and kept being thrown back to the intro screen! Frustrating, but luckily the manual has all of the answers if you do get stuck on a question.



That's not the only thing I found frustrating about this game... once the game starts, the in-game menu system is a little off-putting. Maybe I'm expecting too much and wanted more of a L.S.Larry feel to the game with more screen interaction, but it doesn't happen here. Getting around is a little frustrating and

requires a lot of practice, understanding and a little patience. At one point I thought I couldn't move, but the delay was down to the visual location loading and displaying.



To me, the game felt very much like a text adventure, but with constraints that are a little frustrating to say the least. I'm not one to persist with things that annoy me, and so maybe this isn't the game for me.

Saying all that, the presentation, graphics and audio are very good and makes this a great package for those of you who enjoy this type of game and can persist passed the annoyance. I'm sure there's a lot more depth to this game once you get passed the controls and delays.

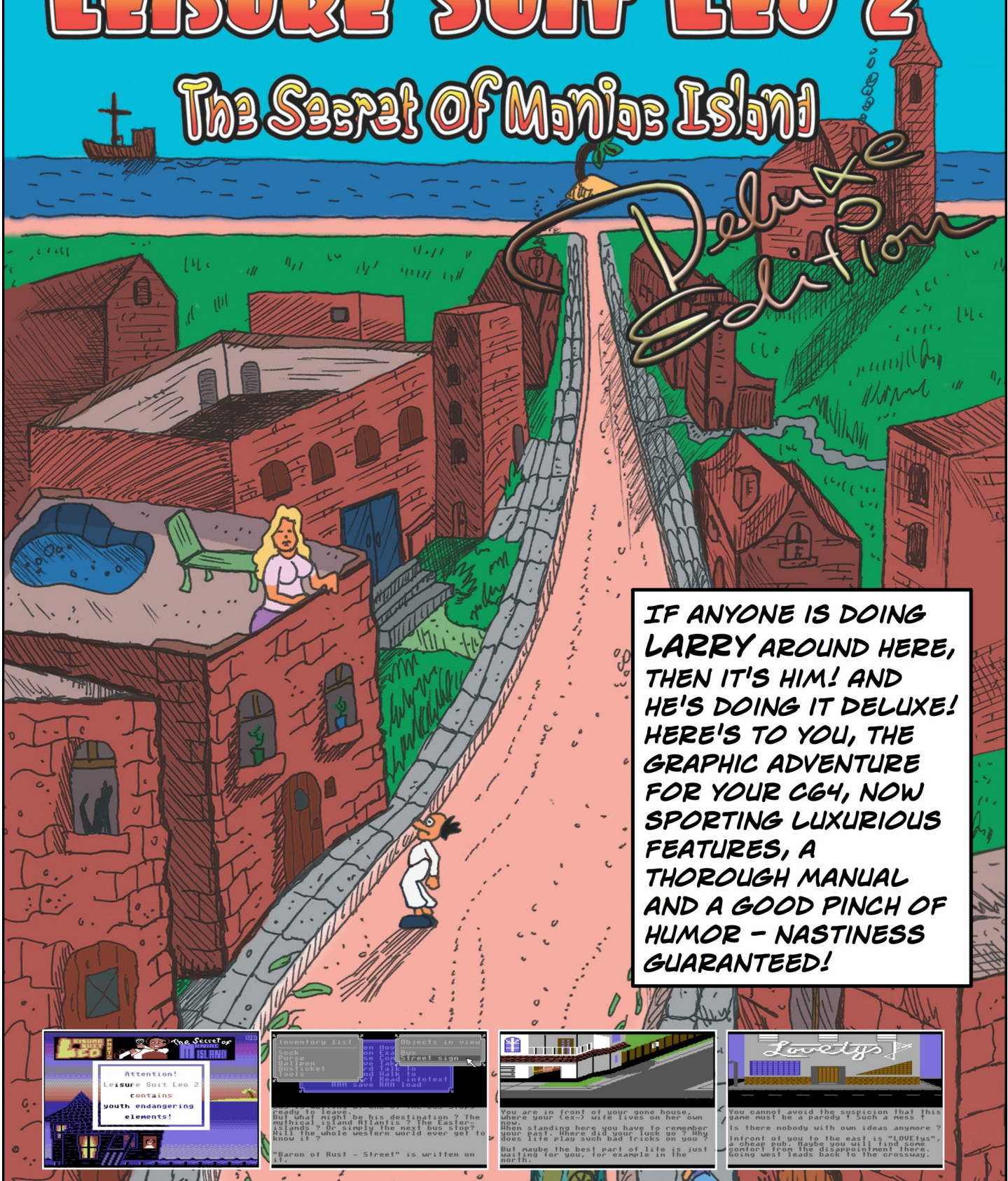


By the way - nice game ending (what - did you really think I was going to play and review the game WITHOUT seeing the ending?). It reminds me of a section within a Commodore 64 scene demo. It's a fitting game ending to this type of game with a cool ending tune.

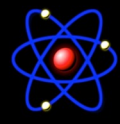
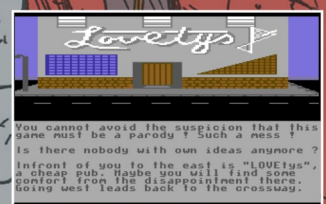
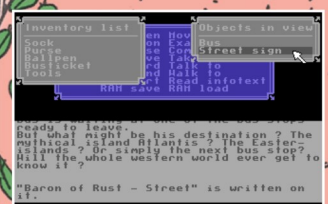


# LEISURE SUIT LEO 2

## The Secret Of Maniacs Island



**IF ANYONE IS DOING LARRY AROUND HERE, THEN IT'S HIM! AND HE'S DOING IT DELUXE! HERE'S TO YOU, THE GRAPHIC ADVENTURE FOR YOUR CG4, NOW SPORTING LUXURIOUS FEATURES, A THOROUGH MANUAL AND A GOOD PINCH OF HUMOR - NASTINESS GUARANTEED!**





# Games That Weren't

By Frank Gasking



A flyer advertising the unreleased 8-bit ports of Mega Twins. The 16 bit ports made it out, so you can see what we missed out on!

*"Once the announcement was made, we were treated to regular adverts each month across 1991/1992 (with even a slightly scary interpretation of the twins by US Gold!) to whet our appetites. "*



The planned but unreleased sequel, titled The Mega-Millionaire Twins, also never saw the light of day. The Olsen's thought they were too big for the C64!

**Game:** Mega Twins, ©1991 US Gold

**Code:** Mike Ager

**Graphics:** Wayne Billingham, Ste Watson (sprites)

**Sound:** Mike Davies

**GTW Link:** <http://www.gamethatwerent.com/gtw64/mega-twins/>



Mega Twins (known as Chiki Chiki Boys in Japan) was a popular and sickly cute platformer produced by Capcom in the early 90's. The game consisted of you controlling two twins who carry swords and had to cross various platform levels to kill the dragon, which killed their father. The game was predominantly a sideways scrolling platformer, but a later castle level would have you climbing vertically to mix things up a bit.

Considering that US Gold, at the time, were busy getting conversion rights for the likes of Strider and Dynasty Wars (both Capcom titles), there was a very good chance that they

were going to convert Mega Twins to all the formats as well. And that they did, with US Gold obtaining the licence to produce the game across the home formats, including the C64. Once the announcement was made, we were treated to regular adverts each month across 1991/1992 (with even a slightly scary interpretation of the twins by US Gold!) to whet our appetites. One of the game's first mentions was on Commodore Format's Early Warning scanner in June 1991.



After some months, the conversions started to peek into daylight, starting off with Commodore Format previewing the game in December 1991. Interestingly the game was expected to be in the shops the very same month. Already in the preview screens, the C64 conversion was looking solid, and even included the original two player mode from the arcade.

Graphically the main character looked a little odd, but overall all the potential was there - especially with the cave level looking particularly good. However, many were wary still - as US Gold had already tainted many of their C64 conversions, including Strider - but there was hope after the recent conversion of Alien Storm, which was actually converted by Tiertex (and was pretty darn good too!)



Lucky Mega Twins on the C64 was in safe hands all along - the developer was Tiertex, but the coder was none other than Mike Ager, who was the brains behind the recently released and successful Alien Storm conversion and had a strong track record from his Software Creations days. He was teamed up with the same artist as on Alien Storm, Wayne Billingham, and they both looked very much on target to repeat the success with Mega Twins. "Tiertex had an amazing ability to do shit games, the only things they did that were good was due to a few individuals who wanted to do something good", Wayne reflects.

Mega Twin's development had started with much enthusiasm and drive in early 1991 (developed in tandem with Alien Storm at the time). With both Mike and Wayne also being massive fans of Capcom's work, something special was potentially brewing. From the previews, it was clear that at least the first 2-3 levels were complete, but Wayne confirms that the game was actually pretty much complete. "I remember we did the vertical scrolling bit that ends up in a big circular castle bit in the sky. I liked doing Capcom conversions, I loved their style, and many of the

little creatures were ideal for the c64, but I wasn't happy with the main character." Possibly the option wasn't there to have a hi-res overlay to improve proceedings with the main characters to keep the enemy sprite counts up.

Interestingly it seems that sprite work was initially done by a chap called Ste Watson, before Wayne took over proceedings - possibly as Ste was a little inexperienced at the time, and according to Simon Street, was struggling a little. Graphics by Wayne were not directly done on the C64 - "I used to draw all my gfx on the Amiga and squirt them into the c64 using a serial cable", he reveals.

November/December 1991 passed and for months afterwards, Mega Twins got stuck in the centre area of the Early Warning Scanner of CF. The 16-bit versions were released by now and were fairly well received, but the 8-bit conversions were still nowhere to be seen. Eventually in issue 21 of Commodore Format (June 1992), reader Mark Wyatt asked directly where the heck the game actually was. Commodore Format, after all, had been promising a review every month for a few months on their back pages. CF responded to Mark's enquiry as follows:

"Every month we ring US Gold and they tell us that the game is in final testing. So we put it on the innermost ring of the scanner. Then it doesn't show for review and we ring the Goldies and they say that it is still in final testing. The result of this is that the game has been virtually ready for review for three months, a position the scanner has mirrored.



This is in no way a criticism of the Goldies though. They want to make sure that Mega Twins is as good as possible and won't release the title for review or sale until it meets their high quality standards. It's annoying to have to wait for so long, but when the wait is for the sake of improved quality, it can only be for the best in the long run. So we'll review it when USG are happy with it"

Clearly something wasn't right and US Gold were stalling Commodore Format, but why? Did US Gold suddenly feel the 8-bits were done for? Mega Twins last appearance on the Early Warning scanner was in October 1992, well over a year since the conversion was first announced.

Interestingly, US Gold hadn't fully pulled out of the C64 market by this point. As late as February 1993, they released a conversion of Street Fighter 2 at full price. It is possible that the reason for Street Fighter 2 to get a release and not Mega Twins, was down to feeling that only blockbuster titles would make a good profit for them on the C64 at this time. Street Fighter 2 was so popular at the time, that even with an average conversion it would sell loads based on the strength of the name - and they were proved right!

There was a brief mention in the press that Mega Twins was to be released directly onto the Kixx label, but this never happened in the end either, for reasons unknown. A compilation called Raving Mad was later released too, and teasingly including C64 based instructions for all the games including Mega Twins. It seemed that US Gold WERE trying to release the game, but something kept stopping them. With all the constant delays and failed attempts to release maybe there was a development issue after all?

Unfortunately we may never find out exactly what happened - developer Mike Ager has never responded to any contact attempts or questions regarding any of his C64 work. It's got to a point now where it is clear that he doesn't wish to speak about his past development work. Wayne, however, confirmed that he had completed

all of his graphics before he left Tiertex, and he believes that Mike had completed the coding side too. Contact attempts with ex-Tiertex members, staff at the magazines of the time and even staff from US-Gold directly have proved fruitless in trying to work out what happened and to see if the game has survived.

However, Wayne dug out all of his development disks in 2008 for Games That Weren't to examine. Sadly just graphical assets were recovered in the end. We did at least manage to get a sprite demo constructed and a reconstruction of the preview screenshot - using the character assets that we found. Interestingly we found a disk dated February 1991 - which had quite advanced graphics - the game was certainly in development for some time it seems, even before magazines had initially announced it.



The Spectrum and Amstrad users fared better, when amazingly a set of disks turned up at a boot fair containing demos of both conversions - believed to be as complete as possible before they were cancelled. It is still hoped that this Capcom classic will appear, but it may take miracles of Solar Jetman proportions for it to happen on the C64.



Visit Games That Weren't 64 for information on many more lost and unreleased Commodore 64 games.  
<http://www.gamesthatwerent.com/gtw64/>



# The Net

## C64 Screenshots–Levels

<http://www.c64screenshots.com/>

Wow, I had no idea this site even existed until I stumbled upon it by chance, after trawling through the links on the [Bitmap Books](#) website.

C64 Screenshots is a collection of screenshots from various games, that have been pieced together to form entire levels or game maps, with some stunning results!

Most maps seem to be complete, containing all levels or the entirety of a single game. Some contain parts of a game or a selection of levels.

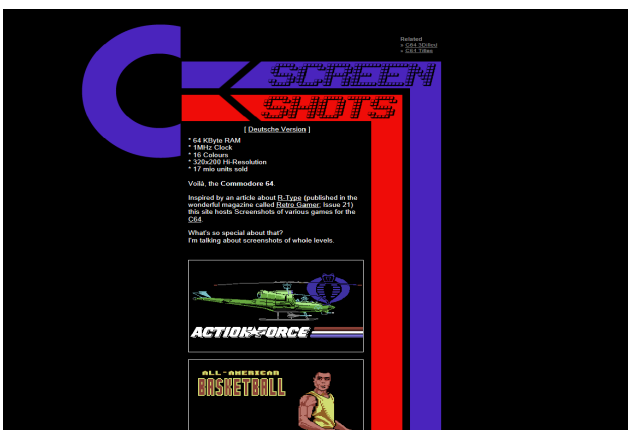
Also worth mentioning are the sister sites (also linked from C64 Screenshots).

[C64 Screenshots - 3Dified](#) contains a gallery of screenshots that have been modified to 3D images viewable with anaglyph glasses. The 3D screenshots can also be viewed on a 3DS in colour and 3D.

[C64 Title Screens](#) contains a gallery of title screens and loading pictures as hires, PAL filtered images and even some animations, as if you were actually watching them on a real TV. If only the SIDs were included!

C64 Screenshots is a fascinating and well executed series of websites. The amount of time and effort that has gone into this project is commendable, and the results are stunning! It would be fantastic if more screenshots and maps could be added over time, as well as finishing off incomplete sets.

Brilliant!



## The C64 Web Resource - Games

[http://www.c64games.de/index\\_p.php?eng=true](http://www.c64games.de/index_p.php?eng=true)

There are some excellent resources out there for C64 gamers. Most popular are the various databases, such as GB64, Lemon, CSDB and C64.com. All of these sites are fantastic resources for the images of the games themselves, publishing information and credits, screenshots, related SIDs, and even feedback and reviews from the community. Where The C64 Web Resource differs is that their archive contains as much of the associated information as possible that can be included with the game itself. This includes solutions, instruction manuals, code wheels, hint books, scans of original reviews, covers and other bits and pieces that may be relevant or important to each title. This is what makes this site such an important resource.

For example, being able to reprint maps and various other posters important for gameplay, either missing from my originals, or there, but I don't want to ruin them by drawing all over them, has been a Godsend. Finding manuals, walkthroughs and solutions has also been very handy at times when I've been stuck on various adventure games.

The site itself is mainly in German, with the main page only being available in English. The archive is forever growing and incomplete sets being added to. The webpage may not be pretty or particularly well laid out, but it is functional and serves its purpose. What is hidden underneath may well be one of the most important C64 archives and resources available on the internet.



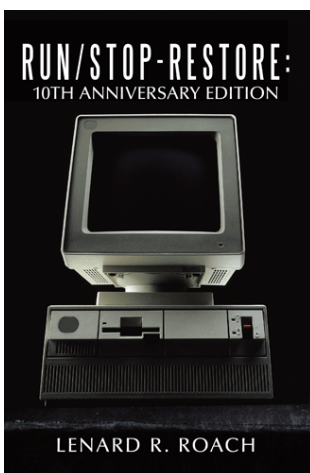
## The Origins of a Commodore Novel

By Lenard Roach



**Lenard in the flesh with his trusty C64. Rock on brother!**

*“Work on my freshman project began in October of 1999, the day I was fired from my job as a custodian at the Johnson County Juvenile jail. I came home from that last day wondering what I was going to do with my life.”*



**Run/Stop-Restore: 10th Anniversary Edition is still available as a PDF from Lenard's website. Buy it. Go on, we dare you!!**

This magazine is kind enough to let me thank you all in the Commodore universe for the apparent success of my first real publishing adventure entitled "Run/Stop-Restore: 10th Anniversary Edition." Without your support I would not have been able to make the sales I did on the book. With that, my many thanks.

Now, for those wondering about the phraseology of my last paragraph, hence, "my first real publishing adventure" when the book is supposed to be a "10th Anniversary Edition," then grant me the next few lines to explain why I stated it so...

Let's just say, from the get-go, I am a skinflint. If I can get something for nothing, or almost for nothing, then I'm all for it. I think we all can attest to being freebie hunters in our own lives. The first book I ever published about Commodore came from the confines of my own home, using my own equipment, and paying as little as I could in fees and services from local merchants here in the Kansas City Metro area. Back in the late 90's, I was younger and stupider than what I am now -- now I'm just elderly and REALLY stupid, but hopefully the old saying, "wisdom is justified by her children" will soon begin to reflect in my words and actions as I begin to lose more hair, teeth, and stamina.

Work on my freshman project began in October of 1999, the day I was fired from my job as a custodian at the Johnson County Juvenile Jail. I came home from that last day wondering what I was going to

do with my life. Where will I find work? Jobs were plentiful, but because of certain "misdemeanors" that brought my demise to my custodial job, there would be a black mark following me for at least the next 10 years.

I walked into the computer room of the house and stared at the Commodore sitting on the stand next to an open window. The breeze from the west was making the curtains flow around my computer, like it was beckoning me to come forward and sit down at that old familiar keyboard that has written countless articles for newsletters, and even a program or two for national magazines that were still in publication back then. I listened to the silent siren and crossed the room, finally sitting down in my all encompassing chair that held my obese frame for many a year.

"Look at the newsletters," I thought I heard a whisper say. I glanced up at the top of the computer stand. To the right of the Commodore MPS 801 printer, that was stationed dead center, was a stack of "Ryte Bytes" newsletters dating as far back as 1995. I started pulling down newsletter after newsletter and skimming through some of my writings from back during the Commodore Users Group of Kansas City's tenure. Some of my writings weren't too bad, even if I did type it myself. I started to visualize what it would look like if, by careful design, I were to categorize all the articles I had written over the last few years, label those categories, put in a short blurb on how each article came about, and even add an illustration or two

done by my own personal hand to the mix, and see what I got. Thus the idea for the first ever book to be written by Yours Truly had it's start.

But getting there was the real work. Like a dumbcake wifflebanger, I destroyed all my Commodore disk copies of the articles, so I had the problem of spending the next several weeks of typing in all those articles again and still add the whimsy blurb and illustrations for each piece ...

Wrong.

Again, the whisper came back to my ears, directing me to contact the systems operator of our club's bulletin board system and ask him to access the club's hard drive and download to me all those old articles, which, I prayed, were still in data storage.

"Have faith, my son ..."

Yes and yes! Our SysOp did have the data and granted me one day, and one day only, of SysOp grade access to the club's BBS, which would begin on the following Monday. Since I was unemployed at the time, all I had to do was look for work for the rest of the week and then on Monday begin my mad access of the club's hard drive and gather as much of my contributions to the newsletter as I could. I piled up about three or four 5.25 disks of my material that day, not stopping for either food or bathroom breaks until all my personal data was back in my control. The mission was a success, and now the project could begin.

I looked for a job in the mornings during the weekdays and worked on the book during the afternoons. One thing I can say for us writers is that we are NEVER satisfied with what we put down on our word processors, be it GeoWrite, Word, or what have you. The editing process took almost two weeks while I changed this phrase and that word to better match the style I was trying to capture for the book. I also was writing those whimsical blurbs for each chapter and illustrating the book all at the same time. I'm no juggler, but I had to say that, by the grace of The Almighty alone, I got it all done by the middle of the third week of October.

But there was something still missing from the book. I had all the text I wanted,

editing those three or four disks down to one 5.25 DSDD disk filled on both sides with words, but this question came to me: Was I capturing all the glory of the Commodore's 8-bit beauty? The next year coming up was the great millennium -- Commodore was heading for a backslide, and even Windows 98 was going to be replaced with something even "bigger and better," Bill Gates exclaimed. What could I do as a single individual to tackle this problem?

I bet you were guessing that the "quiet whisper" was going to speak to me again, didn't you? Ha! Guess what? You were right. This time the whisper said to print out ALL the text using the MPS 801 printer and copying those "master files" with a standard copier I "acquired" from a former job. I could do that, so for the next five days I photocopied ten volumes of my book before the copier actually ran out of toner, but before then the machine was starting to copy "ghost" images of the text onto itself, making for a shabby look, and yet, I didn't have the resources to either fix the machine or buy new toner. I was unemployed for crying out loud, and my poor (future ex-) wife couldn't both feed the family, pay the bills, and support my new endeavor. I had to be real. With production stopped and no funds to continue, the book came to a halt. I put away the copies of the book I had and started looking for work full time.

Christmas 1999. I had been working at a job for three months during the evenings by now and, though I was making far less money than what I was for the county, I was bringing in something of an income and, once again, contributing to the family. This Christmas was to prove to be something special, and I had my (future ex) wife to thank for it. Under the tree was a small rectangular box that, when shook, made no sound. It was light as air, and I figured that it was going to be that famous "gag gift" that one of the Roach family would be getting for the year. It hasn't been my turn for a number of years so it should be coming around to me by 1999. However, this time I dodged the bullet again. As I opened the lightweight package, I saw what looked like a check, made out to me, from her, for the amount of \$125. What was this for? She explained to me that she knew the book project was important for me and I needed about \$120 to



get the ten volumes I created bound at the local print and ship shop, so she saved a little back from her paycheck for the last three months and gave me the money on this day. I fell at her feet, weeping for joy that she cared enough to take from her own money and give to me what I needed to finish the book project.

For the last week of 1999 I went over the ten copies of the book, page by page, to make sure it was the best I could make it with the copies I had. One or two of the books would have to stay at the house as "damaged product" since the copies were not of the best quality. At the flip of the millennium, I was toting all the copies to the print shop for covers. The project, even for just ten books, was going to take a couple of days due to setting up the shop computers to handle such a small load. Then there's the setting and drying of the glue on the spine, which was going to take the longest time. Those were two anxious days as I was curious to see how the final project was going to turn out.

I was at work cleaning the mall food court when my (future ex) wife came walking through the doors holding two bundles in her hands. In those bundles were the finished product of "Run/Stop-Restore" fresh from the print shop. I was going to pick them up from the shop myself after work since the print shop was open 24 hours, but when the call came in that they were ready, she took time out of her evening to pick them up and bring them to the mall. She did not look at the contents. She wanted to share the moment with me as we both opened the boxes together. The books were 8 1/2 by 11, looked cheap, and some of the animation got absorbed into the spine glue, but God bless it, I HAD A BOOK! I was a published author! I just about died right there as I held the copies in my hands.

Each copy was to sell for \$14.95. I was going to use the proceeds from these books to make more books if the need arose, but one thing I didn't count on was marketing. How will I sell the book? I had only ten copies. I advertised in our Commodore club newsletter, but nobody bought. I advertised in other Commodore club newsletters, and nobody bought. Thought I was a success as a author, I sucked as a salesman.

I sat on the copies of book for five years and decided that I would just give away the ten copies I had to prospective Commodore clubs, keeping five back for myself as a memorial of what I have done. I sent one to a soldier in Iraq who was a member of our church and got deployed; I gave one to the Anything Commodore Users Group, who gave me an awesome review of the work; and one to the Fresno Commodore Users Group, who enjoyed the contribution and read it with relish (and perhaps a little ketchup and mustard). I can't remember what happened to the other two I gave away. I think I sent one away to the CommVEx Commodore Expo in 2005, which was given away as a door prize.

Later on, I actually went to Las Vegas CommVEx Computer Expo and sold three extra copies to attendees, which constituted for my first actual sales of the book. I will always be indebted to CommVEx for making my Commodore endeavors a success.

Where are the other two copies? One sits in my personal library, signed by me, dedicated to my ex-wife, who left it behind when we divorced. The other copy I am not sure of where it is. I may still have it hidden somewhere in The Roach Center for BASIC Commodore Studies. I may never know. If anyone has a copy of the original "Run/Stop-Restore," then consider it a collector's item and read it once in a while just for fun.

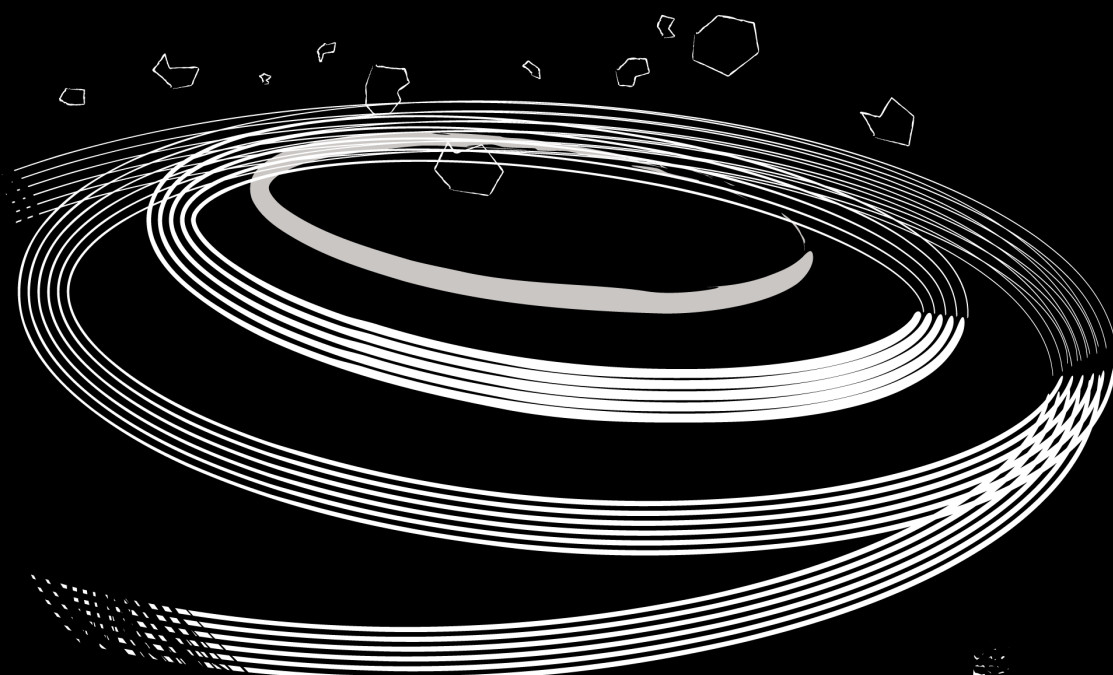
For anyone who doesn't mind a digital copy of "Run/Stop-Restore," the original version, then please visit my website and download a .pdf version of it. The crazy man at Tim's Tech Shop was nice enough (for a fee) to take the master copy and put it up on the Internet. I believe it's \$9.99 on the website. The first version is forever preserved on the Internet for anyone to enjoy.

Lenard.

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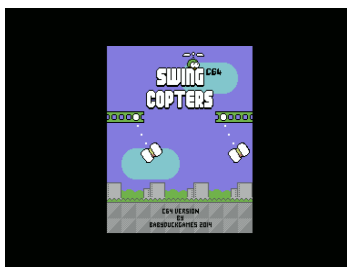
# Building a Commodore Joystick

by Craig Derbyshire



If you follow Craig's instructions, you should end up with something that looks like this!

*"Remember the saying "Measure Twice, Cut Once". We need to make sure all our measurements are accurate."*



Don't forget to check out Craig's new C64 game, *Swing Copters*, due for release at the 2014 RGCD 16bk Cartridge Game Competition.

Fancy a new Commodore related homebrew project? Just broken your last C64 joystick after a round of Decathlon? Craig Derbyshire takes us through the building process of his custom Commodore joystick.

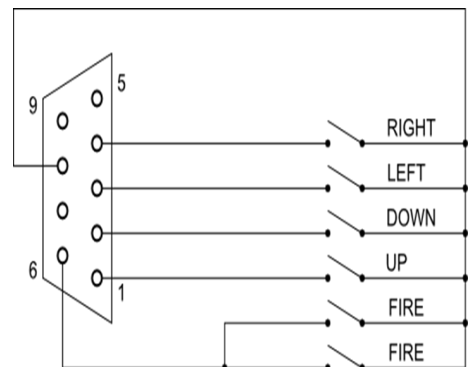
If you are like me and abused many an Atari 2600 joystick to the point where you had to bend the cable in a certain way in order to get the joystick to work, then this article may be of interest you. As you may well know, in the early 80's the joystick standard was pretty much the same across most 8 bit systems and they could generally be classed as "Multi system" joysticks. Sadly being able to get an original working joystick in good condition these days is either very difficult or very expensive. In this article I will attempt to give you the knowledge to build a joystick for an 8bit system like the Commodore 64 that should take considerable abuse and if it should ever break, the parts are easy to replace. Trust me, it will be amazing.



The type of joystick we are going to make is a digital joystick with UP, DOWN, LEFT, RIGHT and two FIRE buttons. The fire buttons are not independent of each other but do allow it to

be used by both left and right handed people. It is going to be made using arcade quality joystick parts and other parts that can be obtained easily.

The Commodore 64 control ports are 9 pin D-Sub male connectors, the joystick has a 9 pin D-Sub female type connector. Below is a wiring diagram for the joystick we are going to make:



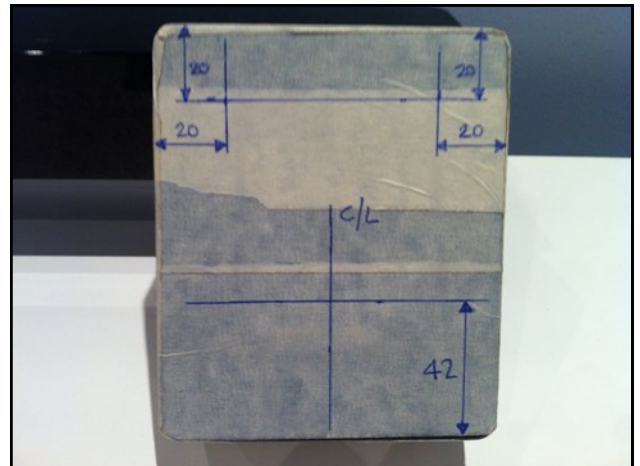
PIN No	Function
1	Up
2	Down
3	Left
4	Right
6	Fire
8	Common

**NB:** The 9 pin connector pin numbering is shown as if looking at the front of the connector, when we solder our wires to the back of the connector it is important to remember that the numbering will be a mirror image of this. The connector should have the pin numbers labelled so it shouldn't be a problem.

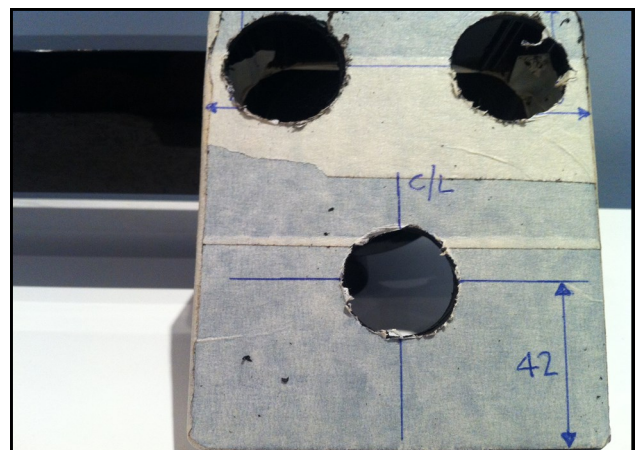


Listed are the parts that we require to make the joystick shown in this article. Also included are web links to each part:

ITEM	QTY	DESCRIPTION
1	1	<a href="#">Plastic Box Gloss Black 118x98x45mm</a>
2	2 metres	<a href="#">6 Core Multicore Cable 7/0.2mm</a>
3	1	<a href="#">9 PIN D-SUB D TYPE HOOD - BLACK PLASTIC</a>
4	1	<a href="#">9 PIN "D" FEMALE - SOLDER BUCKET</a>
5	4	<a href="#">Black Adhesive Rubber Feet</a>
6	1	<a href="#">6mm Sleeved PVC 23mm Long Grommets</a>
7	50mm	<a href="#">12mm HEAT SHRINK BLACK ADHESIVE GLUE LINED</a>
8	2	<a href="#">SANWA OBSF-30 ARCADE BUTTON</a>
9	1	<a href="#">SHORT SHAFT BALL TOP ARCADE JOYSTICK - 2/4/8 WAY</a>



Once we are happy with our dimensions it's time to commit to drilling some holes in the enclosure. Firstly we drill the two holes for the push buttons, these need to be 30mm in diameter if using the push buttons shown in this article. The best tool for this job is a [hole saw](#). Next we drill the 27mm hole for where the joystick is going to be mounted, then we drill the 8mm hole for the cable at the push button end of the enclosure. This should leave us with something looking like the picture below.



The first job is to prepare the enclosure for all the parts to be fitted. Completely cover the enclosure in one layer of masking tape to allow us to mark out all the dimensions for where we need to drill all of our holes and also to protect it from damage while we work on it. Then mark out all the dimensions as shown in the pictures opposite - remember the saying "Measure Twice, Cut Once". We need to make sure all our measurements are accurate. (All dimensions are in mm)

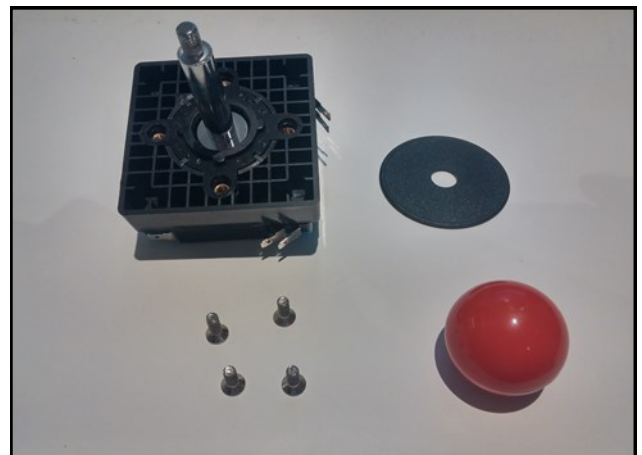
The next job we need to do is remove the mounting plate from our arcade joystick as we won't be needing it anymore, but we won't throw it away just yet as we are going to use it as a template to drill the rest of our holes, thus ensuring that the joystick will fit perfectly within the enclosure. Next we carefully tape the mounting plate to the enclosure, being sure to line it up with the centre lines marked on the enclosure.

Once we are happy with the position of the template, we can drill the four 5mm holes for the securing screws and using a small round file or suitably sized drill bit, we cut the four notches at the circumference of the 27mm hole.

Next we need to remove all the sharp edges on the holes with a bit of fine sand paper, remove the masking tape from the enclosure, and then we countersink the four 5mm mounting holes for the joystick. The picture below shows the mounting plate taped into position, what the enclosure should look like after all holes have been drilled, and all of the masking tape has been removed.



Now it's time to fit the joystick into the enclosure. This should be fairly straight forward - we must remember to fit it without the mounting plate as our enclosure is basically replacing the mounting plate. Below are a couple of pictures showing the joystick disassembled and fitted into the enclosure.

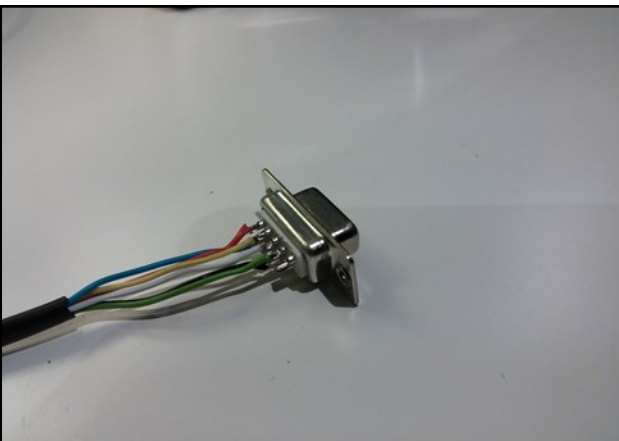


Next we need to fit the two push buttons which just simply snap into place, then we fit the rubber grommet into the 8mm hole we drilled previously for the cable to pass through.

Now it's time for the fiddly part... we need to make up our cable with the 9 pin D-Sub female connector at one end and the other end being connected to the joystick. Firstly we need to cut back the insulation on one end of the cable by approximately 25mm and 150mm at the other end, being careful not to cut through the conductors inside as this may cause a short circuit and all sorts of strange and unpredictable things would happen when we tried to use the joystick.

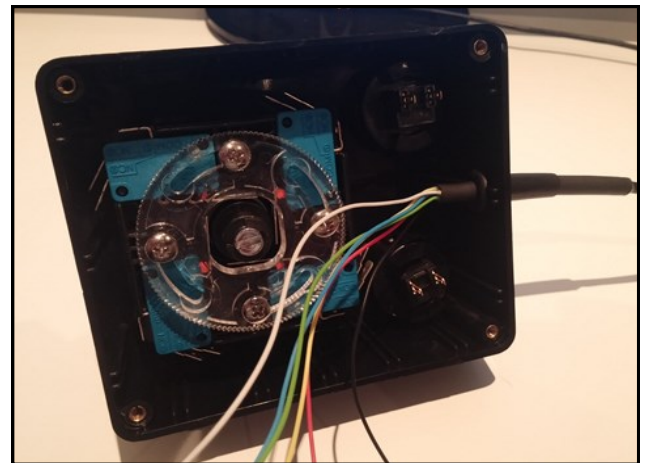
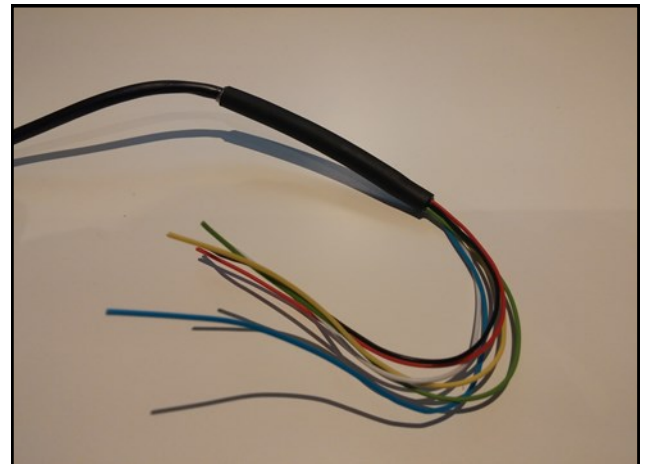
At the end, where we stripped back the insulation by 25mm, we need to tin the end of the wires with some solder. Next we need to solder the cables one at a time to their relevant pins on the connector remembering to take note of which colour cable is soldered to which pin number, the table earlier identifies which pins are used and what function it corresponds to. What colour goes where doesn't really matter that much, just as long as we make a note of which pin they are soldered to so the correct colour can be connected to its corresponding direction on the joystick or fire button.

Once we are happy with our soldering and we have made a note of what colour is attached to what pin, we can build the connector up. Details can be seen in the pictures below.



Now it's time to make the other end of the cable up. First we get a 50mm length of 12mm diameter adhesive lined heat shrink and slide it over the cable far enough so that approximately 5mm of the heat shrink covers the coloured cables

with the rest covering the black insulation. Using a suitable heat source (preferably a heat gun) we slowly apply heat to the heat shrink constantly moving the heat source so that we don't melt the cable. We keep doing this until the heat shrink has shrunk uniformly along its length. Once we are happy with our heat shrink, we can feed the cable through the grommet into our enclosure as shown in the picture below.



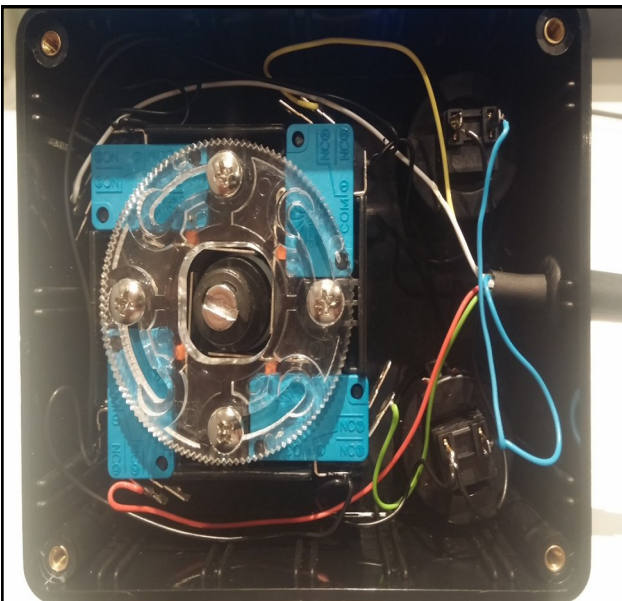
Now the really difficult part has come.. time to connect up all of our microswitches for the joystick and the two fire buttons. Each of the microswitches has three terminals, them being COM, NO and NC. We are only interested in the COM (common) and NO (normally open) terminals, which means when we move the joystick the microswitch is actuated and closes the normally open contact creating a circuit that the Commodore 64 control port can read and translate into movement on the screen (it's actually a little more complicated than that and beyond the scope of this article).



The method of connecting the cables in this article is by soldering directly onto the terminals - mainly due to there not being enough room inside the enclosure to accommodate crimped terminals.

First we can start with the common as this is the easy one. It is the one that is connected to pin 8 of the connector and referring to our cable colours we connect the correct cable to one of the terminals on one of the fire buttons, then simply daisy chain all the other commons on the microswitches, finishing on one of the terminals on the other fire button.

It's a little trickier with the other connections because when we look at the microswitches at the back of the joystick we automatically assume that the top one is up. This is not the case as when we move the joystick in the upward direction we can observe that the bottom microswitch is actuated. It is better for us the move the joystick in the desired direction and observe which microswitch is actuated in order to work out which microswitch we need to connect our cables for the desired direction. Once we are happy with where we need to connect, we just connect to the NO terminal on the microswitches and the other terminal on the fire buttons. The fire buttons are also linked as they only provide one fire input. Below is a picture of what it should look like after we have made all the connections.



Now we can finish the joystick off by fitting the bottom cover and attaching the four rubber anti slip pads. Next we need to test the joystick. Ideally we would do a continuity test to test that the switches are making contact when they are supposed to, and that there are no short circuits. Once we are happy we can test the joystick out on real hardware and try a few games to put it through its paces. I hope this article inspires some of you to go ahead and make one for yourselves. I'm sure you won't be disappointed and I look forward to seeing other people's efforts.

I have personally made two joystick the same design as this and they have had plenty of use. Overall I am happy with the way they feel and love the assertiveness of the clicky microswitches.

Happy building!!

Craig Derbyshire/Babyduckgames







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# Hardware

## New C64 Power Supplies by Ray Carlsen



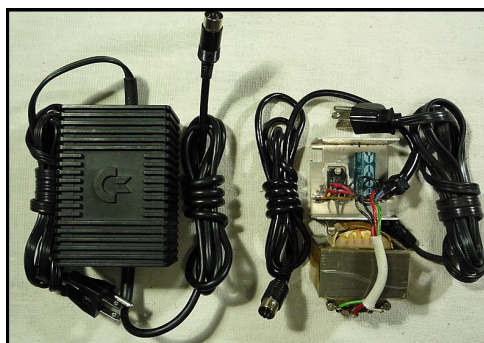
Ray Carlsen is a Commodore enthusiast and has been involved in electronics for 60 years. Please visit Ray's [homepage](#) for the most up to date and complete versions of his articles.

*"There are always unforeseen problems along the way and making more than one of anything will show them up. We never stop learning."*



**Power supplies, the life blood of any electrical equipment, but also a potential computer killer! C64 power supply failure is one of the leading causes of death for our beloved computer. Ray has a simple solution... Make a new one!**

This is not a tutorial but simply the steps I took to make something better than what you can find in the stores or online. The 5 volt DC source from the original Commodore "brick" power supply powers all of the chips in the computer, whereas the 9 volt AC source supplements it and powers external devices such as a cassette deck and user port plug-ins. The brick uses a transformer to step down the line voltage to two 9 volt AC sources. One, after rectifiers, filters and a regulator is the +5V volt DC source and the other goes out as it is for the 9VAC source. Fully potted in epoxy, these analogue "bricks" (black and white) are not repairable and their internal heating eventually destroys them.



A later version Commodore power supply was repairable but still runs very hot inside as the basic design is the same. The photo above shows a "brick" power supply with the potting removed. As you can see, the

parts count is low and the design is very simple but it's inefficient, and waste heat is a problem.

Any replacement power supply can be made better and more reliable.

Newer power supplies use a more efficient switch-mode type of regulation system to generate the 5 volts DC. They are generally smaller, run cooler and last a long time. The original C128 supply is a step in that direction but they are hard to find now, and technology has improved since the 1980's.

When I build something, I'm inspired by Thomas A. Edison and the way he did things. He might start with calculating how something should work, but then went on to "torture test" his design with many practical experiments to see if what he made would hold up in the real world.

There are always unforeseen problems along the way and making more than one of anything will show them up. We never stop learning.

If you're starting from scratch, it doesn't make sense to "re-invent the wheel" by designing and building a 5 volt switcher from the ground up. There are many good (and bad, to be honest) pre-built

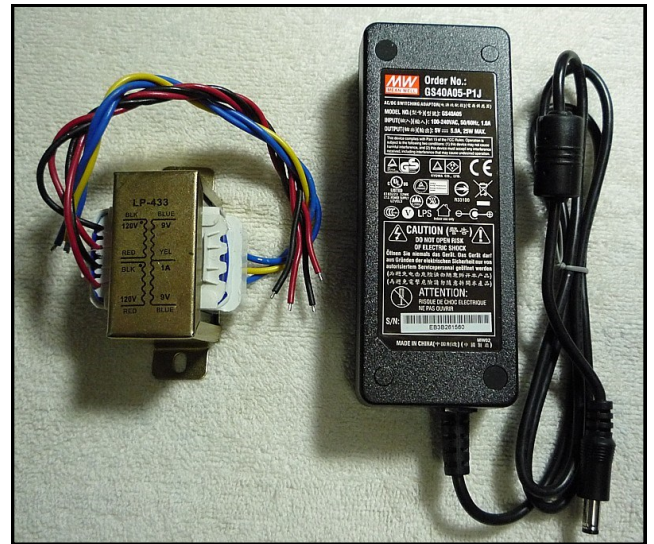


modules out there. For my universal power supply, I selected a module with oversized heat sinks to allow it to run cool in any environment. That module was designed for use inside a small plastic case without ventilation and it is therefore more than adequate for use in a larger case with or without vents.

My rule of thumb is literally: if you can't hold your finger on it, it's too hot. This module fills that bill very well. It is sold by Jameco Electronics as a table top power supply, part number 1952337. It features tight voltage regulation from no load (computer off) to full load (5 amps maximum) and has automatic shutdown protection if overloaded from a downstream short circuit. It has an on-board fuse for line protection but that fuse would only open if the power supply suffered a catastrophic failure such as a close lightning strike on the power line. The module's high current capability means this supply can run any Commodore "flat" C128, C64 or VIC20CR, even with added loads from RAM Expansion units or other external devices connected. It will of course also run a Plus/4 with the appropriate 4 pin adapter cable. To run a computer other than a C128, I could have selected a 5V switcher of perhaps 2.5 Amps or so. As it turns out, the difference in price for an alternate module is only a few dollars, so it made sense to buy just one type that fits all needs. That enables me to buy in quantity to save a little money overall. The price break for electronic parts often starts at ten units.

The other source needed from a Commodore power supply is 9 volts AC at one Amp which comes from a transformer, the same as in an original Commodore power supply. For that, I chose a 120/240 volt unit so my power supply can be used overseas with a minor internal wiring change. I got the best price at MPJA Electronics for their 120/240 to 18VCT (only half its secondary winding is used) transformer part number 7841-TR, but shipping is rather expensive, about \$2 per unit due to the weight. I usually buy 10 at a time to make the shipping charges less of a percentage of

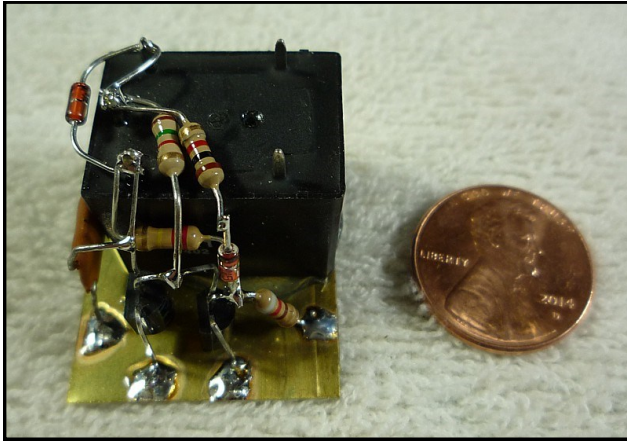
the overall cost. All power transformers have an internal thermal fuse that cuts off AC power to prevent overheating. In addition, an external fuse is added just in case there is a downstream short circuit. Note that there already is a fuse inside the C64 to protect that 9VAC supply source.



This photo shows the original 5V "module" and transformer, the "heart" of this power supply.

One shortcoming of all switching power supplies is the level at which they shut down in the event of an internal failure. Although rare, such a failure could destroy components in the computer it feeds. That's a real problem with the original C64 "brick" most users are familiar with. To eliminate that possibility, I include a computer Saver circuit in my universal power supply. It opens the 5V line if that source ever goes above 5.4V for any reason. I hand-make those Saver modules myself.

It should be noted that Commodore didn't use any kind of protection in their C128 power supply but I've never heard about computer damage from their supply. With a switcher, an internal failure usually results in no voltage output rather than excessive voltage which can kill computer chips. Regardless, a way to cut power before it does any damage is a good idea. The photo on the following page shows the Saver module I make.



With these components assembled in a suitable case, all that's left is how to connect them to a computer. My PS has a 7 pin DIN plug that fits the C64 and one that fits a C128, both "pigtailed" on the end of a five foot cable so the PS can be run off the desktop if space is limited there. That cable must carry a lot of current so the internal wires need to be rather heavy. For that I chose some four wire speaker cable. It's soft and flexible and has a thick outer jacket that protects the wires inside. I buy that cable on 100 foot rolls. If the wires were too thin, the resulting voltage loss due to resistance in the wire would cause problems with computer operation.

Note that if this supply is only needed to power a C64 or a C128, the other connector can be eliminated, but having both in a Y or "pigtail" formation allows the PS to run either computer. Since the special four pin square plug used on the Plus/4 power supply is not available anywhere, I make my own. As an alternative, that plug and cable could be cut off a dead Plus/4 power supply if available, or the power receptacle inside the Plus/4 computer can be changed to the round DIN that's used on a C64... it fits perfectly. I make a four pin adapter cable for the Plus/4 so it can be run from my universal supply by plugging onto its C64 connector, so no computer modifications are necessary.

The case for this new power supply can be metal or plastic. My first prototypes were plastic (no vent holes) and they worked fine, and it's the smallest version of this PS, about the same size as the original C128 PS. The metal cases I use

come from Jameco Electronics. One is #208911 and the other is #209350. Jameco offered the best price and the resulting product looks as good as it works. All that's left is the hardware to mount the components, power cord, cable clamps, and the Saver module.

I should mention that if you want a "bare bones" power supply for your Commodore computer, you can make one out of two "wall warts" and the appropriate DIN connector to match your computer. Cut the plugs (usually coax connectors) off a 5VDC module and 9VAC (just a transformer inside, Jameco has those) module and solder on the appropriate computer power plugs. The resulting tangle of wires is not elegant but it works and is more reliable than the old Commodore "brick". For other photos of my power supplies including this bare bones one, check out my website:

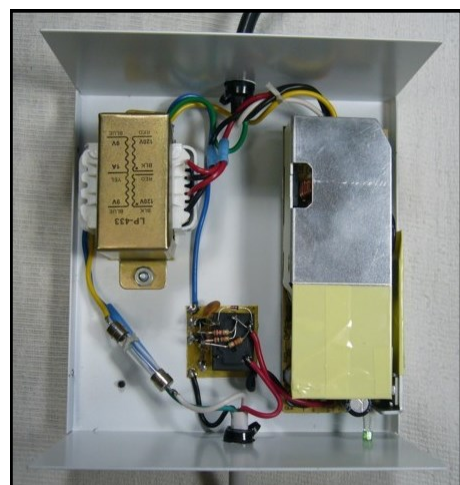
[http://personalpages.tds.net/~rcarlson/cbm/universal\\_ps](http://personalpages.tds.net/~rcarlson/cbm/universal_ps).

I'll be happy to answer any questions you have.

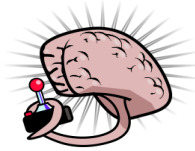
Ray Carlson

[rcarlson@tds.net](mailto:rcarlson@tds.net)

<http://personalpages.tds.net/~rcarlson>



The innards of one of Ray's custom C64/C128 power supplies. He sells them in small quantities. [Email](mailto:rcarlson@tds.net) Ray for more details.



## What is Reset Magazine?

Reset Magazine is a free, non-profit fanzine dedicated to the Commodore 64 computer. Our target audience is the casual Commodore 64 user and retro computer enthusiast. Reset is distributed on the internet as a free PDF.

## Who produces Reset?

Reset is produced by Reset Magazine Staff. We also have many others who make contributions to the magazine. See page 3 for a complete credits list for this issue.

## How often is Reset released?

We are aiming for Reset to be quarterly magazine. Keep an eye on our website or [Facebook](#) page for information about release dates. You can also subscribe to our news mail-outs to keep informed about what's happening, just send in an [email](#) request. Reset #06 should arrive mid February if all goes well!

## Why bother?

Because we love the Commodore 64. Most of us have owned C64 computers for decades and have a long history with the computer. Our aim is to create an entertaining yet informative, light-hearted, English language magazine in the spirit of Commodore Format, ZZAP!, Commodore Scene and Commodore Zone, that we hope people can enjoy, learn from and have a laugh with.

## Can I contribute to Reset?

If you would like to contribute to Reset, please contact us at our email address. New ideas are most welcome. If you have a product that you would like featured, some news to submit, or feel you have something else to offer please get in touch.

## Can I buy a physical version?

A limited numbered set (30) physical copies of each issue are printed as Special Editions and are available for a very short time at the time of publication for each issue. These are sold on a first come, first served basis. If you would like a Special Edition of this issue or would like to pre-order the next, please contact us at [resetc64@gmail.com](mailto:resetc64@gmail.com).

## Can I advertise in Reset?

Yes, for free. All we ask in return is that you support us, either by plugging the magazine on your website and/or social media, providing us with news or help us in some other way. If you would like to advertise in Reset please contact us.

## What is a Reset Ripper?

The Reset Ripper is an award given to outstanding games we have reviewed, which have received a score of either 9 or 10 out of 10.



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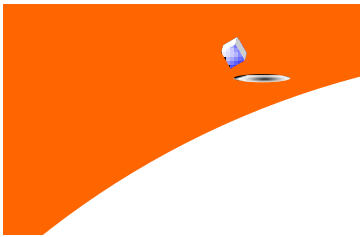
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# Final Thoughts

Hello Readers!

It's hard to believe that we're now five issues in. It doesn't seem all that long ago that Reset #01 first hit the scene. To say I was nervous on it's release is an understatement. I reached out for support on Lemon for what was to become Reset #01, and in came Vinny and Merman to offer advice, support and contributions for the first issue. Vinny became my right hand man and a good friend, and Merman a valued contributor and friend who has stuck with Reset from the onset. Ray Carlsen has also been with Reset from Issue #01, a true gentleman and a wealth of C64 hardware knowledge!

Although looking back at Reset #01, there are plenty of things that I would have done differently, but as a proof of concept it worked. It has been a fantastic learning curve and you can see improvement with each successive issue. The first issue was well received on the scene and offers to join the team began coming in. We built the foundation for what has become a fantastic team of enthusiasts and we have grown into what you are reading now - a maturing and entertaining read (hopefully!!) that is a heap of fun to make. So why the sudden retrospective? This issue marks Reset's first birthday! So, happy birthday Reset and thank-you to everyone who has contributed to what has been a very worthwhile project! It wouldn't exist without you. On a sadder note, this issue is also Vinny's last as a Reset staff member, so I would like to thank him for his massive contribution, both in the magazine itself and also behind the scenes, by way of our many discussions about the direction of the magazine.

Thank-you to all of the people who have contributed to this issue in any way. A lot of combined hours have been spent putting this issue together - whether it be the writing, art, layout, proofreading and certainly the contributions to the cover disk - Roy's fantastic Paper Plane, time spent by DrJ, Yogibear and JSL on the intro, Wanax and Saul's Bruce Lee II Preview and everything else too. It's a pleasure having all of you involved and it means a lot, so thank-you again.

See you again in February!

Happy computing,

Uncle K

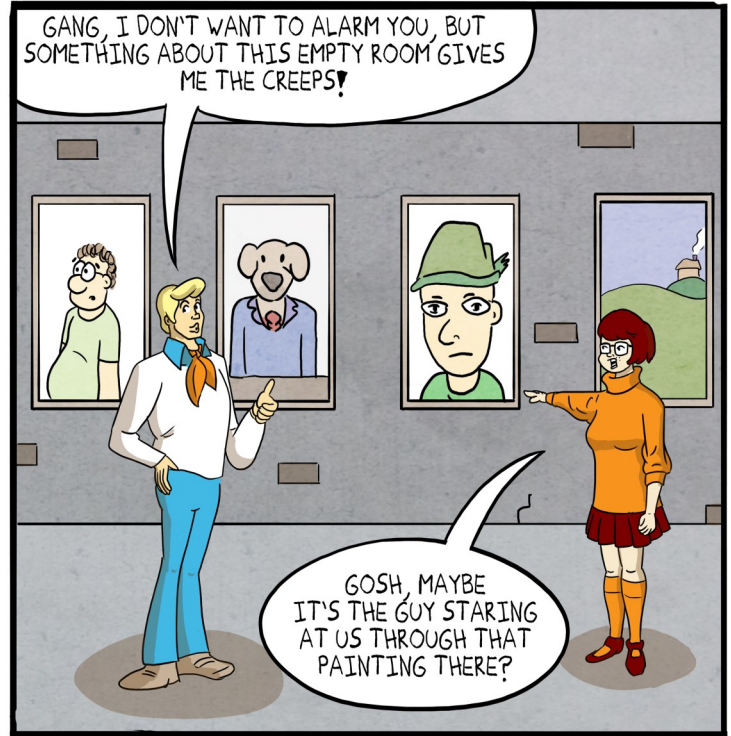




# Blow the Cartridge

By Cameron Davis

SCOOBY DOO







**SOPWITHS**

**&**

**PTERRORDONS**

A SEUCK game

by Anthony Stiller

Redux Music by Richard Bayliss