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A Space Odyssey

by KEVIN FLYNN

A four part arcade style space adventure that takes you into another galaxy ...

Part
1

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MISSION

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2

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MISSION

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4

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The Great Space Race is that much-suspected spin entity — the follow-up to Legend's highly innovative, highly successful "computer mouse" their descendant Mafulla.

Out go any traces of Norse gods, myths, legends and graphic adventure elements and in comes the hi-tech world of the future in what looks to be a very sophisticated arcade game with strategic costumes and single key-press commands. As usual Legend are saying little, gaining a lot and

LEGEND ELBOWS GODS, JOINS SPACE RACE

feeling what they call the "hurdle" to the launch in late September/early October (even that's not defined).

As of writing, Chairman John Peel has gone as far as describing *The Great Space Race* as "...a spectacular futuristic romp, with the emphasis on fun and entertainment. We saw the opportunity for a completely new kind of computer entertainment, one that goes beyond arcade and adventure games but retains the best elements of both."

TGSR (as it's called around Legend's Clingfold central point) has two main phases, both with time limits. In the first, pre-race section, the player has to wheel and deal to get the best spaceship, weapons and personnel for his team. The race itself is a fast-paced, anything-goes event pitting the player against time, natural obstacles and other competitors.

Minisoft's, a development of the original Mafulla, is the operating system for

TGSR. Legend promise, "...True solid 3D graphics, which, under the control of a computerised "winner director" create the most realistic and spectacular pictures ever." Full facial animation is claimed to be another first for TGSR enabling players to see the characters on-screen in detailed close-up.

Legend Managing Director, Joe Peel told MDK that TGSR had come about largely in the same way as *Valkalla*. "We asked dealers what they wanted to see in a new computer game," he said. "Just as they said when we started *Valkalla* they asked for something entirely new, entirely amazing, original and with spectacular graphics!" With the gauntlet hurled Legend set about coming up with the goods. According to Joe the bill for production costs alone came to a quarter of a million pounds by the time TGSR was complete. However, with *Valkalla* already having crossed over (since late MDK No. 10) the in-

vestment seems worthwhile.

The Great Space Race will be released simultaneously for the Commodore 64 and Spectrum 48K. Price has yet to be confirmed but is expected to be around £14.95.

Meanwhile, *Valkalla* lives on and is spreading its wings on the international scene. John told us that he is negotiating with a "very, very large U.S. software company" (as opposed to "very large" or "just plain large") for the Deutsche release of *Valkalla*.



Original artwork and computer image (above) by TGSR chairman

NEW MEN ALIVE AND KICKING

BRIGHTON-BASED software company Salamander are not going out of business.

Despite reports elsewhere in the computer press to this effect, last month company directors fell back at what they said was "an urge to write us off... we are alive and well and would appreciate the decency of a phone call before we are organised."



MSXTRA!

MITSUBISHI, MAKERS of the wartime Zero fighter, have entered the rapidly growing MSX market with a personal computer, the 9L-F110.

Recently seen in stepped test flights over the Pacific island of Iwo Jima — where it came under intense American AAA fire — the lightweight F110 is apparently distinguished by its extraordinary manoeuvrability, great firepower and ability to carry a massive payload. However it appears to be relatively underpowered at 30 Horsepower compared to the 64 of other fighters in the same strategic arena.

Meanwhile more details of the Sanyo MPC 100 MSX machine (see photo) have been revealed. It differs from other models in possessing a light pen facility.

THRILL-POWER PEAKS AT QS

QUICKSILVA have successfully concluded an historic deal with The Mighty Thing, alien editor of Britain's top (and the Galaxy's Greatest) science fiction comic 2000 AD to produce computer games featuring his awesome characters.

The first game, *Strontium Dogs* and the *Death Gambler*, is due out now and stars Johnny Alpha, future bounty hunter of the future. *Strontium Dog* is probably 2000 AD's second all-time most popular series after the top-rated *Judge Dredd*. Other 2000 AD mega-stars include *Robo-Hunter*, *The A.M.C. Warriors*, *Alpha Tropic* and *Ace Trucking Company*.

Asked about future plans,

Quicksilver's Mark Dyles said that provided this first time went well others would follow.

EQ E was honoured to be granted ten seconds of the Mighty Thing's valuable time. He would not be drawn on the details of the deal but confirmed that several cases of plastic cases (his favourite Earth food) were involved. The Mighty One also stated that Quicksilver's game would be, "... aeris, scoring, ghaflite and that only a greins would miss it."

Strontium Dog and the *Death Gambler* will initially be available only on the Commodore 64 with the Spectrum version following soon after.



YANKS LAND ON SOFTWARE PROJECTS From our War Correspondent

DATELINE: LIVERPOOL. A new development in the exciting battle for Britain took place as American software forces initiated yet another British software focus. (See *On-Line News* last month for first reports of the Invasion Squad.)

Units from Sierra and Bordenland, two crack American software houses, reached a bloodless agree-



VIVA EL

los Guachos!

The giant GEC company, who initially stepped into the breach when Dragon looked like going down earlier this year, will continue to distribute and service the machine in the U.K. However, yet another new company — called Touchmaster — has been set up to coordinate the manufacture of the production lines from the Land of

Spain! Land of sunshine, warm seas, peels, bullfights ... and the Dragon computer. Come again!

It's true, 8088E fans, the all-British Dragon 32664 series, once the pride of the British industry — and more recently, just the latest in a series of British disasters — has finally been rescued from oblivion by a Spanish-based company (al-

CHEAPSKATE CORNER



Maschinen, have built their empire on laser market cut-throats. Their latest offerings are *Psyche Dropper* and *Alister Mars*. Then there's that blammy booby barbed for — *Beau-Jolly* (good?) who've masterminded the computer equivalent to the petty six pack. There's one for each of the C64, 486, Spectrum, and Vix 20, at £14.99 plus the 100 Spectrum fourpack of £9.99.

Another newcomer to Cheapskate Corner is Atlanta. They're sitting on a nest of games for altmap machines and are going into a slow hatch of four per month. They're the Scorpio Games world. Not only have Scorpio bought out a £1.99 graphic adventure for the Spectrum, *Sidekick Capes* but they've a whole bunch of games for the Texas II 89.

IT AIN'T what you prog, it's the price that you flag it — that's what gets results. Or at least that's what warring numbers of companies are trying to find out. Great amounts of games priced at £1.99 will bring you to our attention, that's obviously going to be the great race to fill Cheapskate this Christmas.

Sample of our price.

ment with Software Projects for the release of their games.

Siem's armoury is known to contain some particularly big guns in the form of licensed games based on top comic strips 'B.C.' and 'The Wizard of Oz' as well as the recent deal with Walt Disney to produce games featuring their characters. Alan Major, Co-C of Software Projects, said that they now had access to most of Siem's inventory and would be converting it for use in British machines. First out will be B.C.'s Quest for Zius, available immediately for the Commodore 64 on disc and cassette and soon for Spectrum.

Broderbund, while not sporting quite as many well-known products as Siem, has Lotus Harrier, a particularly popular game in the States. SP will be making this available in the UK on the Spectrum and CBM 64.

Meanwhile SP are marshalling their own forces for an assault on its coin-operated machines as possible with their own big gun, Major Alfer.

Your correspondent doesn't expect this to be the last skirmish in the attempt to take over Britain's domestic software industry and urge vigilance at all times.

DRACO!

Moss and Grindall's depend on the land of pens and nibs and nib-related toys (Wales).

Meanwhile, mixed fortunes continue to attend the Commodore range. Amid rumours of impending liquidation of the British end of the company, Cric Computers continue to sell a stunner in the Land of the Fairs and the Palace of Fancies. This major Euro-success story in its own right has now been added considerable weight by the news that a new market appears to be opening up with the securing of a £34 million deal to sell machines to Germany (the Land of Wünten and Blunderland) and Switzerland (Fairy Debugged Gachos Gooles).

BUT DOES IT SELL DRINKS?



is it a cash-point? Can it vend you a drink? No, it's an Electronic Software Distribution System (ESDS). ESDS Cassettes will belong to John Messers early next year.

The machine will quickly reproduce any of its store of 1,000 programs onto tape, disk or cartridge, eliminating the need for shops to hold massive software stocks. You simply choose by scrolling

through its inventory, and all the retailer has to do is slip out the data slug and wrap it into its relevant packaging.

Progs come telegraphically linked from the central main frame in Edinburgh. Of course, there could be some of those exciting new bugs that have a habit of slipping into any new system, but theoretically, this sounds like the end to the big wait for new software.

COULD THIS BE THE END OF PIRACY AS WE KNOW IT?

IN THE endless fight of localisation against the possible perils of piratical predators that's you, Kevin, the industry have given you staples, G.O.S.H., Software Projects' colour cards... and now holograms.

For five years to add the lower jobs that cost about 200c apiece, but 3-D effect solutions on the lines of those funny matchboxes you get from Japan Air Lines. The suppliers, Elite Systems, claim that these serial eye-bending alien logos are obtainable from only one source in the world, and therefore that counterfeits are impossible. Elite Systems cannot carry them.



BY TONY BENFON

KEYBOARD SKILLS No. 6 SWINGING THE CAT

THE EDGE

IN FROM THE EDGE

HIGH QUALITY software is booming in from The Edge, newly formed offshoot of Softpak International, publishers of fine games to the galaxy for some time.

The Edge is a group of freelance programmers spread throughout the computer-orientated world who, along with graphic artists and musicians are devoted to pushing back the frontiers of computer gaming on the established home micros.

How about a 1,000-plus screens of arcade action? The Edge delivers that on Cui Velle and Pipotron, its first two releases for the Commodore and Spectrum.

The Edge terms these offerings "yessagames". Take a look at the "gee whos" data on Cui Velle: 118 screens, 115 passages (the longest 34 screens in length).

Starbike is a space arcade adventure (that just about covers everything) involving skill and strategy for the 48K Spectrum. A prize awaits those gamers who locate a hidden code number.

Fourth and last of the first batch of releases is Pipotron, subtitled The Pumban-Adventure-of-Ughn! features the cartoon from Softpak's popular release Ugh!

All four games will be appearing under the banner of The Edge and will retail at £9.95 for IBM PC editions (Starbike costs £5.95).

BARNEY O'BEEB AND THE LITTLE PEOPLE

ACORN COMPUTERS are to set up manufacturing in the Republic of Ireland.

In the first planned year's operation 5,000 BBC Model 1's will roll off the Dublin production line, which was due to be set up by the end of this month.

DROOLWARE CORNER



YES, YES, well now you can't afford it — but who knows? That game you're waiting on right now might just might connect in a big way — and then you'll naturally want to go 16-bit and clean up the rest of your act.

Good? Oh, Well, News is the ACT, makers of the lovely and much-praised Acornbit 16-bit machines, have re-bathed the spec, down to what looks like an extra rise!

"personal" version for slightly under £1,000. This is the Acornbit F1, recently graced with its larger cousin the LCD-based Acornbit Portable. It appears to confer as much as the original 'bit Squares from the Microscreen, and in addition features a PC-style infra-red (connect-to-every) keyboard, all white and sleekly styled 256K RAM comes on board as a minimum memory.

NO STRINGS ON CRL

Puppet fever seems to have broken out at CRL. Following acquisition of rights to The Magic Roundabout and Terahawks games the company has now announced its agreement with Gerry Anderson

to produce a game produced on his (dada) Thunderbolt TV series, first seen in the studios and soon to return to TV in a brand new video format.

Terahawks — Anderson's most recent TV work — has been written for the 48K Spectrum by acclaimed software author (and BBC 2 columnist) Richard Taylor and is said to feature "almost perfect 3D simulation". No details are available on Thunderbolt as of going to press.

ATARI SLASH PRICES AS NEW REGIME BITES

ATARI HAS cut virtually all their hardware and software prices as the first steps in the fightback to success following the takeover two months ago by ex-CBM chief Jack Tramm.

Most startling out is for the 600K computer basically 16K but expandable to 64K via a RAMpack, which is now under £180. The 1050 disc drive and the 1020 Colour Printer are each cut by £100.00. The VCS's come down to £89.99 with its carts retailing at £10-12.

And Atari's 1300 will also be cut — down to the £8-10 range. Interestingly, amid conflicting rumours from the U.S. about Tramm's overall strategy in buying the Atari empire, reports are now emerging claiming that in the near future Atari will dump the CBM format entirely.

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The mission is seemingly hopeless.

Fly along the river at zero altitude, twisting and turning closely to stay within its tortuous banks, blasting at anything and everything in sight. Especially the bridges.

Three of your jets are held in reserve while you are pitched against Battleships, Enemy Aircraft, Land Tanks, Balloons, Helicopter Gunships. All intent only on your destruction.

And destroy you they will, if you don't get there first. You'll need to keep an eye on your fuel gauge. But take comfort, you can take fuel on board from one of the special depots.

If you get hit - and nobody has yet reached the end of the river - your next reserve starts at the last bridge you blasted on your way through!

Each target you destroy adds to your points score.

Like all Activision Software, River Raid will hold you and keep you coming back for more.

Chocka away!

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The **CURRAH μ SPEECH** is ready to talk immediately on power-up, has an infinite vocabulary and outputs speech and ZX Spectrum sound through your TV speaker. There is no software to load with **μ SPEECH** — sophisticated Gate Array technology means you can just plug in and start constructing words and sentences like this:

LET'SE = "spice (n) (oo) (ee)!" will say "spice no evil!" Further commands control the "voicing" of keys as they are pressed, and an insertion facility allows you to add expression to the speech.

μ SPEECH is fully compatible with ZX Interface 1 and may be used with the **CURRAH μ SLOT** Expandable Motherboard, allowing easy expansion of your ZX system. **μ SPEECH** and **μ SLOT** will also be compatible with the **CURRAH μ SOURCE** and when it comes later this year, allowing you to write **Assembler** and **FORTH** statements directly into your **BASIC** program!

Top selling games like **ULTIMATE'S** Lunar Jetman feature **μ SPEECH** voice output — watch out for other titles from Bug-Byte, CDS, Green, Quick'n'live and PDS.

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MAY THE FORCE BE WITH YOU?

THE AUTHORITATIVE voice of Holmes, superlative, has been given a new lease of life. HOLMES — Home Office Large Major Enquiry System — will be a computer system to coordinate and collate all the data that pours into police incident rooms across the land. They called 'Large' to lend it less of a 'Heavenly' name — (what wasn't three people do?)

The Home Office is setting likely candidates for contracts (they wouldn't name names), hoping to get HOLMES on line by January 1995. The force will likely to focus an approximation of existing compatible mainframes and minis, for which special software will be writ-

ten.

HOLMES will link up cases, and match similar cases up and down the country. Its cross-referencing abilities will improve upon the existing thousands of card files (mainframes) of the year, variety). For example, if a detective makes a search for suspect 'Anthony', Holmes will also give him a 'Tony' and 'Tom'. But if our editor was to run off with all next year's competition prizes, would it also search for his under his better known handles of 'The Big Cheese' and 'Lord Mount'? We will find out. Let's hope he never has to.

Our natural paranoia led us to enquire as to the extent to which HOLMES would be allowed to go on line in his quest to control crime. Will he talk to investigation control, over-ride company accounts or share a hotline with Margaret Thatcher? The Home Office was not amused.

"We will be confined to the incident room alone," they said. As we said, We'll find out. Let's hope we never have to. **STEVE BRIDGES**

NO, NOGGIN THE NOG DOESN'T LIVE HERE

THE NA NOG, an every milder of 2000 AD's most and popular series, *Blake's 7*, is the perfect Gothic name for the Land of Youth for Land of the Young, depending on your historical preference.

In the Na Nog also the name of a new graphic adventure from *Graphic Games* for the 486 Spectrum due for release next month. It features the exploits of the great hero, Cuthbert, following his departure from the world of the Na Nog and his subsequent attempts to locate and retrieve the fragments of the lost of Cuthbert.

Graphic Games is a beautiful 3D adventure in the game's graphics. The main character stands 60 pixels tall and a total of 64 frames are required for the complete animation of the figure. He is placed in a complete landscape which can be viewed from four different camera angles, the *Graphic Games*'s 4th ADOX.

The game cassette will

come in a presentation box with a cover depicting the Celtic God Cernunnos from most memorable form, a map, instruction book and extracts from the *History and Peoples of the Na Nog*. Everything you need for a journey through myth and legend.

RICHARD BURTON

the na nog



GRAPHIC GAMES
48 & 640000

FALL GUY GOES SOFT

The *Fall Guy* is the latest TV series to get the multi-computer treatment. Newly named *Elite Systems Ltd*, Homecity (Richard Wilson Software)

have a new game on the stocks based on the popular 61 says here! TV series showing on ITV.

For those who may have missed the series

for shared it stars Lee Majors as *Call Saver*, a top Hollywood streamer who moonlights as a modern-day bounty hunter, bringing back to justice people who have jumped bail. He is aided

in his work by typical, beer-headed young sidekick Howie Manson (Doug Bar) and don't-call-me-a-bomb-blonde Jody Banks (Heather Thomas).

Elite's game will be an arcade adventure featuring the player as *Call Saver* in pursuit of a couple of *Rail Band Jumpers*. Needless to say, a number of Hollywood-type stunts will have to be performed by *Call* before he gets his men in this fast action multi-screen game.

The *Fall Guy* will be launched jointly for the Commodore 64 and Spectrum computers towards the end of October. Pricing will be £5.95 for the Spectrum and £7.95 for the C64 (\$9.95 for-disc edition).

BIG K will have an exclusive review of the *Fall Guy* next month.





HOW DO YOU SAY 'POKE' IN RUSSIAN?

EXCITE! EXCITE! Bank computers at Peoples' Republic of China's Linyuan Heavy Industry (BRIC) has announced this week its winning new 32K machine? (Yes, in lieu of foreign individual mini-computer funds. But working night and day to make model to have by then. Is making transportation difficult.

Is also big problem. Exports, in total? (Profit? Not plus demands that eight million rubles for one month. Is good idea? Explain — I mean to see — the Western Capital technology? Just and the mighty production line start to sell?

Your favorite speak.
(L.A. News)

IF YOU thought our Russian letters were a good job — you're wrong. (If you're a bad job.) Also, they're not far from describing what the real situation is about East-West computer detente.

Computer sales to the East have been completely prohibited for years. Forget the expenses of the computer revolution — legislation has not changed since 1950! How

... Because trade barriers are coming down, and before long Warsaw Pact punters will be cursing the membrane keyboards of their ZX81's (just like the rest of us). **NICKY JOKLUNA** reports.

be the first time the embargo is cracking ...

The USSR does make its own non-military computers — reportedly (hopelessly!) inferior to Western counterparts. There are very few publicly available computers, only when you get a look-in, at special schools for maths virtuosi. In the USSR is technical improvement stock of western computers — good news for the private industry here, and few things aren't that simple.

Sitting on trade restrictions is COMCOM — the coordinating committee controlling high-tech trade with the East. The nation's exports have been in complete deadlock for the last few years — the main reason being ... America love "Hell to the East".

"Exporting computer technology could constitute a major threat to US National Security", said William Archer, Deputy Assistant Secretary of Commerce for Trade and Export Control, recently. "Sophisticated weapons today depend on dual use technology — civilian and military." For starters, it's unlikely the Apple II clone is fully capable of missile guidance if not when running Applesoft II.

The Assistant Secretary for US defense has cited the fully computerized 9th American Army Division as the sort of thing the Russians want to emulate. "Bum!" said a USSR press rep. "They would say that, wouldn't they? America loves always over-react."

Meanwhile, Western com-

panies are stealing their intellect for fierce competition over export to the Soviet bloc. Burroughs has its four hundred ZX81's are already lined up ready for shipment to Czechoslovakia. (That should worry the Pentagon.) It has also been alleged that Acorn has more than 100,000 of several Basi personal computers sold to the USSR via some East European BRIC house #11.

"Not true," says David Springs, Acorn's grand thought. "It'll be at least two years before trade starts. You journalists have been reading me all week. I've just come back from holidays in Russia — that's all!"

Not a lot of agreement, generally. One thing's for sure — computers reduce the USSR's fear the capabilities to talk to each other is a Microsoft/Planet Business report to top Russian, Soviet or British. Meanwhile, Big K is waiting for some interesting Soviet/Realist software to build bombs — or perhaps the arrival of the odd scientist computered to build a great preview of Jet Set Willy. Until then, matey.

AUTOMATA U.K.

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DARTS

DARTS 48K Spec. Family Fun. This 'amazing results of your local's favourite game!' Includes 1000 life scoring each 'To be proud you play the most you don't, the more your game becomes' rule!



PLYED

PLYED 48K Spec. M/C Arcade Style. Kampaner joystick compatible. The Piman's for the best! Can you help to negotiate the road to and drink the town dry?



YAKZEE

YAKZEE 48K Spec. and Dragon. Family Fun. An original game of luck and skill for 1 to 4 players. Getting between 1 to 4 words. Each page comes with both the Dragon and the 48K Spec. from various along with a people to follow guide on how to play YAKZEE.

NEW WHEELS JOHN? 48K Spec. Family Fun. Would you have a wheel motor from this one? Can you check an old banger? How you ever wondered what it's like to run your own second-hand car lot? Without losing the rate to you?

CRUISE 48K Spec. M/C Graphic & Text Advertiser. Showcased and awarded, in an unique island, with nothing more a bottle of Cruise's brandy allow an empty stomach, as clear as the winds up in - and about its adventure is only just beginning. Can you help him escape a real island's party?



CRUISE

PINERE 48K Spec. M/C Arcade Style. Kampaner joystick & ZX Interface 2 compatible. 81 screens of action as Bart searches for the stars but inside a computer, while keeping out of the reaches of the main masses. The program includes 40-Score, Save and Load facility as well as: Thriller from last position feature.



PINERE

OLYMPIANIA 48K Spec. M/C Arcade Style. Kampaner joystick & Kampaner joystick compatible. For all those who out, let's get through of the Olympian, the Piman's flag for only just for you! The flag's going for gold in the latest event you've ever seen! Can you set new world records in the Olympic, Add Score, Rankin, Pin Jump, or even the Bonus? The Piman International Pimania on the Rip side.



OLYMPIANIA

P-BALLED 48K Spec. M/C Arcade Style. Dutch Kampaner & Kampaner joystick compatible. Bonus, bonus, this fun game will let you have a ball! Featuring the Ball's Bonus, Set this Up, Set this, and your friend and care The Piman.



P-BALLED

MORRIS MEETS THE BIKERS 16-48K Spec. M/C Arcade Style. Kampaner joystick compatible. Morris finds himself abandoned in a main colony car park. Help him gather the 18 coins per screen to pay his way out, while avoiding the biker's blue.



MORRIS MEETS THE BIKERS

GO TO JAIL 48K Spec. Family Fun. A computer property trading game for up to 8 players. Your computer can only go to a bank, but can also take on the role of a witness officer, buying, selling and trading in your property.



GO TO JAIL

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IDEAL HOLMES

The world's most famous detective made his first appearance 100 years ago in a magazine story called "A Scandal in Bohemia." Today, he lives on in the form of a computer adventure from those Wizards of Oz, Melbourne House.

EVENING was falling over Baker Street. Sherlock Holmes and I, as was our habit, were at this time of day, were smoking our pipes and reading the evening newspaper.

"Great news, Watson?" said my friend, tapping his pipe and on my knee, while I read intently, musing over a "The Unknown."

"The game's alive, Holmes!" I replied happily — for life in our Baker Street lodgings had, of late, been dull indeed.

"The game, old friend?" replied he, "no more than that I've thought."

I laughed somewhat doubtfully, I confess, since I had not the faintest idea what he was talking about and feared that the roll being already occurring through his veins was rendering him incoherent.

"About what?" I ventured, sending the revolver on the nearby table and wondering if I could possibly get it in before he did.

"Of the competition, dear boy," replied my friend. "Was, it is here, in the newspaper. Melbourne has had such a spin."

I replied that I did not know the gentleman, adding that I presumed it was yet another alias adopted by our old adversary, Professor Moriarty.

Holmes eyed me with a measure of impatience. "Moriarty, Watson, I wonder about you. . . . He smiled, then his gaze returned to the original puzzle-quality. "Melbourne," he said, "is not Moriarty. It is company with I believe, Australian connections."

That line of trade in the manufacture of mechanical games of a gambling nature, long associated with the Hallway Analytical Engine, I realize that this is possibly new to you, but then, you, with all your sterling qualities, do not follow scientific developments as closely as I. In brief, then, the company has already secured a remarkable commercial success with a game called, I believe, The Habit. Naturally there has been pressure upon the directors to produce what is termed a "follow-

up" machine in the Daily Chronicle is a report on the new product. Allow me," he continued, overlooking my protests, "to read it to you. If there are any unfamiliar terms I shall explain them as they occur."

He picked up the Chronicle, which crinkled in his study grip. I can phrase it now that the drug-induced bright spots in his eyes had given way in the old water glasses.

Melbourne's new potential (but this is the proper name of the links and buttons) which made the professor an *ingenious* real-time system, a tough and intricate platform, study of fractious graphics, and a truly enormous number have made relatively easy to handle by the use of English — that's English! with an I, Watson.

Alimentary

"With an eye!" I responded hotly, for I had already found he had three corners. I hardly understood a word of the report.

"Yes," he replied, and continued reading aloud.

"The story starts with the new match advertisements in the famous Baker Street edition news. They are ranking the Daily Chronicle. Years in the paper of a number in London have the finest pair-off on the scene, by Melbourne's Victoria Division. In doing up the speed for the month's issue, they give us quite an update. Acquire *Chronicle* of Melbourne Year."

"The name last night," I asked, astonished to read. "Nothing, Watson, to read the paper is difficult, so the old *fox* seems almost *paralytic* with stupidity! — I beg you, Watson, allow me to continue — but perseverance brings its own reward and soon you find yourself in the *spot*."

"The founder who wrote this column will

find himself with it most fast enough once I get through with him," I mused, for I was in no mood for such a rags.

Holmes smiled thinly and continued to read. "One of the *fractious* techniques allows the player to give instructions to another character in the game, a method first pioneered in the *proceedings*. However, making Watson so, for example, pay the cable provider the usual amount, but non-response and in effect you *discontinue* the main scenario."

"Oh God!" I cried, stamping in fury at this most absurd idea!

"As for the old *edges* where I thought of *golf* — a small source that is *sublime* enough."

At this point I snatched the paper from my hands, frustrated beyond recall it might be. "As Holmes, you will find yourself *indefinitely* there. You never wish to see a *fox* of *arms*, but she'd be *in* and *only* — on keeping all the great devices *indefinitely* *indefinite* *character*!" Holmes frowned, but already I was feeling deeply satisfied.

"However, and here comes, *deft touch* of — poor English, then, Holmes, I fancy — 'to a slight' that is an *obscure*. Incidentally, typing the word *NO* produces what is *indefinitely* *indefinite* as a 'read'!"

There was a brief pause. Obviously, there was a transfer of *workers* as Mr. Holmes, dead drunk as usual, fell over while bringing upon supper.

"Was that what the writer means by a crack?" I asked finally, the Holmes was apparently in a trance.

"Oh! What? No!" replied my friend. "That what does he mean? And what is the other word *alright*? But there was no reply from the East and West. Man I Have Run Down."

So after some minutes of silence I rattlingly pipe from the Persian Slipper and not show at the desk in company a letter to my editor. — Conan Doyle.

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LOOK.



"Holmes and me with a measure of impatience."



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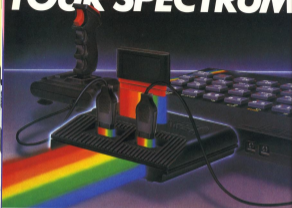
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A Adventure

the next step . . .

IT WAS while *Clive the Darkblayer* was checking out the fabled Chamber of Challenge that the *Booklet* came out of its cover, and smoldering Frank Island, emerged.

Clive the Darkblayer, half-vill, half-hero, stood up to address on the empty forest made its story, scurrying back. Should he use the Air Labyrinth or the Wizard's Netherblayer? Or the other, smoldering dark Forestblayer? Or should he trust to the powers of the magic forest Hairblayer? Might he, perhaps, to shirk even his attempt to solve his problem—engaging the forest in an all-out, hurried combat? Might he not goad— even at this late stage— by a quick use of his leather

gunk's contents?

Of course it might be that his best option would be to run for it.

At the precipitous instant before a ton of inflated tires and foam landed on him, *Clive the Darkblayer* decided that his strength was a little on the low side; he had actually half-unwrapped the cheese and onion sandwich before the blowdown, craved to be someone important, and pounced like a pale pink jelly.

Disgusted, *Clive* heaved the plug out of the back of his Spectra, switched off the green Applepie lamp that illuminated his work area, and went to bed.



ADVENTURE GAMES have traditionally taken tedious and outgoing individuals like *Clive* on voyages-of-discovery and sudden death through an antique land populated by creatures from Guinness Brothers tales. There is almost always a quest to achieve — often, an object or objects of value to be acquired, sometimes a useful magic wand to be learned — and gripping adventures can take several months, if not longer, to complete without resort to Help.

However almost any Boy's Own situation is, by its nature, tailor-made for the computer adventure format — this being generally defined as the kind of game where you achieve results, not by waggling a joystick in real-time. But by typing in words and phrases which, if understood by the game's built-in sentence parser, can be translated by the software into a result, a movement, a gain, perhaps a sudden demise. Here lies their attraction — this constant puzzle of trying to learn or guess what words are actually

in the vocabulary, and then employing them at the right time, under the right circumstances, in the right combination and often in the right order (at events). Success at this means success at the adventure and the fulfillment of the Quest . . . and the hunt for a new game to try.

These days the definition has become looser, as both old and new techniques are applied in an attempt to broaden the technical definition and make the process more appealing and thus accessible to more people. Not all of us like crossword-like activity in the middle of the night. ("Try BILL BOSS, Sir Peter's sake, and let's get some tip!"). Not all of us are verbally facile. Not all of us have patience; and not all of us are loners — you need to have a taste for the latter to be a full-hearted adventure nut. So these days we have machine adventures too playable by dozens of people at a time (some of whom know each other), multiple-choice "adventures" like *The Lords of Midnight*; multiple-player adventures like *Empires*; and to please the optically-inclined are of course

the Habitat and independent-life real-time graphic adventures like *Vehalla*.

Thomas has changed, too. The sword's in scabbard most all rules, though no longer unsharpened. You can be inside a giant deserted alien spacecraft, at an Agatha Christie country house murder, aboard a doomsday cruise ship, or trying to get out of *Darkwood*. You can choose from political intrigue or "serious" *Warcraft*.

There is very little left of "real life" that isn't already in the adventure planning saga.

At the same time, one of Adventure's parent toots — Dungeons and Dragons role playing games — is moving towards the new common core — with the new generation of adventure paperbacks, with or without attached computer games. Interactive literature is already a reality. The first of all computer games is still — for many — the best, the most enduring and the one with the greatest untapped potential.

So even if you're an average nut with a habit that causes blood . . . read on. You may not get much joyous action but you'll discover all the game you could possibly want. . .

Don't Look Now, But You

IT HAPPENED as she writhing about "leeds the place of a hero" and she takes a lead a sense of awe and a desire to lighten up the dark. Whipping out a pocket mirror (always carried) I found myself confronted by what appeared to be a smiling entity. My ears tingled and I nearly screamed with pleasure. I'd stumbled upon one of those rare delights, a genuinely funny adventure. The thing was called *Speed*, for the 486 Spectrum from Phoenix. I couldn't quite long into the night.

Speed's unorthodox format took me by surprise. It provides all those more familiar reward in sensory-richness. Anytime with a fondness for the genre can't help but miss a game as they wander from rolling wooden signposts (problematic "The Diligant Mountain" and "The Necessary Forest") to the guide of Yee (and the final one), it is a rich reward and a number of punning teases. There's the shopkeeper who's really The Doctor (see, how I digress!)—he needs a vital component for his time machine. Sober the enlightened light-house keeper who's also the legendary *Doctor Hazzard* (well it gets really obscure) on the

rocks; the cheerful proprietor of The Bag Inn... I could continue to elaborate after...

But these teases are of little merit. The game is enough fun in its pace and witty humour. The interactive nature is a good example, and I don't say this as a general rule. The game is very playful and it brings some "The Diligant Mountain, imagine a telephone. It starts ringing."

Keaton: Um, Answer Phone.
Speed: "Hello is that David?"
Keaton: "Um, No."

Speed: "Can you get him for me? He's probably be down on the beach. About this far south sea?"

Keaton: Um, Shut Down.
Speed: "Although I see a figure on the beach, it waves to me and disappears into the cliff house. Moments later he is back at the cliff top standing before him. I'm going and leave the phone ring me. He puts the phone down. "I have to go to the light-house. Would you like to come?"

Keaton: Oh, Yes.
Speed: "Follow me." He says and then he disappears down the secret tunnel.

Keaton: Um, Follow Down...
The quality of interaction is maintained throughout the game. Beautifully observed and precisely anticipated. It's a real pleasure to play. Apparently

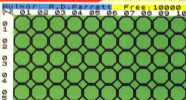
author Dan Black and Dave Stevenson conceived the idea after an altogether larger, more complex project.

"We'd use thought that they looked really, really intelligent and it gave us more," says Black. "And I thought that the whole game could do with a twist. We brought some ideas around and decided on *Speed*. It might drop it a little bit about right. I think it's a good idea to have a bit of variety in the adventure genre. There's plenty of room for parody."

Favourite

Both authors have their favourite sequences. "I like a particular sequence Stevenson with some modern. 'No, I think my glass is empty. Hello, is that the most. They're really, really the most."

Stevenson: "I love the Owl and the Penguin routine. "That whole section on the large is really funny," he says. "I also like the double entendres." He goes on to explain in detail and I suddenly realise that what I thought was an odd bug in the program is in fact all part of the joke! Black and Stevenson are so pleased with the character of Yee that he's stated to return at a later date for one will be waiting.



Plunge In To This Dungeon

THE ALREADY classic Spectrum adventure market seems set to swell some more with the arrival of a real new game genre from Dream Software. Like *Dil-wa's* highly speed *Quill* system, the *Dungeon Builder* enables you to write your own machine-code adventures without any previous programming know-

You've Been Had



edge — it differs sharply in that it's designed to accommodate fractal graphics. Author Richard Peratt tells me that this has caused other publishing houses to show considerable interest. In fact it's not hard to see the system so much they're using it to write their next batch of adventures.

Peratt billed TDR as an earlier text interpreter written for a mainframe. It took approximately four months to complete and as you might expect it's main-driven. An Online Menu leads to an Edge Editing Menu, where you can define your map, and this in turn leads to Game Editing Menu and Object Editing Menu, where you can edit the locations and place the objects. Three final menus, Verb, Position and Command, then allow you to implement the machinery necessary to make your place work.

Status

The main screen display is exceptionally clear. At the top is a status line indicating the amount of memory free for the game. Early issues of TDR offered around 10K of usable memory but now 3 windows, identified by a check loading screen, lend it more flexibility. TDR is sure to check before you see. Below this is a table of ecological cells which correspond to the disciplines of NE, SE, S, SW, W, and NW. This is your map. You've a total of 1000 cells to play with and breaking the links between them creates adjoining locations. The accompanying manual takes you through the process step-by-step. Below the grid is the Design

Menu which can be accessed using a key letter, the 'D' for open on the Edge Editing Menu, 'F' for instance, and you'll be able to bulldoze a path between the cells with your cursor. Hit 'D' for describe and you'll be able to type in a description for the cell your cursor happens to occupy at the time. Curiously you're only permitted to enter one appearance letter per sentence. This is due to TDR's byte compression system. A word that's already in use is tolerated through in the screen full of garbage that results from including a question mark in your descriptive text. When told of this stephen told the guys at Dream was suitably apologetic and promised to hold onto stocks until it had been corrected. Owners of fagged Builders are advised to return to their cesspits but not the expensive package(s) for replacement.

Having laid out and scripted the game you're then required to delineate conditions and consequences. This involves a modicum of intelligence and as you'll generally define your furniture with an algorithmic (incomplete amount of time was spent putting a door in one of the cell walls) I could open the blessed thing all right, but not close it; I never did find out what it was I was doing wrong.

Graphics

Adding the graphics is less confusing. You just punch the 'G' option on the Centre Editing Menu, select a background colour and manipulate the drawing cursor with your trusty cursor keys. Instant masterpiece!

Your adventure is then completed by loading the saved database into the 'Make' utility on the cassette's flip-side. The thing quite clear the info, settles it around and repackages it as a genuine stand-alone adventure. Unfortunately it comes complete with a truly heinous loading screen/problems in bold type that the game was created on 'The Dungeon Builder' (even gives Dream's full address) (couldn't DIT) (author's address is Richard Peratt who was understandably defensive. It's all part of the protection device," he said, "although we would be quite happy to remove it if we could come to some sort of arrangement for an alternative credit."

Enough. Perhaps some of you wisest readers know of a better solution? This and the question mark bag apart I found the whole system very impressive. Response time on the finished product is perhaps a bit sluggish but the graphics facility more than compensates. It also helps you avoid the format-farming effect of the DUE. A microdrive version and users club are promised soon.

OF COURSE some of you (or might actually prefer to write an

Adventure the traditional way, with house-to-goodness code. None of these sorry-busy gentlemen for you if such is the case then you'll probably be looking for a book to help you on your way. In which case the choice is dazzling! A plethora of self-styled wanderers beyond belief. Unfortunately most fail to deliver.

An exception is the rather poorly priced (just) 'Art' (White Games) for The Spectrum written by Paul Williams and published by Microdrive (at £9.95). Although you'd be forgiven for peering over its left-hand thought of the matter should become the bludgy Williams' book is something of a gem. Everything you'll need to know is here and it's written with impressive brioise. Something of a rarity. The book contains history, help and few BASIC listings which once used can be easily assimilated.

All in all a great read for DUE Dorklayers.

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WOLF IN DUNGEON MASTER'S CLOTHING

by Nicky Kiddens



JOE DAVIS, 1982's *World of Dungeons & Dragons* champion, heralds the Software Pirates' *Play by Night* from the Dark and Fire as the Master began life as role-playing adventure books, and now most their electronic kith — first adventures with graphic illustrations. The two titles comprise the first work of a remarkably adventurous series, *Lone Wolf*. Each of the twelve episodes, published by Hutchinson, will be as with an adventure book of the same name. It can be played as self-contained units but also permits you to be pleased to find a possible to cross-reference between the two for a really comprehensive game. It's like the *Quest* run, the series is being translated for the Commodore 64, and, notably, will be among the first available for the QX.

1982 it was chosen to be the very first magazines play *Play by Night* from the Dark. Each screen is as

detailed and complex as an old manuscript with a graphic window and text area below. You choose from the corners of action window in the lower half of the screen, and the characters animate themselves accordingly. The graphics are excellent, and the adventure pushes the Spectrum's 640 to the limits.

In the game you are Wolf, son of the Red Lords. One day the city is shattered by the attacking toothy-winged *Dorwoods*. When they leave you find yourself the sole survivor of your ancient race — Lone Wolf.

Out there is about 12 miles old in flight from the Dark *Hogwoods* still, and enter through the episode. Later he will acquire the skill of Dimensionality, the ability to travel through time and space. He'll need all the skill he can get for the final conflict. Lone Wolf's view of the revenge starts from as a quest that will take him all the way through the world of *Magnamund*.

Lone Wolf has been translated in the mind of Joe Davis

over twenty years of *Dungeons & Dragons* novels. It sets a daring personality print (DM) session that *Magnamund* was not covered. "I was bringing together anemphatic game, sometimes great, hearing words of it... and other strange phenomena" the words' part with the exact respect — "and POW! Words contained into being". And Joe had created *Magnamund*. And he saw that it was good.

Joe's words, a virtual book, tells his materials. His literary self-assuredness level of novels around the book said his you.

Joe, 38, set out on life's path as a teenager. He moved away from Austin, Texas to study law and economics, and of friends including Miss Duffield. "I enjoyed it all at first." Then he found himself tied out to students with the punk bands of 1971-2.

"Suddenly, music was about anything but enduring. You had to show the right way and about the scene public perceptions." The one compounded a growing disillusionment, and Joe quit. He recently written music for *Alphie from the Dark*. "The Space didn't allow for much else

before. I'm looking forward to writing for the Commodore version." But Joe Davis' program *Lone Wolf* is being translated for him.

Joe has a passion for military history, was an *Aviation* board games that and collected lead soldiers for years. This area took to London's Games Centre, a branch of which he managed for two years. It was during a brief visit to Los Angeles that he encountered DMG. "The game and I was hooked." He finally won the championships in LA — a week long marathon.

Joe was the only Brit there. "There was no absolute top," he says. "Every competitor has to take on all character classes, fighter, cleric, wizard and thief." Joe's favored role is that of *Dungeon Master*. "It's an art — you've got to get the balance of the game just right. Number two hard job too easy."

Lone Wolf breaks a great mixing together of the class. A decade in so ago, something was missing from the game, the missing of *Aviation* to college students. It was an ongoing *Dungeons* and *Dragons* situation. It spread, in such a big way that the *Wizards* postman Gary Gygax, first to invent DMG by creating its two manuals, for *Masters* and *players*, also, declared a staggering \$82 million profit in 1982, making DMG the sixth fastest growing industry in the USA.

And from the East came the old literary genius of Professor Tolkien. His fertile imagination had that of thousands of others everywhere in Middle Earth — a real reality available for his use.

Then there was computer adventure. It was professional magazines board *Dungeons* magazines of adventuring time, as *Archie*, hand-drawn programs were still out available. It's a *Down* from that it's with the man, that adventure is coming into its own.

We'll keep you informed of happenings. Watch out for news of *Lone Wolf*. And expect some surprises.

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**The computer game
is DEAD...**

MUD, MUD GLORIOUS MUD...

No, not that dreary brews stuff... this M.U.D. stands for "Multi-User Dungeons," and is a multi-month-scale Adventure game on E-Systems University's DEC PDP-11... with a little help from a few hundred other folks, as far away as Hawaii as David MACHRY's been game on-line for a while now, here's his report...

Well, it had to happen, didn't it? Just when everyone thought that adventure games had finally reached a point where nothing else could happen, something did. Just as Mithras finally thought like he had found the last Manticorp mine, along came MUD, an M.U.D. universe as ever, and to give form to Adventure himself, it really fits the spot!

No, the bugs haven't managed to manage my memory map, for WHO I am talking about is MUD, which stands for Multi-User Dungeons. In Oregon, "O", not "D" & "D" again... "AS I AM?" I fear you all are Maylay. But who isn't what makes this game special. The special bit is that you play this adventure over the phone using a modem, on a program around 1 megabyte long, and YOU ARE NOT ALONE! Instead, around 20 other hackers join the same game at the same time that you are... literally. That is to say, if you were the first at the same time as 200 kids over there, you'd better have a least five to a fight over it! To play the game you need a suitable-quality dumb terminal, preferably 80 columns by a 500 kilobyte or a dumb terminal program, a 1200 baud modem, and an account with British Telecom's Packet Switch System, of which more later.

The computer that the program runs on is a rather large of 500 DEC P3, located at E-Systems University. As you can imagine, a lot of the students have better things to do than play MUD all day (that's their story), and if all the parts aren't occupied by them, I'd volunteer while the available academics were working on wonder-programs, they would begin to gather over their personal,



coffee-stained keyboards. For this reason, the MUD program can only be activated between 10:00PM and six o'clock in the morning. This keeps the nocturnal MUD-singers away from the students, and so everybody's happy (billie hackers don't mess around, and snoring pass-outs).

Once you have managed to log on to the system (and that could take quite a good adventure game in itself), you are assigned some the name that you wish to be called in MUD. This is called like a CB handle, and can be anything from "Fred to Billie". You are then asked what you are, and, if the computer doesn't recognize the name that you have entered as someone who has played before, it asks you to denote a password for your character, so that other MUD hackers can't use your persona.

Once you have told the computer who you are, typing WHO gives you a list of all the people who are currently logged on to the system. You can follow anyone who is at the same location as you, attempt to talk them, and do a talk follow, and I have to probably the most interesting part of the game, you can use the command SQUAT, followed by a message, and everyone in the adventure will be informed of what you say. However, they don't know who said it, only your sex. For example, if you typed SQUAT I HATE THEBELL! the words "A male voice spoke 'HELLO THERE!'" would appear on everyone's screen, no matter what they are doing at that particular time. Their screen just scrolls, and the message pops up. You can communicate privately with someone by simply



saying the person's name, followed by a message. For example, "SAMANTHA, ARE YOUR PERFORMANCE COMPATIBLE WITH BENE?" would inform Samantha that someone is trying to interfere with her. Deny your own conclusions. I think if you want to tell everyone at a certain location something, you simply use a message, by HELLO EVERYBODY would send your greeting to everyone at the same location as yourself.

Of course, you can also play the adventure, but you can easily find yourself doing nothing else but talk to people all night. When I have been playing, three systems to people all over the country, but all wake up in the and using all sorts of means. The type of computer that the people are using does not matter. The sample of rights that I was an, I recall to people using Spectrums, DEC, Apples, Commodores, and even some... well, not you, but I WILL DO it! (None of them would.)

The fight in MUD have to be severe (believe me I don't know quite how the program works it all out, but the running conditions that are given put

Harry Carpenter to shame.

The descriptions of the locations of the game are extremely lengthy. Having the power of a mainframe to play an adventure certainly makes a difference. You can get into a smaller description if you are more experienced by using the command BREF. Typing SCORE tells you not only how many points you have got, but also how much experience you have, using these ratings which range from novice, the lowest level, up to Wizard, of which I don't think

were two when I played. The system is necessary user friendly, and it has a very large HELP file, which will tell the user all he wants to know about playing the game... apart from how to solve it.

To play the game, you need a suitable terminal and a modem. You also require an account with British Telecom's Packet Switch System. This is for two computers (complete here, and would really warrant an article in itself), but the general idea is that you can control the E-Systems computer using special data lines, specifically designed for the transmission of 800, not voices. However, you access these lines using a normal phone, and normally at local rates. You also have to pay around 0.50£ a quarter for the use of the P3 system. For more details ring 085 on 01 630-0861.

I don't think that "normal" adventure games will ever be quite the same again. When you get done your phone, and read your adventure log, you can't really decide what things to play any more. They have all suddenly left their appeal. With only one person playing, things just aren't the same!



Books Do Furnish A Game

There are books, computer books and — increasingly — computer adventure books. JOHN CONQUEST just ran his favorites and had a good amount of same latest examples of this rapidly-growing literary genre.

WITH EVERY publisher in the world trying to jump on the computer bandwagon (I know, but you're talking about it), it's a bit odd that adventure gaming books look to be, for the time being anyway, monopolized by just two, Bantam and Bantam's Bookworks, small independent publishers, both the Grand Junction, Colo. and Peas, while computer book specialist Bantam's team is the editorial staff of *More Adventure* magazine.

Peter Gerard, author of Bantam's adventure games *Lord's Dale* and *Temple of Yajuga*, is a man for all machines, though his specialty is the Commodore 64. The *EXPLORING ADVENTURES* series, an \$3.99 each (for some reason most computer books are \$3.99), cover the 64, Atari, Spectrum, Dragon, BBC, Intellivision and VIC, with Amiga on the way. All the volumes share a common framework and indeed a couple of identical chapters on adventure games in general, and all have hints for the same three games later available in cassette (of course). The rest of the books, however, is the detailed examination of in-depth information, room mapping, vocabulary, routines and so on, which are clear and specific.

The *FURTHER ADVENTURES* series (same title, \$4.95, due this autumn for 64, Spectrum, Intellivision and Dragon), will cover graphics, machine code, rule playing and multi-player game programming with examples



that will, again, be available on cassette.

Along similar lines, Bantam's offerings are *SPECTRUM ADVENTURES* by Tony Bridge & Roy Carroll, *COMMODORE ADVENTURES* by Mike Grace, and *ATARI ADVENTURES* by Tony Bridge, illustrated "A guide to playing and writing adventures" and \$3.99 each (some mistakes, surely). The first playing book has a very high format content and, in the Atari book, you can almost hear Bridge's sigh of

relief as he opens the second half with "Wow, at last we're getting down to some serious programming!" Not the most fluent writer in the world, Bridge is on much firmer ground when he gets down to the nuts and bolts of creating dungeons, monsters, combat systems, graphics, movement and music.

If you're looking at the choice between *Atari, 64* or *Spectrum* books, Bantam's certainly sponsors more time on the actual programming, 167 pages to Bantam's 42, with another volume to come. (But this may be an unfair way of looking at it. Gerard spots something out slowly and carefully, while Bridge assumes the reader can keep up.

What of the others have in common is an incredible amount of padding, duplication and downright wasting — both Bantam and Bantam could use a good editor. By far the best writer of the adventure game manuals is Mike Gerard, so it's a pity he doesn't have a proper book of his own. His *ADVENTURER'S NOTEBOOK* (\$3.99) is a pleasing and, as a good one. The bulk of it is pages of ready-made stationery and pages for entering locations, objects found, actions tried and results, recognized words and general notes. The idea is to do away with that awful mess of bits of paper, scrawled in cursive, crumpled notes and drawings that, though readable even to their maker, are, submitted and re-read, more an annoyance than an aid and so it's a good idea, very well, but it would have been even better in a ring binder rather than spiral bound. Gerard's introduction which is a great read, covers hints, history, recommended adventures (by number, useful addresses and synonyms).

The Bantam Gerard collaboration on *THE ADVENTURER'S COMPANION* (\$3.99) which is a real bone of contention. This one's very straightforward — solutions, not hints, nor suggestions, and rather than 100% full-stop, explicit solutions to the problems of the *Robin's Colossal Cave Adventure*, *Atari Adventure*, *Atari Adventure*, *Atari Colossal Cave Adventure* and *Final Adventure*. Anybody who's solved any of these games the hard way would be justified in being pretty irritated by the idea of just looking up the answer, but the many people who've got themselves stuck in one will find it a godsend. Trouble is that to get the best value out of these games you'll have to use this book only as a last resort, which is asking the superhuman self-sufficiency. Personally I would have preferred a collection of hints, along the lines of Level 9's *Flux* but invaluable clue sheets, which help you without giving everything away, for a much wider range of games.

Storm Warrior

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his strength and agility will prove him worthy of the name -
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Storm Warrior is a 10-screen, all machine code, fast moving graphics adventure using 512K of RAM. It features 5 levels of play, full playing demo mode and a fast loading system.

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Games show no mercy.

Acornsoft have now unleashed eight more merciless games onto a unsuspecting BBC micro owners.

Ranging from 'Gateway to Karos', where putting a foot wrong could mean instant death. To the relentless antics of Drogra which could have you dying with laughter.

Gateway to Karos.

An adventure game in which you'll need all your patience and ingenuity just to stay alive. Your objective is to find the Talisman of Khosovix but, whichever path you choose, you'll be beset by teachers, serpents lie in wait and magical phenomena are in abundance. Should you find the Talisman, you've still to find your way back.

Kingdom of Hamil.

As the rightful heir to the Kingdom of Hamil, you are in the unusual position of having to prove your claim to the throne. Evil people are trying to prevent you accomplishing your task by any means. An adventure game fraught with many dangers, puzzles and problems.

Tetrapod.

You're in an arena littered with dormant lizards, killer bees and other hostile creatures with whom you'll have to do battle to survive. But beware of your own laser bullets, as they bounce off the arena walls.

Drogra.

A game for two people - preferably with devious minds. There are two rails containing diamonds and your job is to collect and transfer them to your home base. While your opponent is out collecting you could sneak in and steal his loot... but keep an eye out for him doing the same to you.

Crazy Traces.

An arcade style game where you're in charge of a paint roller. Guide your roller around a maze of rectangles while evading mariners who are committed to destroying it. Gain extra rollers and bonus points by painting different objects. But you'll have to avoid running out of paint.

Volcano.

Mount Corvo has erupted after 150 years of silence. And your mission as an Emergency Rescue Helicopter Pilot is to save sightseers stranded on the slopes. Time is of the essence as the lava approaches the sightseers. But you'll have to take time to evade - or shoot - the boulders being hurled from the volcano.

Carnaval.

A re-creation of the fairground shooting gallery - with a difference. Shoot down all the ducks, owls and rabbits before you run out of ammunition. Watch out for the low-flying ducks. If you fail to shoot these, they'll steal your bullets and reduce your chances of success.

Meteor Mission.

On an alien planet are six stranded astronauts. Launch your capsule from the Mothership and by avoiding - or shooting - meteors and alien craft, pick up the astronauts one at a time and return them to the Mothership.

All games - with the exception of Gateway to Karos which is currently only available on cassette - can be bought direct in either cassette or disc form. You will find all these programs at your local Acorn stockist. To find out where they are simply call 06-2000200. Credit card holders, phone 06-2000200, anytime. Or 0933 79300, during office hours.

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THEY WROTE ONE



NOT FOR SALE: USED AUSTIN (29)

LEWIS & Clark, the cool-est and hippest of Managers, ran the business side, while designer Peter sits at the controls of the web, working on paper and over more than a dozen screens, as games.

Pete, now 25, studied natural resources at Cambridge where he developed two different internships that got him work on designing Level 3 — a graphics & Design and marketing. After working in biology, he spent a year in a natural resource setting, writing Code before moving to develop computer games on a BBC computer, and

before the company fell apart, he joined Hewlett-Packard ("definitely a mistake") only to find that their patented "research lab" was in fact a writing shop.

Along the way he started Level 3 which, with a Basic utility and a handful (with-out picture) games for Spectrum, had become a profitable hobby. It got on its present course with his implementation of Colossal Adventure (see page 54) which included his own designs. His first complete design, however, was Adventure Quest, which marked the first move away from Sausages.

The BBC had just been launched. "We saw it as a good machine, not to work on, but obviously it would sell. I guess I'm obsessed. The traditional route is via the Spectrum, but we didn't like the Spectrum as a machine to write programs on. It's not got the facilities that the BBC has. So we went for the BBC first and released Spectrum versions later." These days, though, Peter runs the BBC as the leading machine that runs his own software.

What's his favorite of Spectrum Adventure and Peter's favorite for his

Spectrum and Nascom. But in June 1985, he'd up with his job and seeing that professionalism was the overriding thing in computer games, he quit and Level 3 became a full-time occupation with his brother Mike, who had just left school, joining in.

With the Mablethorpe tail-up behind him, Pete turned next to science fiction. The massive 2000-location Kosmos II, the first in a proposed, and fully realized, Sirion Dream trilogy (Return to Eden should be out soon, with The Moon in Paradise to follow) has achieved justified fame, voted a favorite by adventure gamers.

Lord's Farm, designed by Sue Gassard but altered and amended by Pete, completes the current list. "It's slightly more than Design Adventure. People were writing and sending the games, were getting hot for them. I'm going back to making them harder now. Future ones are going to be pretty hard."

Future ones, at the moment, are Red Moon, Level's first graphics game, and Erik the Viking, based on Terry Jones' prize-winning children's book and with stunning graphics. Red Moon was designed by Dave Willhams, but once again heavily worked over by Pete.

"When we get designs from other people, we usually have to make loads of changes. I had to correct Dave's descriptions. We'd get steady letters, nothing round really meant."

"Erik is probably the last game to be done entirely by me. I think in future I'll have to spend less time on each one. It was interesting to read an interview with Scott Adams where he said he could design a game in a week and code it in another five. It's physically impossible to do our games in anywhere near this time. It often takes a couple of months. We've got 200 locations with Erik's only five to write (see page 55).

So what does Peter prefer? "Well, I like that sort of horror. I've gone off Adventure but that takes themselves really serious. I prefer things where you take a little more fun in and fall into a pattern rather than get crushed by a real, far intention, and come out sweating. But the other ones are good ones. I don't like Adventure games where things are so hard everything's perfect control with puzzles and atmosphere, where you have to think before taking.

"One of the directions I see adventure games going is towards multi-player games — and that very rapidly becomes role playing. The problem is the interaction. Parties would be almost impossible; people wouldn't be willing to sit around and wait for you."

The key question is, of course, how does Austin square 800K of format programs into 50K? The answer is "a code". "To write it, it's like a machine code in its facilities, for an idealized adventure machine, that's the high-level explanation. The low-level one is that it's a very simplified version of Basic which comes down into a couple of bytes for each code. Mainly Basic compresses the key-ward but holds the rest of the statements in text. What those codes do is compress the whole lot down into a single instruction, rather than an assembler, but it doesn't actually go right the way down to machine code. It's really very compact and it's portable as well, so effectively all our games are interpreted. We have an 8-bit interpreter on each machine."

"With the actual games well sorted out, Peter's main concern these days is to make Level 3 more professional. Already the new packaging is a considerable advance on the old, but even this is to be continued. "I'd like to have a network that you wouldn't need leaving an area with. Even the box design is being reworked for cost considerations. Advertising is going to be put in the hands of an agency, rather than costs given to a secretary — but what Austin is really looking for is a full-time staff. "There's somebody I'd really like to use if I can persuade him, but you can't really say that there's a reserve force in computer games. Imagine overheads were actually high — cars and office black and all those trimmings. We keep cars as low as we can though I suppose we'll need money games sometimes." Level's future look could secure a strong bank but — Pete stands by every title, which must be prep work among game companies — and sound, well thought-out follow plans. Erik is pretty certain to be a James Eggle, while the more the graphics will bring more into whole new markets. And if Peter is in it as a general producer as well as a designer, he can't see the replacement of Red Moon and Erik's Viking.

Adventure-makers are a special breed. JOHN COMQUEST and NICKY KIKLUNA talked to a couple of megastars in the field.

CODENAME VELNOR



DRINK BREWSTER has a thing about making complicated plans to save the universe.

Well, we're all entitled to our little passions. Derek's just happened to have produced two best-selling, high-grossing games — *Velnor's Lair* and *Cadaverine-Man*. He's also written *Knights of the Round Table* and *Bladechase* for *Micro Mags*, and is currently working on an unnamed Indiana-style game.

Lair's *Lair* is complex and serious. When critics most people is Derek's ability to compare up vivid and atmospheric word-pictures in just a few staccato sentences. But the *Lair*'s been around awhile now. Would he feel top in some illustrations if he were writing it today?

"Nah. Graphics have become like chips. (I hate that!) People expect to have them with everything. The result is a proliferation of low-level graphic adventures. They're boring and hard and transfer back programmers. But you real programmer — he still goes for text adventures."

But so man is an island. And Derek's not alone he seek out too far in the use of grey matter versus colour options. He's conceded 28 to the winning side in his new release — *Kentia*.

It took Derek one and a half years to write *Kentia* for Quicksilver. The game features 32 characters and 90 collectible objects. It's a double first for Adventure in that it'll compile whole sentences, and it incorporates wild music over previous commands.

Whereas attributes you'll agree, if you've got yourself all having to reduce the vocabulary to that of a reformed troll every time I want

to play an Adventure. And I certainly miss old music after having had intense knowledge of a world.

Kentia carries on from where *Velnor* left off. The story goes thus: After *Velnor* was vanquished, there remained a corridor that led from Earth to Hell. The evil Demon Quato sped upon it, seizing *Velnor*'s incarnation as he went. Naturally, this enabled him to become supreme power on Earth, to be virtually vanquished by you alone. . .

Brewster has lived a week or two, and has come up with his new invention. So beware of *John*, *Angus*, *Malina* and *Storing*, *Quat*, *prince* and others. Another world warning — catch up your *Brewster* before you play *Kentia* — I have a hunch the horse's mouth that it's dashed difficult. But Derek has a clue for Big *K*'ers.

"Remember that the game is named after a certain word. That's VERY IMPORTANT!" We have it noted, Derek.

The *Brewster Catalogue* is certainly one that seeks out the man from the machine. Speaking as the *Lair*, *Cadaverine* like isn't too completely focused. I achieved the initial programming that brought the *Star Wars* style *Star Wars* to life. As *Man*, you have a great variety of technology in your space-craft. You have a long distance tracking device, a sonar scan the solar system, and a compass. You speed through the stars (avoid speed and warp too), or you can take a peek over your shoulder through the back window — and see the stars speeding away from you. *Man*.

Clara stuff. But mastering the whole game to see the *Velnor* became too much for me. It had to be too go where no *Man* had gone before — and get lost. Then I was washed up so

much *Man* that I can only compare what happened to an average working day at Big *K*. Why did Derek produce such a complicated game?

"A really good game has to be as believable as possible. It needs thought, time and has to be worked out perfectly. Absolutely everything must flow into a kind of universal master plan. That's most obvious in the case of adventure. I mean you can't have an ending next to a dozen, can you?"

So how did Derek stumble across his possibilities?

"I was at University in Newcastle — and started playing *Colossal Cave* on the mainframe. I got hopelessly hooked, and never stopped playing. One day I struck me that *Bergame* looked million. There was no atmosphere, and the combat sequences weren't up to much. So I thought I'd have a go. That was the first of *Velnor's Lair* — except at first stage it was just called *Derek's Adventure*! The problem was that the computer I was working

with only possessed 20K of memory. I was a bit too big to ask for more."

Looks like getting the Spectrum around in the mid-80s, *Star Wars*, *Derek* translated, expanded and renamed "Derek's Adventure" and *Quicksilver* finally closed the *Brewster* pair with good *Man*.

What does Derek do now in his spare time?

"Oh, like doing a PhD in geophysics. That's my main job, actually, and how it affects the movement of the Earth's crust. He's trying to find a way of simulating the attraction of rocks on one another in a laboratory. *Man*.

Surely so... *Man*?

"Stepping out of my world all through *Man*. I like my freedom best of all. That's why writing games for a living suits me better to the ground. I really enjoy it. I make a living and contribute to rock 'n' roll."

Touch of the terrestrial was de-emphasized?

"Well, maybe just a touch."





No. 6: COLOSSAL ADVENTURE (LEVEL 9) Orig. Colossal Cave

AND THE WORD WAS XYZZY!



I"WE GOT a map of the game's maze. What have we got?"

"The game's maze? That dog!"

Let's think... do you know how to get past the trail for that?"

"Really? Not bad! Anything else?"

"Well, that's pretty good, but I'd like to kill the dragon."

"How?"

"You can't really have been," I found the editor of *TRAVELER* looking skeptical. The office had just acquired a word processor and the suppliers there is a place labelled *Adventure*. To give with it, but a whole lot of word processing got done there first few weeks, and the game became

an office obsession. When the top brass came past the excited little group hunched round the monitor, we'd tell them that it was hands-on experience. It seemed to keep them happy. Then we found that other people were playing it too, and the trading began. In those days there weren't any helpful books.

What we often glean was a grainy, an engraving-class, the kind of thing that will get a chapter to itself when professors start writing the history of computing. Its origins lie far back in the very dawn of the computer age, around 1970, when the first version, variously known as *Adventure*, *Adventurer*, *Colossal Cave* or *Colossal Cave Adventure*, was created by two gentlemen named Willt Grether and Don Woods.

Some might say that creating games with an edifying intellectual, scientific or social value using multi-million dollar equipment and valuable computer time, was a prime example of the tenacity of Homo Ludens to reduce everything to play. Others might cite it as a glowing instance of how oppositional computer users deliberately allowing their employers' best. Most of us will just be glad that in that golden moment, the adventure game was born.

Grether and Woods' game was written in Fortran (DOD of it) and ran on DEC PDP 11s, but was soon translated into other mainframe versions. An American business computer magazine survey showed that the average company had two full weeks of programmer time whenever the staff laid their hands on an implementation of *Adventure*.

Translation

The game's translation from mainframe to micro was in three stages. First came a CP/M version, patently slow, that ran on many business machines (such as ours). Then came Jim Butterfield's excellent version for PCs and a rather primitive assembler version for IBM, the game being in the public domain. Finally came *Level 9's*

Colossal Adventure, an Level 9 dubbed it, was originally intended to be a complete version of the game for micros, with their own words making it possible to squeeze the whole 300K of words into 25K. However, after advertising it as a 25K location adventure, when Level 9's Pete Austin sat down and counted them, he found to his horror that there were actually only 15K code. Being a man of his word, he promptly added 100K of program, and that's the version that you can get for virtually any computer.

Colossal Adventure illustrates from the word on the importance of the Five Golden Rules Of Adventure Gaming — 1. Make a map. 2.

Everything is there for a reason. 3. Move before you do anything that looks strange. 4. Read all descriptions very carefully. 5. You haven't got all day. The fact that nobody has seems to go with a game that adds to these shows how sound *Grether and Woods'* pioneering work was.

Most of these rules should be obvious, though in my experience many players aren't fully aware of them or their implications. Mapping maps, for instance, ought to be dead easy, but I was able to find the maps for *Colossal Adventure* for solutions to your problems.

The map bears directly on the time aspect. At the beginning of *Colossal Adventure* you find a lamp which you can switch on. However you can also switch it off, and you need to do this whenever possible because it will burn out sooner or later, leaving you to break your neck in the dark. With a map you can mind the game up before the batteries give out. Otherwise you'll have to put coins in the battery dispenser. What's battery dispenser? That's your problem, then.

Colossal Adventure set the standard for puzzle setting in later games. Call it the *Goldilocks* for designers — a game almost not too impossible to solve — a rule that is not always observed even now. The solutions are devious, complicated and sometimes downright bizarre (though Level 9 occasionally abandoned his favorite, how to kill the dragon, in their version), but there's always an answer.

At one time Level 9 used to provide a one problem solution per player service. You get, and will get, an envelope with your copy which you could use once, and once only, to get out of a jam. This didn't work out too well, so now they send you, on request, a list about which will at least point you in the right direction. On top of this you can find answers to many of the problems in various adventure game books (see page 16), which regularly use the game as an illustration of the genre.

There are a number of differences between Level 9's version and the original. Some are relatively minor; one of the treasures has been

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What Next From The House Of

Hobbit

Since the appearance of the *Deadly Billie* and the even more dreaded *Theon Dakershield* to these many moons ago, Melbourne House has acquired a heavy rap as an adventure games company (despite more than a few balancing arcade offerings). Now the "Wizards from Aus" are conjuring up a whole new slew of adventures. RICHARD BURTON investigates . . .

SHERLOCK (Spectrum 48K, Commodore 64) Despite a long delay of almost 12 preparations, Melbourne House have finally released their much-touted Sherlock Holmes adventure. Expert punters can at last do the famous deerstalker and, via the wonders of English and Aristotelian deduction, deduce their way through a complex case involving Holmes, Watson and a cast of dozens. Limited graphics and real-time play help make this one of the most challenging adventure games to appear on the

scene. Get now, cassette format, £14.95. (Sherlock is BIG K's Pick of the Month. See full review on page 78)

ZIM SALA SHI (Commodore 64). Features smooth, arcade-style graphics which depict every location in the Arabian-inspired graphic adventure. Murders, mystery and intrigue abound and you move your character through the desert and the Sultan's seemingly impenetrable fortress. Control is by joystick or cursor keys plus text input. Graphics by Russell Cor-

fe, who was responsible for the brilliant visuals of *Meggy, Zim Sala Shi* is the first in a line of graphic adventures for the C64. Cassette based, it costs £9.95 and should be out now.

WILD DOGS

CASTLE OF TERROR (Commodore 64). Everyone's favourite vampire is back. This time Dracula (no kidding, that's how they spell it) has lured a maiden in his lair. You must make a trip through the provincial village to the castle, then survive a maze of haunted passages infested by wild dogs and uninvited knights (all of genre-mixing here) to perform the traditional ruse: *Bled us " . . . The next collection in sophisticated graphics/text adventures since *The Hobbit*" before*

have we heard that before?) *Castle of Terror* combines advanced photo-realistic graphics along with colour graphics and sound. Due out in mid-October, the game comes in cassette format for £5.95.

HAMPSTEAD (Commodore 64, Spectrum 48K). The answer to every classic capitalist's dream — you must fit and cheat your way up the social ladder from the depths of Harlowden to the trendy heights of Hampstead. Conceived in Britain the game was coded and packaged in Aus. Available now in text only version for the Spectrum 48K, and with graphics on the C64.

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PLAYER MISSILES

The name conjures up thoughts of alien-zapping hardware but, as NIGEL FARRIER shows, these particular weapons provide a superior form of Sprite movement.

All Atari computers have provision for 4 Players and 8 Missiles. These are "user defined" graphics characters, which can be combined on the screen display, without affecting the "object" which is being displayed. Atari programmers use a separate implementation of the sprite concept. Player missiles however, have certain obligations which are not normally found with Sprites.

Size and Resolution

Player missile sizes and pixel resolutions can be more easily expressed in terms of "color checker" and "size lines". As a point of reference, a single "pixel" which has been coined in 8-bit systems, a resolution of 1 color check and by 2 scan lines high.

There are 2 systems for synchronization and the choice should be made according to "data" required, and memory available.

1) Single Line Resolution: This is the same vertical resolution as in GRP and requires 20 of RAM to be allocated for storage of P.M. data.

2) Double Line Resolution: This is the same vertical resolution as in GRP and requires 40 of RAM to be allocated for storage of P.M. data.

The hardware "shadow register" SDR1, at 558 (decimal), is used to control the vertical resolution. Pico 480, 60 for single line resolution.

Pico 550, 46 for double line resolution.

Although the vertical resolution selected will apply to all players and missiles, the horizontal resolution of each player or missile can be controlled. Each player has a normal horizontal resolution of 8 separate "color check" sized pixels, whereas missiles are only 2 pixels wide. There are 502 PD — 502 PD, located at 5258 — 5255, which can be "set out" as shown in Fig 1.

Missile widths are all controlled by one register, called SDRM, at 5260. Each bit of this is used to control the size of 1 missile as shown in Fig 2.

Memory Allocation

All "drawables" (sprites, all "lines" and "lines" appearing 8-bit or less of RAM) allocated for storage of P.M. data. This "block" of RAM must start on a 16 boundary for double line resolution, or on a 24 boundary for single line resolution. The upper limit of free RAM is defined in the Display list, which varies in location according to the graphics mode in use, so first of all, the location of the Display list should be found by PEEKing the display list "pointer".

DR11 PEEKING
DR11 PEEKING

Obviously the Display list must not be overwritten by the P.M. data, so the 8 or 16 boundary must be selected accordingly. For convenience, table 1 gives the

addresses of the 16 and 20 boundaries which may safely be used on 512 machines. The corresponding 8-bit number is also given, and this is set by PEEKing into the PDR432 register at 5425.

which tells the ANTE "why" where to start forwarding the P.M. data.

Note that each "block" of RAM can be considered to consist of four 256 byte "pages".

DF	DE	DE	DE	DE	DE	DE	DE
108	88	32	16	8	4	2	1
502PD — 502PD							
NOT USED							
502PD — 502PD							
NOT USED							
502PD — 502PD							
NOT USED							
502PD — 502PD							
NOT USED							

Byte Value

0 = normal width pixel

1 = double width pixel

2 = normal width pixel

3 = quadruple width

Fig. 1: Bit assignments for size registers 502PD — 502PD (5258 — 5255)

S1	S0	S0	S0	S0	S0	S0	S0
128	64	32	16	8	4	2	1
502SM							
M1 M2 M3 M4							
502SM							
0 0 0 0 0 0 0 1							
5275M							
0 0 1 1 1 1 0 0							

Byte Value

1 = Missile 0 double width, missiles 1-3 normal width.

00 = Missile 1 double width,

missile 2 quadruple width, missile 3 2 normal width

Fig. 2: Bit assignments for size register 502SM (5260)



Figure 3 shows some player shapes drawn in single line resolution, with both normal and Scoble with missiles for movement. The cursor square is also shown in the same style, to give an indication of the actual size of the player.



Fig. 3: Some Player Shapes in Single and Double Widths.

later. The position registers are HPOCPO - HPOCPI, at 53140 - 53251, for players, and HPOCPO - HPOCPI, at 53150 - 53261, for missiles, and they hold the position of the player controlled by the left or right joystick/multi-line keys, or pair of sticks.

Graphics registers can hold a value 0 - 255, this is the range of horizontal movement, with a distance of 1 colour clock between each position. The centre of the screen is at position 127/255.

The normal width of the display area - which we will call the Playfield - is only 192 colour clocks wide, with a border on each side of about 32 colour clocks. This gives space for 192 colour clocks at the total width of the T.V. screen, which means that there are about 33 colour

clocks vertical position to another, only the relevant bits at the old position are cleared, and only the relevant bits at the new position are set, leaving the remaining bits unchanged. This process is self-cleaning.

The use of machine code can be considered using more advanced programming techniques to assign the P.M. data to a string, and the P.M. data to a sub string. Being 'string' can then be used to move the data from one location to another. Listing 1 shows the BASIC code which will set up the strings, and it carries included in your own programs, if there is enough free RAM available. Note that sub strings with different data values can be utilized to make 'triggers' changes to the shape of a

Display Mode	Start address	16 Boundary	Page No.	2K Boundary	Page No.
SR.0	15992	16208	50	12208	40
SR.1	16112	"	"	"	"
SR.2	16232	"	"	"	"
SR.3	16352	"	"	"	"
SR.4	16472	"	"	"	"
SR.5	16592	16816	52	12328	52
SR.6	16712	12336	52	12448	52
SR.7	17184	17296	56	12848	60
SR.8	8224	7184	28	6744	32

Table 1: 16 and 2K boundary addresses.

Figure 4 shows how sections of the P.M. storage area are allocated to each of the screen line numbers. You will note that a varying amount of RAM (except the P.M. area) of the Display list squares is to be written. This area, together with the RAM allocated to players which are not being used is, however, suitable for storage of other data, or machine code routines.

The length of the BASIC program must be controlled, to ensure that the player area is not over-run by the BASIC code. This would result in some peculiar player shapes being displayed. However, the 50000 and 60 - 80000 locations are available - Time Slits, which sit at the end of the BASIC program, and will use additional RAM when the program is running.

Shots on either side of the screen, where a programmable shape can be stored out of sight. You may find however, that your V.C. has a slightly narrower, or wider border, so the range of positions where a programmable shape is visible will have to be found by trial and error.

Vertical movement of players and missiles is more difficult to achieve than horizontal movement. There are no vertical position registers, and therefore, players can only be moved vertically by moving the player data values from one byte to another, within the allocated RAM area. This means that, for smooth vertical movement, a machine code routine which can move data very quickly is severely needed.

Missiles are also more difficult to move vertically if there is more than one being displayed. Because the data for all four missiles is contained in 1 byte, if that data is moved, that of all 4 missiles will move. To overcome this problem we must ensure that, when a missile is moved from

player, Listing 2 illustrates this, and if necessary listings 1 and 2 can be combined.

The range of vertical movement is the same as the number of bytes allocated to each player, i.e. 256 or 128, and since the playfield is only 192 single rows from top to mid height, players can be moved off the screen in either direction.

If you feel that moving programmable shapes vertically is a bit more difficult than it should be, then you should bear in mind that it is still much easier than trying to push shapes directly onto the screen.

Player shapes are defined in the same way as normal characters, using 1 byte per line of pixels. But however, whereas normal characters have only 1 byte of pixels, each player, or missile, can have either 256 lines, or 128 lines, depending on the vertical resolution employed. There can be 10, or any, or all, of these lines, by setting one of the relevant P.M. data items. Figure 5 shows the corresponding byte values for a typical player shape.

Single Line Resolution

PARMASE + 0	NOT USED			
+ 758	MS	MS	M1	M2
+ 1004	PLAYER 0			
+ 1296	PLAYER 1			
+ 1588	PLAYER 2			
+ 1780	PLAYER 3			
+ 2048	FREE RAM			
VARIES	DISPLAY LIST			
VARIES	SCREEN RAM			

Double Line Resolution

PARMASE + 0	NOT USED			
+ 84	MS	MS	M1	M2
+ 512	PLAYER 0			
+ 640	PLAYER 1			
+ 768	PLAYER 2			
+ 896	PLAYER 3			
+ 1024	FREE RAM			
VARIES	DISPLAY LIST			
VARIES	SCREEN RAM			

Fig. 4: Player/Missile Memory Allocation

Missile shapes only require 8 bits of data to define a line of 3 columns, therefore a single byte contains the data for the corresponding lines of all 4 missiles, as shown in Fig. 4.

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AND THIS IS THE CONSTRUCTION



YOU WILL RACE AGAINST
UNEXPECTED



RIGHT FROM the start, I could smell a rat.

The "Star" is the Commandroom, with its last ranks of operators rising up on either side. Maybe it was the RoboOfficial, an in-house little satellite droid with one eye that hovered above leaving trails of copy computer letters. Q-E-7 READY... It was a six second countdown; I fingered the Turbo button, forward and up at the nearest rail, and twisted the Thruster back hand.

The forward surge was, as usual, startling. It took us out of the Commandroom and into the first stretch of Construct. Then I saw them. Mega Blue robes flaring in the air as far as the eye could see — which, with the benefit of a television, is pretty far. They hung like clouds over the Construct against a

bright yellow sky. A glance down at a planet indicator revealed it to be California. I knew then that this was the worst of an orbit.

And it feels like the artist had a final play in this one. I was informed by the RoboOfficial that the game would take me to strange, foreign places: California, Mexico, Cyprus, Stratos... What you do see there: all yellow factories, massive pipelines, brown skeletons... It all looks very pretty, if that's your cup of rocket fuel, but I didn't come all the way to outer-space to mine the money. Nope, I came to race.

Millions! Star Rider promised enhanced thrills. Quite apart from the quality of the real-time video simulation, I would get to ride a rocket roller. I had never ridden one before and there are

some notable differences. You don't feel the roll in your face due to the television in front of you, I suppose, because there's no air in space anyway. Get inside a rocket, you do. However, first a they hit downed, a feeling reinforced by the heavy force field surrounding the Construct which prevents any spills into the void and leads an invisible and thus somewhat reckless mood to one's race.

Competing against Thunderbolt ("The Giant Champ"), Red Hawk ("Want to pass?"), Steinsider ("The Steady Star"), and Gold Jet ("The Rocket"), I relied on the old instincts: look as late as possible, accelerate into the bend, come out with your thumb on the turbo switch, and hang on tight. Pass Gold Jet and Schneider on the bend, cut loose the other two for the straight — they know the tricks. And that Red Hawk is a real one.

Across you a sideways glance as he races just despite a subsidiary rear-view television. Old habits die hard, I guess.

I qualified — no problem. How the first race too, though there was one sticky moment when a cable stuck straight into the Construct and proved to be not so easy at all but safe as rock. "I think you have The Right Stuff," said the perhaps RoboOfficial or whatever the glowing Construct says. Thanks.

The next stretch, across the planet, wasn't so easy. I had to use it twice to get the vital first place. "Excellent," said Cygnus One. "You're bound for the stars." And I was.

So there I was, streaking through the Milky Way, giving that Red Hawk a fine fall of attention when my interplanetary credits ran out. I came back to Earth with a job. Down that mountain! He was supposed to have fixed the brakes on my saucer last week...

BLAST OFF



THE RACE IS OVER. YOU WERE LUCKY



Any moment now the first MSX will appear, all-stand-up, all-compactible, ready to use in your local store. But how ready do you need this "new standard"? And who, if anyone, will benefit?

By TONY TYLER

who would otherwise buy PCs, Enterprises, Electrons and Dico Amcas. Which naturally means that these machines are — theoretically at least — in danger from the new wave.

It's probably true that Commodore stands the best chance of all of weathering this new Pearl Harbor. After all, with all its faults the 64 is the World Machine, and anybody who already owns one is highly unlikely to ditch it in favour of a new machine with its built-in self-cleaning processor and only three megabytes — unless the other attractions of MSX — the built-in facilities for Peripheral Control, video, stress, music, etc. — tempt them away. As for the other machines... it's hard to say. Japan's Rapcon has now established itself, and Dico can probably do without their sales altogether. Being Big In France, Entropic? It looks as pretty as any MSX machine, and will expand in its many ways, while its memory possibilities appear to be most higher.

The real problem for MSX appears to be with those parties who have still not bought into any sort of computer at all. For them, the massive incompatibility, the waxy look and the proven record of Rapcon generally may well — in the MSX looks-appeal circuit — be number one over the counter tops.

HARDWARE

At the time of writing, only one stand-up machine — a Toshiba MX-15 — has been made available to computer magazines for hands-on experience. (The MAME Toshiba MX-15 is due couriered but runs same amount) and this is what we found.

The machine is low, flat and pretty. About the dimensions of the Back in all dimensions save front-to-back. It has a full-stroke keyboard with slightly waxy keys (those journalists thumping away are probably had news in the wage-and-hour departments). Several things stand out: the sensible arrangement of arrow keys; the use of colour-coding, like the five (unlabelled) function keys; and the VHS ports for video and stereo, clear signs of built-ons and intentions to come, and

the large ROM port on the top right of the machine.

No manual accompanied our (unwieldy) Toshiba, so we had to guess our way around a lot. Power-up produces the Microsoft BASIC logo, followed by a pale blue Atari CIM type screen, with keyboard labels (produced by the function keys) along the bottom of the screen. Typing in `!A` and `!B` — and, despite the waxy keys, precise and pleasant. The BASIC is recognisably Microsoft's extremely user-friendly, and the editor is slick and fast (user-style). Arrow keys move the cursor around the screen very quickly without the use of Control.

There are 16 colours, defined by the CGA/CGE statement; spaces of potentially huge size, defined by the SPRTS statement; and four screen modes: two text, one 640 x 480 x 160, and one multi-colour mode where all 16 colours can be put on the screen at one time on a 64 x 48 grid. The 32 possible sprites are stored in the ROM, so all this makes the powered-up machine all but a very Commodore-like in spec, and considerably better in look and in the not insignificant matter of the BASIC.

SOFTWARE

REPORTS RECEIVED from the Land of the Rising Sun indicate that, in the matter of games so far produced for the MSX machines (on ROM and cassette), the Japanese have come up with their usual set of beautifully-coded classics: Moral and Bourne, children and deuce uninteresting. "They're terrible," Dado (aka's Mark's) bytes recently told BIG K, "but what way and other British software companies are doing with the machines will change all that." Of all course are busy continued in supporting MSX (they've had all their machines for six months now), as are Thomson Creative (Spain), Virgin, Ocean, Kuma, Actix, ODS, Bug-Byte, and Silverfish. Who others to follow, to doubt. Kuma already have a utility out, and other houses are variously planning releases of their first titles (just before Christmas).



CONCLUSIONS

THE CRUCIAL view is that while compatibility is a confirmation device to be admired, the 286/287 standard is a heavy price of too-little-topics on MSX. I based on the 8000 and 128K would be something else again. After, the waxy packaging and the price all combine to make the MSX machines a first-user's choice. So it seems certain that anybody who, at the time of writing, doesn't yet own a computer but wishes they did, may well go in for it in an increasingly big way (this represents a contrast of views in the industry as well). However the MSX standard holds little of excitement for those of you (most of you) who already own a machine. Besides, there's the viewpoint that by localising operating systems standards architecture already useful (chip and an upper memory limit of 64K), the MSX people are actually holding their pace of innovation. Their again, it could be said that the pace of innovation is no fast, and whereof such a built-in factor for ANY new computer, that for the sake of the poor under (who have pay for it all at the end of the deal), it's just as well that somebody has at last taken a stand.

This time next year we'll know all the answers... and by then, no doubt, we'll be starting to hear about MSX II — and the whole business will be starting up all over again.

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Level 9 Adventures are superbly designed and programmed, the contents first rate.

YOUR 64 June 84

1. Whichever machine you own, if you have the vaguest tendency towards adventures playing then you must try one of these games. Unfortunately you'll probably end up wanting to buy the lot! **4**

Computing Today, August 84

2. To me, all Level 9 adventures create a remarkable atmosphere because the descriptions sound so life-like. This is where so many other adventures fail. **4**

Craik, July 84

3. But it's not just the size of the game it's the quality as well that is astonishing... scenes to fire the imagination. **4**

PCG, April 84

4. As in all Level 9's adventures, the real pleasure comes not from scoring points but in exploring the world in which the game is set and learning about its denizens. **4**

Which Micro?, February 84

1. I thoroughly recommend these Adventures, they are excellent value for money. No self-respecting Adventure-addict should be without them. I believe Level 9 are producing a series of Adventures which should be regarded as classics. **4**

Atari User, July 84

2. These programs run very fast and there are no frustrating pauses. Level 9 Adventures are superbly designed and programmed, the contents first rate. The implementation is brilliant; rush out and buy it. While you're at it, buy their others too. Simply amazing! **4**

Your 64, June 84

3. Level 9 - arguably the producer of the best adventure games in the UK - has done it again. LORDS OF TIME is a sparkling addition to its stable of winners. **4**

Atari User, July 84

4. (SNOWBALL). This is another imaginative, master-scaled immensely enjoyable adventure from these experts down at Level 9 Computing. **4**

Your Computer, March 84

Adventure Quest



Level 9 Computing

Adventure Quest is the second in Level 9's acclaimed Middle Earth trilogy, though it can be played by itself.

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... one of the year,
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ember 83

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JUMBO JET PILOT (THORN-EMI)

Mount vertical flight side in the western hemisphere, this early and vintage turkey from the (Black) Thorn group provided a lovely slot inside the best packaging ever seen. Apart from the control panel — which, though digital, was functional — the thing is so unrealistic as to be laughable. Start takeoff and **RIGHT IMMEDIATELY LATER** you reach the apparently necessary takeoff speed of, well, for 3,378 mph. Translating this into real terms, by my reckoning, and starting at runway 3 of Heathrow, you'd be at the infamous Tughart Road traffic jam before you're up. Tough on the commuter! After this promising start, you then find that virtually any control tends you into the deck, though on the passenger's Tough on the purchaser, too. — T.T.

JUMBO JET PILOT



Instructions for use

TRENCH (VIRGO)

Mathematically sound but doesn't reveal that's only one aspect of the game, allowing you to make it easy to play. It's a game of the surface of the Empire's Death Star in the year 1940 of dropping a bomb on the surface of the planet. You can use the bomb on the surface of the planet, but you're not allowed to use it on the surface of the planet. It's a game of the surface of the planet. It's a game of the surface of the planet. It's a game of the surface of the planet. — S.A.

TRENCH



CATCHA SNATCHA (IMAGINE)

An early 1980s track from Imagine (remember them?) depicting the day in the life of an airport cross-country. There are three parts to catch, but it's not to catch, but to catch. It's a game of the surface of the planet. It's a game of the surface of the planet. It's a game of the surface of the planet. — S.A.



VALHALLA

(LEGEND)



This might be your next, over-priced hobby is clearly a classic example of the Emperor's new clothes. Despite being highly entertaining and **ACCOMMODATING \$5,000** to play it's managed to gross over 2 million pounds! It's enough to make you weep. We've said it's a 'computer master'. That character is pretty much what they like. What we've not said is that the graphics are so poor these figures are right on unrecognizable. They just shuffle back and forth across the screen like miniature robots. The graphics are equally soft, being both pixelated and blurry. What you want for in Legend is the attraction? Some of the year 1980? If you want it it should be placed in a chest and left in hell. — S.A.

PI-EYED (AUTOMATA)

You know Automata, those little red robots that you see in the streets of London? Well, here's a whole new little product for your Automata. And you've got to see Pi-Max through heavy traffic and into a busy pub as possible. It's then comes leave a pub before the bus crash every year in the bar. Pi-Max are dedicated for playing other games, slipping in four steps, playing over steps or traveling in some substance that are automatically deployed on the pub-top.

Save every drop (of oil) to support the bus and maintain the bus on the road and in the air. — S.A.



B.C. BILL (IMAGINE) BBC



You thought the other games were in bad taste, but wait till you see the late green screen and simple-line graphics of **BC** for coming at you. This game is totally and absolutely... realistic. B.C. possesses a single, simple, social skill — the ability to be someone else's boss with a club, and drag them off lower by the hair. It's the most they carry on, building in an effort to lose by wives and increasing number of people. But before any macho types 'go-ape' with this sudden desire to understand their thing — like this, you brutes. The game's about as exciting as a day's routine from later in a bid to meet the Mootsack tab for a family of five. — R.T.

NOTE TO READERS

What are YOUR nominations for 'Lame Games'? Send 'em in to: **300 E. IFC Magazines, Kings Rock, Tower 12001, Stamford Street, London SE1 9LS.** We'll give a favor for the most cerebral submissions, and print 'em, too!

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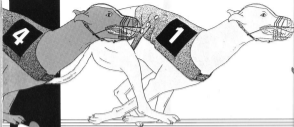
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The six million viewpoint Graphics routine

RICHARD TAYLOR delves into the innermost depths of the Z80 chip and delivers a stunning rotatable 3D wire-frame package. For 48K Spectrum owners only.

THIS MONTH'S program, in stark contrast to the last of two months, has nothing to do with 2D animation. Instead the program works in 3 dimensions and is called a 3D Rotator.

Basically it allows you to design a 3D object on paper, top a few numbers into the old Spectrums ancient spreadsheet-computer representation of the object on the TV screen — rather like using definable graphics but in three dimensions. Well, you might think that's all very clever but what's the point of the exercise? The point is that at the touch of a key you can rotate the object around on the TV screen and look at it from another angle. Not only does this give a very nice demo of wire graphics but also such animation can be very useful for imagining up 3D home-brewed games. The program has been designed so that it's easy to put in your own programs and is able to draw a 'wire frame' representation of any object bounded by straight lines.

The rotator is written in 100% machine code but even so, because of the sheer complexity of the mathematical formulae used to work out exactly what an object looks like from numerous different positions, the program isn't instant. I've used all the speeding-up techniques I can think of in writing the program to make it run as quickly as possible. The result is that the program is fast enough to make a funny-object look as if it is really rotating, rather than just 'jumping' from one position to the next.

The amount of time the Spectrums take to draw the object really depends on how

simplified it is i.e. how many lines the object is of. Now, before I continue, I feel I should warn all 16K owners that this program is for its large memory sized brother only. Hard luck.

The machine code is a bit on the lengthy side — it runs to about 1.35K. The machine code loader is shown in listing one. All if you have to do is key in, RUN it and wait for a couple of minutes. You should then be greeted with a message advising you to tape the machine code to save it a couple of times etc...

**SAVE '3D ROTATOR' CODE
50084 1508**

If you're unfortunate enough to get a message informing you about an error in one of the DATA lines then I'm afraid that you'll have to correct it and try again.

So as not to compound you finger ache with another graphic's listing, the BASIC program which gives you the facility to actually enter the data for your own objects will not be published until next month. However, the 500% listing bit is complete and, meanwhile, so as to a demonstration of its capabilities, here's listing 2. This program sets up the data for a simple representation of an aeroplane which you can rotate about pretty generally get the feel of the rotation functions. After typing it in and running it, you'll have to set your tape recorder to the start of the machine code recording. After that loaded you'll be presented with a front, horizontal view of the plane.

You'll so doubt be aware of how points in 3D space are represented using x and y co-

ordinates. Well, 3D co-ordinates are just as simple, the only difference being that you have to tap in co-ordinates on the end of the other two. The third axis is at right angles to the first two i.e. if you draw x and y across a piece of paper then the z axis would pass through the paper. In this program, positive values go into the page and negative ones out of the page. Listing 2 allows you to rotate the plane around the x, y and z axis using, not surprisingly, the x, y and z keys. Pressing 000+0000 and one of the rotation keys (i.e. the capital of the letter) results in negative rotation in the appropriate axis. Notice how all rotation takes place about the point of origin, where all the axes intersect. The program itself is able to rotate around with a resolution of just 2 degrees. Therefore, in each axis, you can view the plane from some 180 different views. In total there are 5,832,000 (180 x 180 x 180) possible aspects on each designed object.

It's all very well having a resolution of 2 degrees, but if you want to turn an object more quickly than it would take eyes because of the number of times the object has to be redrawn in its journey. To remedy this, you can change how many multiples of 2 degrees the object rotates each time you press a rotation key — by just pressing the appropriate digit key, the program will go into a demonstration mode if you press '0', where the plane is automatically rotated around by the computer. Demo mode can be terminated with key '1'. Again, the speed of rotation can be varied with the digit keys.

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MP Spectrum, BBC BBC-M Commodore 64 **key** V99 - V6.20.01 ZX FLI,ELIC Pagehit, CR Dev

TOP 30 GAMES

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2	JET SET WILLY	Software Projects	*											15.95
3	MATCH POINT	Pain	*											17.95
4	POYTRON	Beyond	*											17.95
5	BEACH HEAD	Access/IG/Gold	*											18.95
6	MUDDY	Melbourne House	*											18.95
7	LORDS OF MIDNIGHT	Beyond	*											18.95
8	FIGHTER PILOT	Digital	*											17.95
9	FLIGHT PATH TOP	Aring	*											17.95
10	CODE NAME MAT	Micromega	*											16.95
11	TRASHMAN	New Generation	*											15.95
12	JACK AND THE BEANSTALK	The	*											15.95
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8	18	MARE BROTHERS (Acorn)
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10	20	PAC MAN (Acorn)
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19	29	SCOTT'S ISLAND (Activision)
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21	31	800 DOLL (Acorn)
22	32	ROCK PAPER (Acorn)
23	33	GEORGE (Activision)
24	34	0-BERT (Parker)
25	35	COOPER MONSTER MUNCH (Acorn)
26	36	800 800 800 (Acorn)
27	37	ALPH BAMB (Acorn)
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If Their's timing is good, the Ducky Bird will help Them over the lava pit! He jumps the pit just when Ducky Bird is overboard, the perked-up bird will pick Them up and carry Them across!

They could build up plenty of speed during his downhill run before the cliff. Timing is crucial, too. If Their's timing is off or he is too slow he will crash into the river on the face of the cliff!

Drop over the cliff. There face his most difficult challenge: the various obstacles, in addition to the obstacles on the ground, he is showered w/ boulders from the sky!

Good again! They must cross the river on the turtles' backs. Then, at last he must face the ol' ocean!

If They can get past the ol' ocean and into the cave, he has only a short way to go to rescue Cate Chick. On his way, They must duck under stalagmites and jump over stalagmites to avoid crashing!

If They does crash, don't worry he has the talents. But Trust Them to getting him, so use all your agility and cunning to help him rescue Cate Chick!



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Can you help Willy out of the dilemma?
You haven't explored his mission properly yet. In this large place and he has been VERY busy and there are some very strange things going on in the further recesses of the mine. It would be what the last enemy will bring in his laboratory the night he disappeared.

You should manage M.S. through you will probably find some bodies that have up on the roof and I would check down the road and on the back if it was you.
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

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Letters to BIG K

Jet Set Willy — The Last Poke

THE FOLLOWING Jet Set Willy reader will eliminate all moving objects, allow you to get a free room to room, lets you fall from any height, opens the exit bug and ends such you up with a P in a bit. And, of course, gives you instructions.

18. DEAR SUS: I. UGAD =
CODE
20. FOR A=2580 TO 4820
POKE A,16#1A
30. FOR A=4800 TO 4810
POKE A,16#1A
40.POKE 16477,1

50#RANDOMIZE USA 3390

To jump from room to room, go down the first landing, to the room with the long light of stairs and a flashing arrow. Move to the bottom of the stairs and move WILLY UP. Then press key B and you should jump to the off-spring. You should now be able to jump back both room to room. Make sure you go in the right position — or you'll discover the consequences!

If you want to get sucked up a wall, stand beneath it and press the jump key. This takes some getting used to, and is not possible on all walls.

In the nightmare room, quickly press jump and forward keys as soon as you enter. This will allow you to catch the single, high-up object in the room. Then leave. There's nothing else. Particularly you'll be invisible in this room, but don't worry, you can't get killed.

MARK CHARLTON,
Barnold.



Five's the limit?

I TOTALLY agree with Paul Bellamy's view (BIG K 51) that software is vastly over-priced. Why shouldn't we make copies at 15 a throw? MICHAEL ASH, Birmingham, Wolverhampton.

Piracy Schmiracy

IF "COMPUTER software is in the main piracy", why does pirate Paul Bellamy bother himself to copy it? Why punish the views of someone bringing food like a common thief? I see enough piracy in school.
CHRIS HALL,
Moffat.

● We publish Paul's views for the same reason we publish your views — the day we stop publishing views, we're dead.

Fair Play

IN REPLY to Paul Bellamy, we think that major software breakthroughs like 'The Hobbit' or 'Lord of the Rings' deserve their high prices because of development costs. However, it's at the 66-7 mark that people get 'tipped off', for games that are just good variations on familiar themes.

We've got six adventure games retailing at £198. Suso — we want to make money, but we don't want a cynical public and a market that boils down to fence piracy protection, minimal content, and resentful punters.

M. E. WHITE,
6th Day Software,
Wymal.

Ethereal

WHILEST playing my short wave radio, I came across a series of high pitched noises. I recorded them and played them into the old COM 64 — and was amazed when they

beamed. The result was a program (made of synthesized characters) and sounds. How can I translate these notes?
N. WILSON,
Walsall.

● Sounds like you ran into a lot of (BASIC) code, of which the sole official translator is the BBC. The Beeb will supply you with an interpreter. Alternatively, you might have been using in an some clever hacker of the circuitry passing on pirated pulses to a fellow wanderer. In which case, don't tell the Beeb.

Bright — But Not Sharp!

I'D only see thing to say about Mr. Bright, MP, who's trying to include our games in the Video Recordings Bill — he's stupid!
GERRALD BROWN,
Rushleyfield.

Hack Attack

I THINK the Beeb bit stinks. However, it could lead to a new breed of political games. How about 'Survival of the Mutant Toxins' or 'Kewest'

Rong?' Every session of Parliament is a game of *Dungeons and Dragons*, after all. We won't mention *Blasphemous*, *CAMERON BLACK*, *CRAMER*.

Kwest For Kong

AS RESPONSE to Anarchy Suso's need for the best Commodore Rong — there's only one great Rong game for the Commodore. That's ANARCHY'S *ADEN CLAW*, Warwickshire.

King of the Kongs

THE ALL-TIME great Rong game is the arcade *Dandy Kong* by Nintendo.
HELEN BARFOOT,
Colindale, Devon.

Anagram

HOW COULD you do this to me! My name is not Anarchy (Wymal) — it is Anarchy (Wymal).
A. WYMAL,
London.

■ Impress your handwriting, *Amalinda Leach*.

Big Kool

ALL NEW magazines pack their first issues with the best stuff, and then get really average. Big K, however, has stayed hilarious, and manages to pack in its point too. Your views are the same as mine, and I agree with all your Classic Games choices. M. J. DAVIES, Dwyed, Wales.

■ We agree with your Classic Mega choice, too.

Talk to Me!

IS THERE an interface available to access a Commodore 64 to a Spectrum? We have some programs and it would save us a lot of time in translation. C. BRIDGER & T. J. J. JONES, Warwick.

■ Sorry, C. and T., but what have you ever had of two roads talking to each other?

First Edition

DO YOU think that the first issue of *IBZ* could be worth some money? If so, how much?

BO WHA TONG,
Kuala Lumpur,
Malaysia.

■ YOU START the bidding. By all odds, and we'll tell you if you're within a chance.

Amstrad: Great Green, Costly Colour



AMSTRAD have made a mistake — the inclusion of the monitor in the price. If you buy the cheaper, green-screen model (C220) you lose one of the machine's best features. To get your colour back you must purchase a £30 monitor/teletext supply, and use your TV. So now you've got a redundant monitor.

Of course you could get for the colour model right from the start. But this £220 is above the average micro budget.

It would be better to hold the monitor, bring in a pair of joysticks and some software and run the thing off a TV. Surely most people have one of those? HEN, OLIVER, Doncaster.

■ Good point, Hen! — except that, as you say yourself, most people only have ONE TV. So when Sydney's son, who gets the use of the Family YOU! See Parents, every time. Also: The son's support (B) continues to play, and we think that Amstrad as a small business more (eventually).

Taking Shape

I DISCOVERED the following useful tricks whilst experimenting with my IBM Spectrum.

1. Type **PLUG TOBEE DRAW** 30,30 414 — a rotating shape appears on screen. By altering

the third number in the DRAW statement, you can change the size and shape of the colour.

To display the IBM logo by altering a BASIC program, type **POKE 32840,0**. But note that the program won't start to print reports for ever and **RETURN**, Dale.

Another Kim Bites The Dust

I'M SURPRISED to find that Kim Bites' reader's message Jet Power Pack (IBZ), it's easy. I haven't quite finished, but I've got to the fourth garage. DANIA HIRSH, Leach.

■ Kim has this car animation problem, you see...

Shut-Out At Atari

HERE ARE some tips for Atari owners who want to prevent their programs.

1. To disable the BASIC key, including the following alternate graphics command: **POKE 16,54708:GOTO 11111**

2. You can't disable the Atari's SYSTEM RESET key. POKE 860,1 will reset the CPU start flag, thereby clearing any programs in RAM whenever the key is pressed.

3. For a 'run-only' program, add the following line to the end of your programs: **STRT:POKE#POKE, 1106:JST#PWR:POKE#JST:GOTO#C:NEW**

4. For disk drives, substitute the **SAVE TO FILENAME:NEW** than **SAVE GOTO:SAVE** in the immediate mode and the program will be saved in a constant form. Before loading in the command **LOAD TO:GOTO TO:FILENAME**. The program will then save and not overwrite. Pressing BREAK or loading in any other way will result in a lock up. Be careful — the method of program protection won't even let you get a listing afterwards! H. HARMAN, London.



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