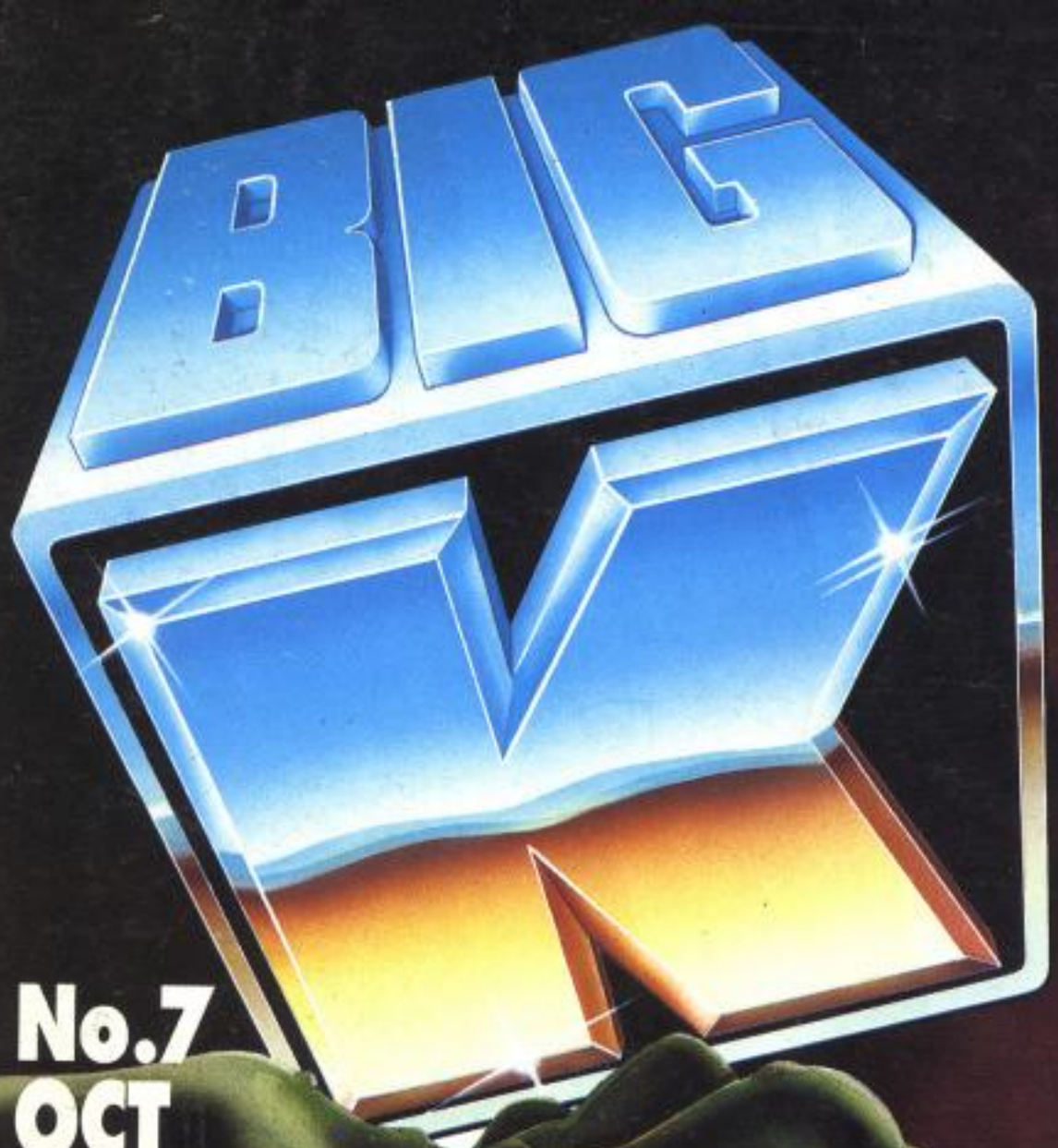

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PROGS & UTILITIES

for Spectrum, CBM 64, Oric, and BBC

No.7
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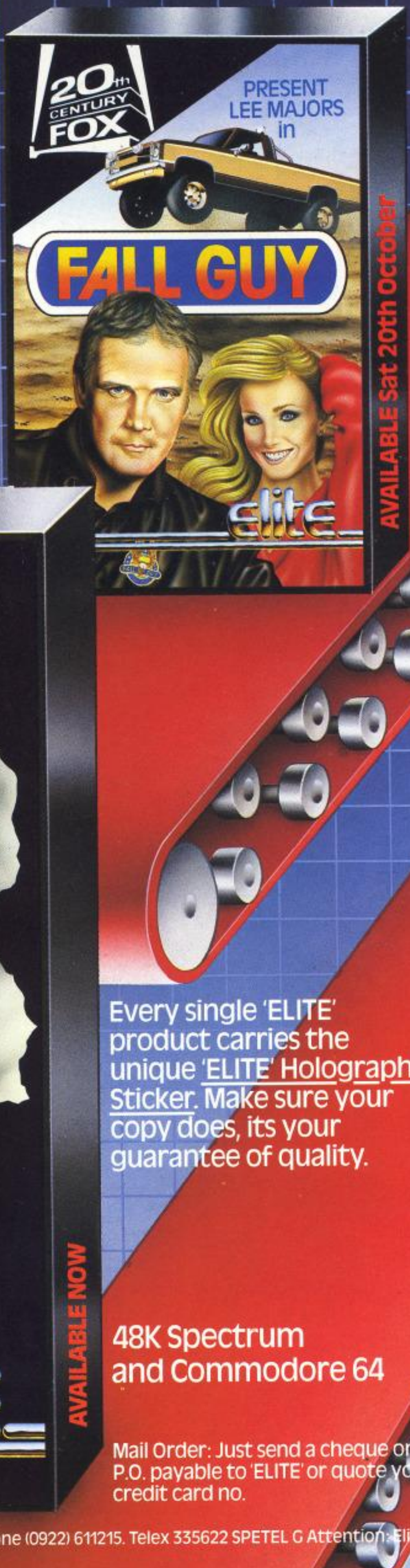

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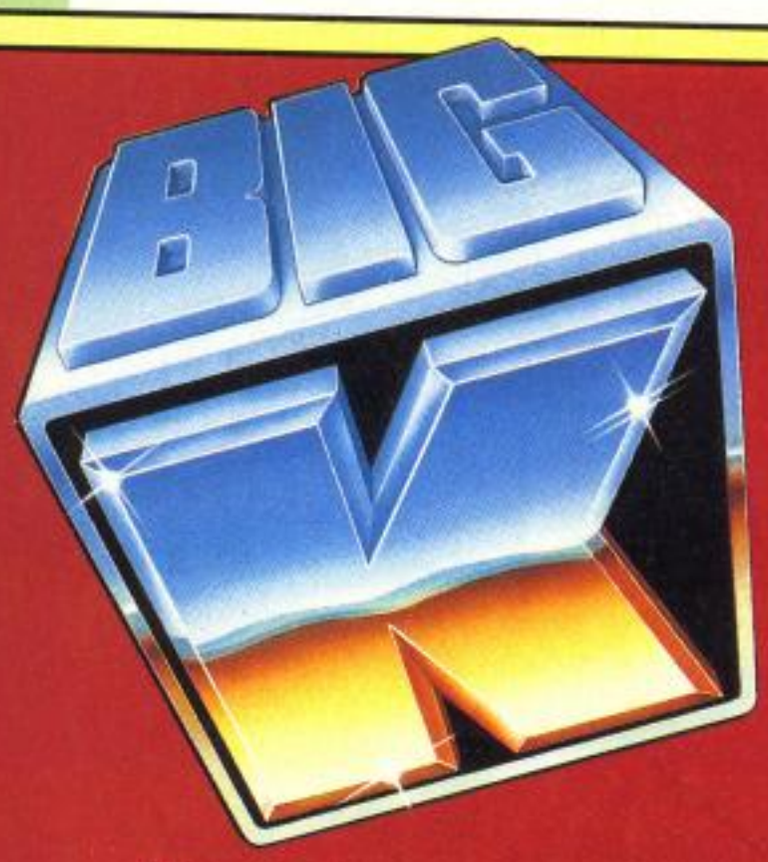

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IF IT'S AN ARTFORM IT MUST BE O.K.

It seems a little ironic that the oldest form of computer game — the "Adventure" — is today both the fastest-growing and the form that seemingly holds the greatest untapped potential.

Even in the six months since BIG K last covered this subject in any depth (May issue), the numbers and types of computer adventures have taken off in a kind of interactive mini-boom. New varieties and sub-varieties have appeared. No longer is the humble text-only job alone in the world. We have graphic adventures, some aiming for a "movie" feel, others for a "comic" look; combined arcade-adventures; quasi-adventures; multi-player adventures for micros and mainframes; and mixtures of all of the above.

It's also true that the basic adventure format — interaction with the software via keyboard input — is now recognised as the bedrock for a whole future artform. And where the word "artform" leads, can "respectability" be far behind? Will some of the terminal computerphobes who guard the nation's culture soon be forced to chuck in the sponge and admit that perhaps computers are not, after all, Satan-inspired? Watch this space . . .

TONY TYLER

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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.

From: MELBOURNE HOUSE
Format: cassette. Price: £14.95.

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

"Great news, Watson!" said my friend, tapping his pipe out on my knee, while simultaneously measuring out a "fix" of cocaine.

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

"The game, old friend," replied he, "is more than a foot. It's ahead!"

I laughed — somewhat dutifully, I confess, since I had not the faintest idea what he was talking about and feared that the evil drug already coursing through his veins was rendering him incoherent.

"Ahead of what?" I ventured, eyeing the revolver on the nearby table and wondering if I could possibly get to it before he did.

"Of the competition, dear boy!" replied my friend. "See, it is here, in the newspaper. Melbourne has struck again!"

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. "Sometimes, Watson, I wonder about you . . ." he sighed, then his gaze resumed its original piercing quality. "Melbourne," he said, "is not Moriarty. It is a company with, I believe, Australian connexions.

"Their line of trade is the manufacture of analytical games of a questing nature, to operate in conjunction with the Babbage Analytical Engine. I realise 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 scored a remarkable commercial success with a game titled, I believe, The Habit. Naturally there has been pressure upon the directors to produce what is termed a 'follow-up'; and here, in the *Daily Chronicle*, is a report on the new product. Allow me," he continued, overriding my protests, "to read it to you. If there are any unfamiliar terms I shall explain them in due course."

He picked up the *Chronicle*, which crackled in his steely grip. I was pleased to note that the drug-induced brightness in his eyes had given way to the old eager glitter.

" *'Melbourne's new potential blockbuster displays many of the licks and trademarks which made its predecessor so famous: real-time action, a tough and intricate plotline, sturdy if transitory graphics, and a truly enormous vocabulary made relatively easy to handle by the use of Inglish'* — that's 'English' with an 'I', Watson."

Alimentary

"With an eye?" I responded feebly, for I had already found he had been correct: I barely understood a word of the report.

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

" *'The story starts with the two main protagonists in the famous Baker Street sitting room. They are reading the* Daily Chronicle. *News in the paper of a murder in Leatherhead sets the famed pair off on the scent, by hansom to Victoria Station. In taking up the quest for the murderer(s), they are once again up against Inspector Lestrade of Scotland Yard.'* "

"The same Lestrade?" I asked, astonished.

"The same," he replied, and continued to read. " *'Getting Watson to read the paper is difficult, as the old boy 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 street.'* "

"The bounder who wrote this calumny will find himself in the street fast enough once I get through with him!" I roared, for I was incandescent with rage.

Holmes smiled thinly and continued to read. " *'Use of the Animtalk technique allows the player to give instructions to other characters in the game, a method first pioneered in its predecessor. However, asking Watson to, for example, pay the cabbie produces the usual dimwitted non-response and in the end you have to pay the man yourself.'* "

"By God —" I raved, stamping in fury at this unmitigated libel.

" *'At least the old codger doesn't hang around singing of gold — a small mercy but welcome enough.'* "

At this point I snatched the paper from my hawk-featured friend and read it myself.

" *As Holmes, you will find yourself extraordinarily lazy. You never walk anywhere, it seems, but stick to trains and cabs — in keeping with the great detective's naturally indolent character.'* " Holmes frowned, but already I was feeling slightly mollified.

" *'Moreover, real time passes, kept track of* — poor English, there, Holmes, I fancy — *'by a digital clock on the screen. Incidentally, Typing the word NO produces what is colloquially known as a "crash".'* "

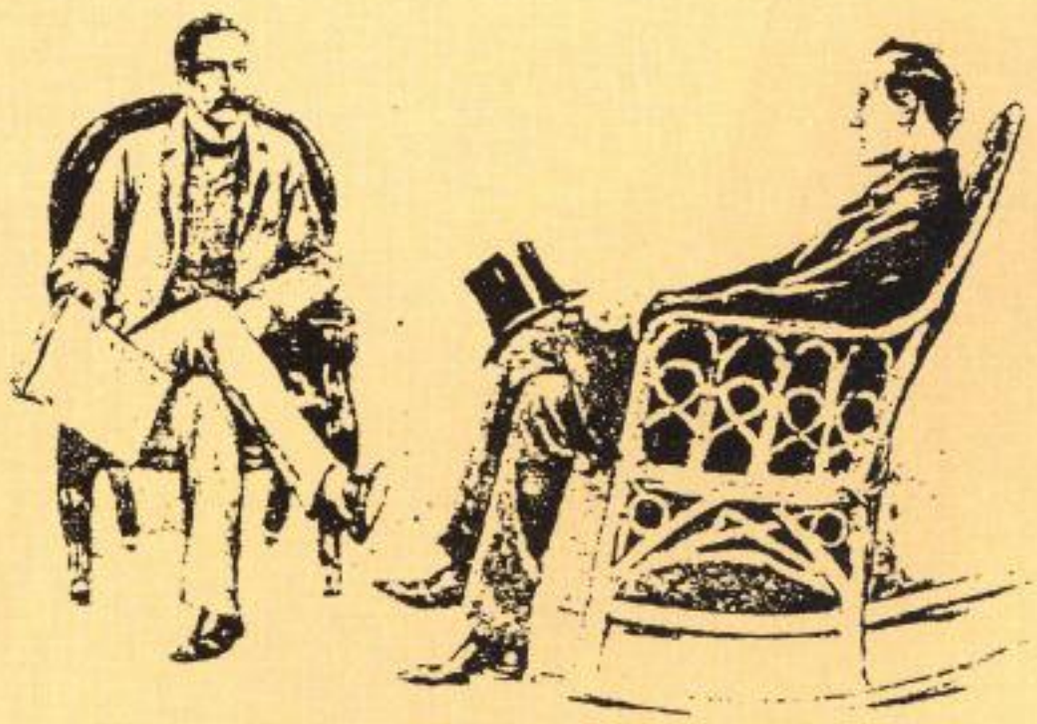
There was a long pause. Downstairs, there was a thunder of crockery as Mrs Hudson, dead drunk as usual, fell over while bringing up our suppers.

"Was that what the writer means by a crash?" I asked timidly, for Holmes was apparently in a trance.

"Eh? What? No!" replied my friend.

"Then what does he mean? And what is the other word digital?" But there was no reply from the Best and Wisest Man I Have Ever Known.

So after some minutes of silence I refilled my pipe from the Persian Slipper and sat down at the desk to compose a letter to my solicitor. — **Conan Doyle.**



"Holmes eyed me with a measure of impatience."

LOVE THAT BIN

TRASHMAN/SPECTRUM 48K*

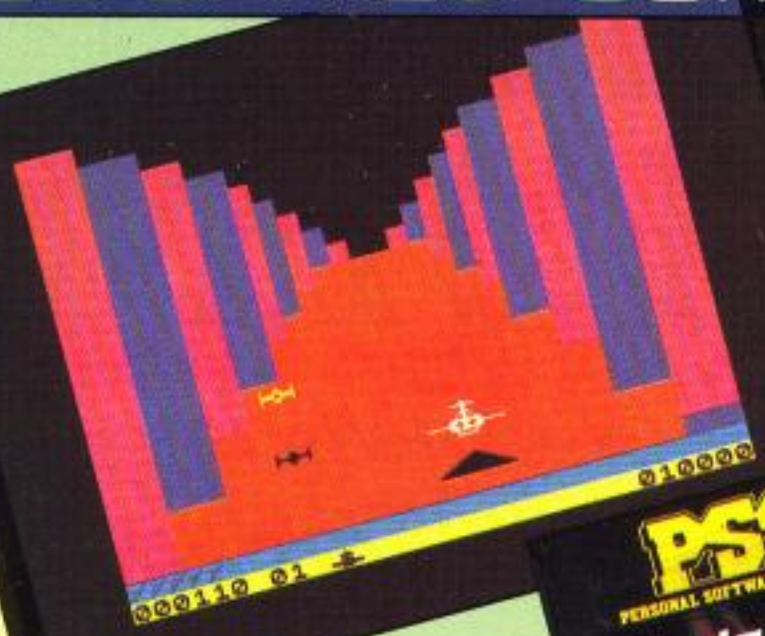
Now humping a dustbin up and down the road may well be fun but it's not really what we've come to expect from New Gen is it? I mean, just where are the dinosaurs? I've scoured the streets and ransacked the gardens but have yet to find a single one. Highly disappointing. A Malcom Evans game without dinosaurs is simply not on.

Visually *Trashman* the most resplendant offering yet from the Evans pen. The scrolling townscape in which the dinosaur hides is breathtaking, with quite astounding attention paid to detail. Herbaceous borders are painted a delicate mottled green and a variety of vehicles litter the road. It's real state of the art landscaping.

Your task as the Trashman is to empty all the bins from a specified area before your bonus points reach zero. This is surprisingly hard as tramping across gardens is frowned upon by the points department and dogs weaned on nether regions lurk in the shadows. Seasoned Trashmen can earn bonus points by humouring creatinous residents and taking sustenance in the local hostelry, although this is not to be overdone. It's all highly original stuff. If only I could find that dinosaur . . . — **S.K.**

*(*CBM 64 version available through Quicksilva.)*

Maker: NEW GENERATION SOFTWARE
Format: cassette
Price: £6.95 (CBM 64 — £7.95)
Graphics: KKK
Playability: KK
Addictiveness: KKK
Overall: KKK



BLADERS OF THE LOST TRENCH

BLADE ALLEY/ SPECTRUM 48K

Another day, another trench. Settling into the Interceptor's cockpit you glance confidently around. The Kempston looks somewhat incongruous sellotaped to the flight deck but you clasp it anyway. Suddenly a roar of anger fills the launch bay and your Ion Drives begin to bleed. Ahead in the valley wait the Ties and the Saucers . . .

So begins a commendable but flawed attempt to rewrite *Buck Rogers and the Planet of Zoom*. Flawed? 'Fraid so. There's a couple of niggling game details which persistently spoil the action. F'rinstance, while you and the enemy scud smoothly across the screen blasting away at each other the scrolling backdrop looks decidedly hesitant. It doesn't seem to know where it's going. The Photon Disruptors are also suspect — a successful shot seems to depend more on the relative size of the two conflicting ships rather than any real space-jock accuracy. Try as you might, nothing is ever picked off on the horizon. Killer Kane, Buck Rogers' nemesis, best summed it all up with that celebrated line: "There's nowt in them pants save radishes!" The media clearly owe him a great debt. **S.K.**

Maker: PSS
Format: cassette
Price: £5.95
Graphics: KK
Playability: KK
Addictiveness: KK
Overall: KK

A JOLIE GODE GAYME

ROBYN HODE/ SPECTRUM 48K

Runesoft stalwarts Slack and Stevenson have made great efforts to keep *Robyn Mode* as authentic as possible. All the locations (in this mammoth text adventure) actually existed back in the 13th century, and background info has been culled from such literary sources as Nottingham City Library, Nottingham Castle, the Robin Hood Society and The Doomsday Book. The upshot of all this research appears to be an abundance of extemely odd spellings. These adde considerablie to the mediaeval atmosphere and so compensate for the lacke of an evocative narrative.

I've been giving it a good old thrashing the past couple of weeks but as yet the Sherryffe of Notyingham has little to fear from this particular Hooded Man. I'm still looking for a way out of the forest! Still things will doubtless improve. One day a crib-sheet will arrive in the post and thus inspired I'll stagger into the city of Notyingham, find the secret caves which lead to the castle and (gasp) go on to rescue Maid Marion. Mead and venison will then duly flow. — **S.K.**

Maker: RUNSOFT
Format: cassette
Price: £9.95
Graphics: N/A
Playability: KK
Addictiveness: KKK
Overall: KKK

SILLY WALK

THE QUEST FOR THE HOLY GRAIL/ SPECTRUM 48K

Hugely unfunny text 'n' graphics adventure that wants desperately to be zany. "It's 932 AD (After Dinner)," proclaims the manual, "and Arthur, King of the Britons is looking for his Knights. No, there hasn't been a burglary of the Royal Chess Set. . . " Splutter. It's your misfortune to play one of these missing knights, the not-so-amusingly named Sir Tappin the Basic. Your task is to track down the Holy Grail, a quest inherited no doubt from Sir Python of Olde. Author Chris Newcombe is clearly a fan as there's a gamut of swipes on offer, from carnivorous white rabbits to the Knights Who Say Nic (and other similar oaths).

While the quest is quite playable you'll need a strong stomach to suffer such witty retorts as "Take what? Berk!!!" and "A French guard unclogs his nose in your direction. You die a horrible green death!" Laugh? I didn't start. — **S.K.**

Maker: DREAM SOFTWARE
Format: cassette
Price: £6.95
Graphics: K
Playability: K
Addictiveness: KK
Overall: K

STAR BORES DON'T SCORE

STAR TRADER/ SPECTRUM 48K

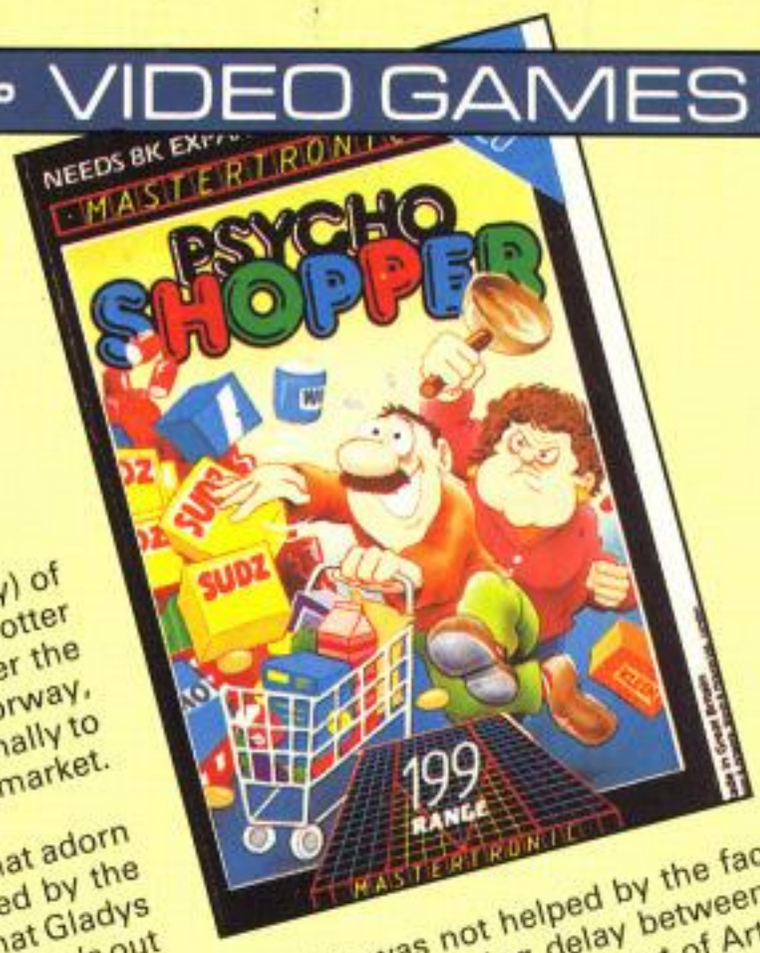
SF trading simulation that promises a great deal and then promptly falls flat on its face. As is the norm in these things you must ply stated trade routes with well chosen cargo. Selling at a profit when possible, and minimising losses when not. The cargo is bought at the local Spaceport (nice graphic) from a band of traders whom we'll presume are related. While stocking up you're given an option on a laser pistol. This is used for defense from pirate attack en route. Naturally you buy it. Things then go downhill. The screen display chages as you enter deep space and more often than not the Pirates attack. With a new laser on board you jump at the battle-option-only to find the gun is next to useless. The response time is appalling! Naturally the Pirates clean you out.

The next bummer comes when you land on the new planet. It's exactly the same as the one you've just left! You're back at a space-port (same graphic) bartering with the local traders who once again look related. Hardly worth the journey. At least with the old *Trader* trilogy from Pixel you got to meet a few amorphous blobs and alien dudes. Not so here. Invariably I sold my cargo off at a loss and then pegged out through boredom. Well, it was the most exciting option on offer. — **S.K.**

Maker: BUG-BYTE
Format: cassette
Price: £6.95
Graphics: K
Playability: K
Addictiveness: None
Overall: K

PENSIONER NICKED IN SHOPLIFTING PURGE

PSYCHO SHOPPER/ VIC 20



This is the sad tale (well, it is when I play) of old Arthur, and his many attempts to potter to the shops. Guide the old codger over the double zebra, across the six lane motorway, over the high speed train tracks, and finally to screen four and Nirvana — the supermarket. What else.

As you make grabs for the coins that adorn the pavements (probably overlooked by the last batch of muggers) remember that Gladys — gran fatale — lurks amid-screens. She's out to get our man — and you wouldn't want a squashed Arthur on your conscience (or your carpet), would you?

I have a hunch that if the grey panthers ever got their dentures into this little number, Mastertronic would never see retirement. Shake not those silver locks at me — I didn't write it! But I did have fun playing it.

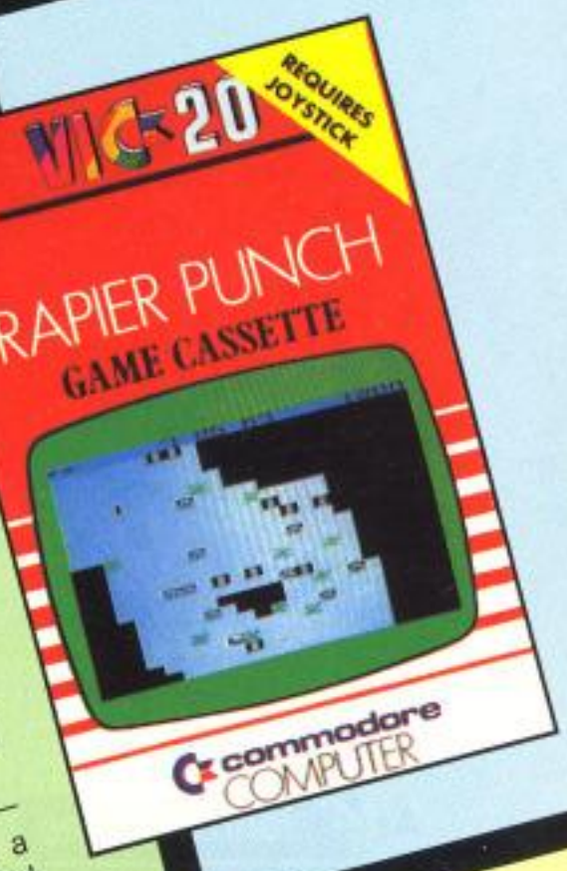
The graphics are rather smart, especially for the short memory of the VIC, and at the low budget price. *Psycho Shopper* has plenty of Pzazz, but never let an off-the-wall idea fool you — it's difficult to accomplish. You really have to hare it to avoid that traffic.

This was not helped by the fact that there was an annoying delay between movement of joystick and movement of Arthur. If this is a result of age — there sure ain't no flies on Gladys! I don't know what old people are coming to these days. — **N.X.**

Maker: MASTERTRONIC
Format: cassette
Price: £1.99
Graphics: KK
Playability: KK
Addictiveness: K
Overall: KK

PARDON ME WHILE I BUCKLE MY SWASH

RAPIER PUNCH/ VIC 20



It's back to the romantic era of swordfighting. Those wonderous days when men came ready canned, (but with no labels), and when we ladies threw our hankies at people we liked. (Yuck!) Days when you got romantically sliced, rather than shot to death.

But let us not harp on the magic of it all — the game must go on! You are entering a darkened room with your trusty steel and dagger. The darkness recedes from your torch, as you foray on for the treasure chest. Your beam will also reveal myriad baddies — dragons and spinning crosses. You may only prang them with your rapier whilst an intermittant tone is playing, otherwise press fire to throw your dagger, or you'll be laughing on the other side of your vizor.

This could be a really good game, but it is ruined by wishy-washy graphics. There just isn't enough meat on the bare bones of the concept to keep me grawing instead of ignoring. If it was a first draft, I'd say it had potential. But it isn't and it doesn't. — **N.X.**

Maker: COMMODORE
Format: cassette
Price: £4.99
Graphics: Graphics: Ughh!
Playability: K
Addictiveness: K
Overall: K

KOSMIC KANGA

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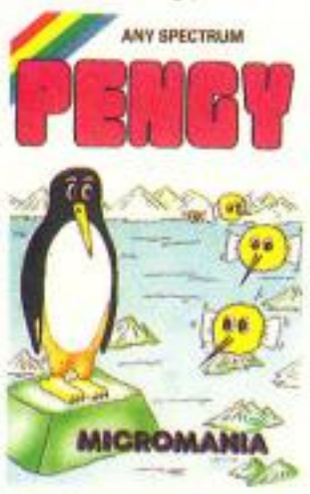

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NO SCORE

Commodore Basic is not great. In fact let's be quite blunt. It's bloody awful. There are a number of ways around this — extend it, install another Basic, etc. Another option, especially if you're into games, is a games designer. *Scope* is just such a beast.

The Bible-sized pack that it comes in makes great claims for itself: easy to use; powerful, write and publish games using simple English commands, beginner and competent programmer alike . . . and so it goes on. So where does that leave the prospective games crafter? First of all if you don't know the machine you're going to have problems. Scope is a compiled language, so it has to have space for writing and space in which to be compiled. If you compile it in the middle of young Sidney, the sound chip, anything could happen. Secondly it's primitive. Sure enough it makes life easier for sprites and sound but the way it handles variables and functions is hideous. No more than 52 single byte integers and 26 double byte integers. This may well be adequate for most purposes but the variable names can be only a single letter. This is true for line labels as well. The thought of coming back to a complicated piece of coding after a few months and trying to decipher something like that is frightening. If you're doing something complicated then it must be easy to follow. A subroutine called 'A' is not that by any standard.

Anyone who knows the 64 well enough to use Scope would be better off buying a good assembler. After all the Peeks and Pokes of Basic, assembly language is a doddle and of a much more general use than something as machine-specific as Scope. — **K.A.**

Game: SCOPE 64
Maker: ISP
Machine: COMMODORE 64
Format: cassette
Price: £17.95
Rating: K

BORN AGAIN

CHECKOUT/ BBC 'B'

In the corner of my room I've got a stack of Virgin games. Every so often I glance in that direction and have a good giggle.

But there's an exception to every rule, and *Checkout* seems to be it.

The game gets its name from its star, young Checkout Charlie. He's a rather seedy looking character with short legs and dark glasses. The reason for the glasses is easy to see; the colours are blinding and have a nasty habit of flashing like a traffic light having a fit when something good happens.

Chas's mission in life, for reasons best known to him, is to change the colour of the floor in his room — twice, square by square. Running over a square a third tiome causes the square to revert to its original colour and has to be run over twice more.

Death — obligatory in games of this kind — is dealt by a remote robot which patrols the edges of the room. At regular intervals, when the egg timer at the edge of the room runs out, this heap of scrap metal lets loose with a laser blast. If Charlie gets in the way he farts gently and fades from the screen. What a way to go. Good stuff. From Virgin, too. Keep an eye out for flying pigs. — **K.A.**

Maker: VIRGIN GAMES
Format: cassette
Price: £7.95
Graphics: KK
Playability: KK
Addiction: KK
Overall: KK

SPLAT/CBM 64

And it does splat, too. Very nicely, thank you. Someone out there has a real morbid sense of humour. When zippy, the character involved, gets squashed, he spurts his inner organs everywhere. The idea is to move him around (he looks like a berserk beetle), picking up things — no idea what they are, we're told — scattered around a maze. This is no ordinary maze, though, it slides around, it's big and God help Zippy if he gets trapped between a maze wall and the edge of the screen. The only thing that's going to shift him is a shovel and lots of soapy water.

Splat is a fine example of a simple idea applied well with an imaginative use of graphics. After all these *Q-Bert*, *Frogger* and God knows what look-alikes it makes a change to see something with a spark of originality to it. Perhaps if it does well they can afford to give some instructions with it. — **K.A.**

Game: SPLAT
Maker: INCENTIVE
Machine: COMMODORE 64
Format: cassette
Price: £6.50
Rating: KK

WORSE THINGS HAPPEN/SPECTRUM

Neatly drawn nautical nonsense in which you must try and stem a thousand leaks on board on ailing ocean liner in order to guide it into port. The ship consists of about a dozen compartments, all of which begin to fountain like mad as you trundle frantically about on your rounds. Once sealed, these segments can be pumped dry in order to keep the tub afloat. Unfortunately sealing plates are in rather short supply and the little sea-droid who does all the work has a tendency to rust up and croak when exposed to salt water. Sailors will have a constant battle against the rising tide on their hands. Personally I believe it *Canute* be done *(you're fired — Ed.)* Visually it's the most impressive thing yet put by Silversoft and the challenge quota is considerably high.

Game: WORSE THINGS HAPPEN AT SEA
Maker: SILVERSOFT **Machine:** SPECTRUM 48K
Format: cassette **Price:** £6.95 **Rating:** KKK

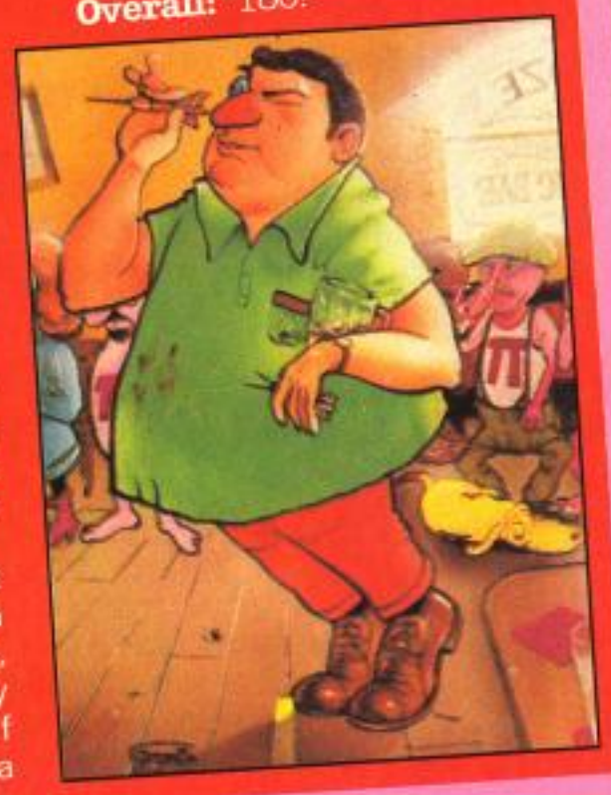
DARTZ/SPECTRUM 48K

Wonderfully authentic Darts simulation from those wacky Automata people. Now I'm certainly no player myself (the game-play is baffling!) but I can't help but appreciate the attention to detail employed here.

All the possibilities of a real match have been carefully woven into the play. Supping generously after each leg my player's alcohol content began to dramatically rise. Warning bells rung as my condition escalated from giggly to dizzy to tipsy. Indeed I got so sozzled that I could barely hold my darts. The game reached a bizarre climax when the tortured floorboards, unable to stand my vast girth any longer, collapsed with an undignified groan. Like I said, very authentic.

The presentation is first rate. There's a split screen display showing the score, the board along with a neatly animated cartoon graphic. If you miss the board or take a drink, the cartoon depicts your actions. Very stylish. Likewise the audio track on the flip. Smashing stuff I'd say. Hic. — **S.K.**

Maker: AUTOMATA
Format: cassette
Price: £5.00
Graphics: KKK
Addictiveness: KK
Playability: KK
Overall: "180!"



K = Could Be Better
KK = Could Be Worse
KKK = Unsurpassable

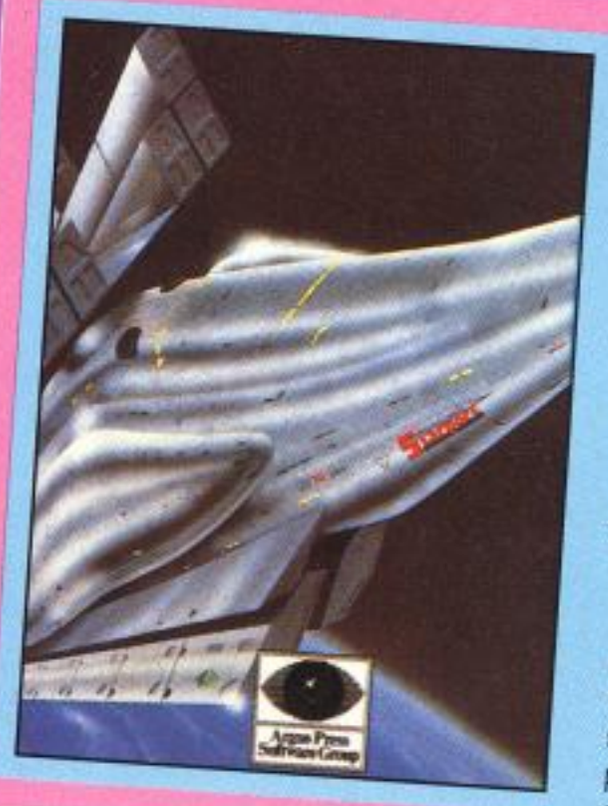
KOSMIC KANGA/ SPECTRUM 48K

After much beating about the bush, Micromania have finally delivered. Following a handful of passable (but unexciting) arcade conversions they've produced their own original game — and it's a winner! In it you must help Kanga, an alien Kangaroo, phone home. This involves leaping tall buildings (amongst other things) with a single bound and avoiding all manner of obstacles in the ensuing scenarios. These include an airport, where trucks and planes do their best to trundle over you; the ocean, where crabs and squids lurk with deadly intent; through Atlantis, across a beach and then into the countryside. It's quite a journey!

Thankfully you needn't rely on agility alone. When confronted by a deadly beach buggy (or similar) Kanga can unleash a flying boxing glove. Quite a potent weapon! I managed to hop through the airport without too much trouble, but those snappy crabs got me everytime.

The large cartoon graphics are excellent and *Kosmic Kanga* displays enough invention to disguise it's obvious *Jet-Pac* origins. It's also delightfully addictive. After 30 minutes of abject screen failure, I dug out my Kempston 'stick and found both success and motivation. After that there was no escape! The CBM can keep its mutant camels. Kangeroos are far more classy. — **S.K.**

Maker: MICROMANIA
Format: cassette
Price: £5.95
Graphics: KKK
Addictiveness: KKK
Playability: KKK
Overall: KKK



PLANETFALL/ SPECTRUM

Planetfall is basically a reworking of Pixel's *Trader* trilogy, this SF simulation takes you on a cut price tour of the galaxy with a cargo full of valuable commerce (computers, iron ore, Adidas trainers). The aim of this is to fill your coffers with more Galactic Groats than you've ever dreamt possible. Unlike *Trader* though you've no animated sequences to enjoy en route, instead there's a stream of different text displays, some of which are clearer than others. Be warned also that there's no option for solo play. The game is for between 2 and 12 traders. Something of an error methinks.

The game initialises with the announcement that "It takes a few moments to build the Universe." Once in, the number of options open to you are considerable. You can choose your destination, answer emergency requests from desperate planets, haggle with invisible aliens, outwit your opponents and generally behave like an irresponsible Harry Mudd.

Although competent and challenging I rather despaired of *Planetfall*'s lack of humour. It's all played so alarmingly straight! A shame because the situ has much scope for silliness. — **S.K.**

Maker: ARGUS PRESS SOFTWARE
Format: cassette
Price: £6.99
Addictiveness: K
Playability: KK
Overall: KK

CUTHBERT IN SPACE CBM 64

After the jungle and *Walkabout*, Cuthbert finds himself ravaging Moronians. Everyone has to earn a living I suppose.

As the game starts, Cuthbert's space craft, which would probably be more at home in a carnival procession, materialises Tardis style at the bottom of the screen. The cover slides back, revealing Cuthbert and the somewhat ludicrous message 'arriving on Vyxelt'. The screen is invaded by Catherine Wheels, or that's what they look like, and Cuthbert has to destroy/avoid these while picking up-fuel pods. As soon as he gets all the fuel pods he does a spot of looting before being dragged off to another planet that looks exactly the same as the previous one, with a different but equally stupid name.

It's O.K. but there's a lot of room for improvement. Not the sort of thing I'd pay money for. — **K.A.**

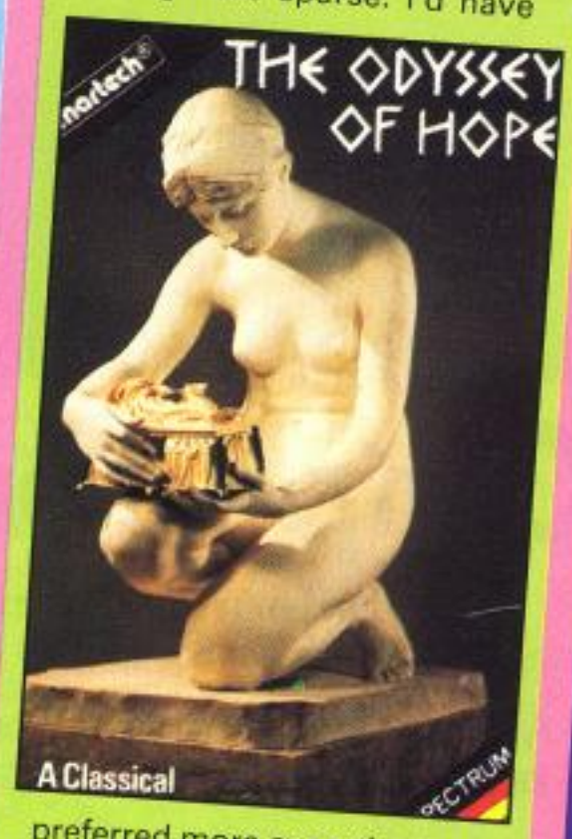
Maker: MICRODEAL
Format: cassette/disc
Price: £4.75/£5.90
Graphics: KK
Playability: K
Addiction: K
Overall: K

THE ODYSSEY OF HOPE/SPECTRUM 48K

Having ransacked Tolkein, the Legends of Ancient Greece seem to be next in line for software exploitation. And why not! The place was obviously made with adventures and simulations in mind.

In this scenario the gods of Mount Olympus are well cheesed off. Some rascal has stolen Hope from poor ol' Pandora's box and us mortals are in an advanced state of despair. The skies have blackened and lightning bolts stab from the sky. Zeus is clearly off his chump. Only you can venture out and recover Hope for all mankind.

Much effort has been spent on creating an authentic world here, and all to great effect. Indeed, followers of the period will have a definite advantage over us lesser mortals when it comes to solving the quest. All the locations are illustrated, but these appear instantly so playability has not been sacrificed. Written descriptions though are sparse. I'd have



preferred more evocative text to be honest, but then that's all a matter of taste.

From my initial wanderings I'd say that the game is of a fair size and offers adequate headaches. If the subject matter appeals then this is well worth checking out. — **S.K.**

Maker: MARTECH GAMES
Format: cassette
Price: £5.95
Graphics: KK
Playability: KK
Addictiveness: K
Overall: KK

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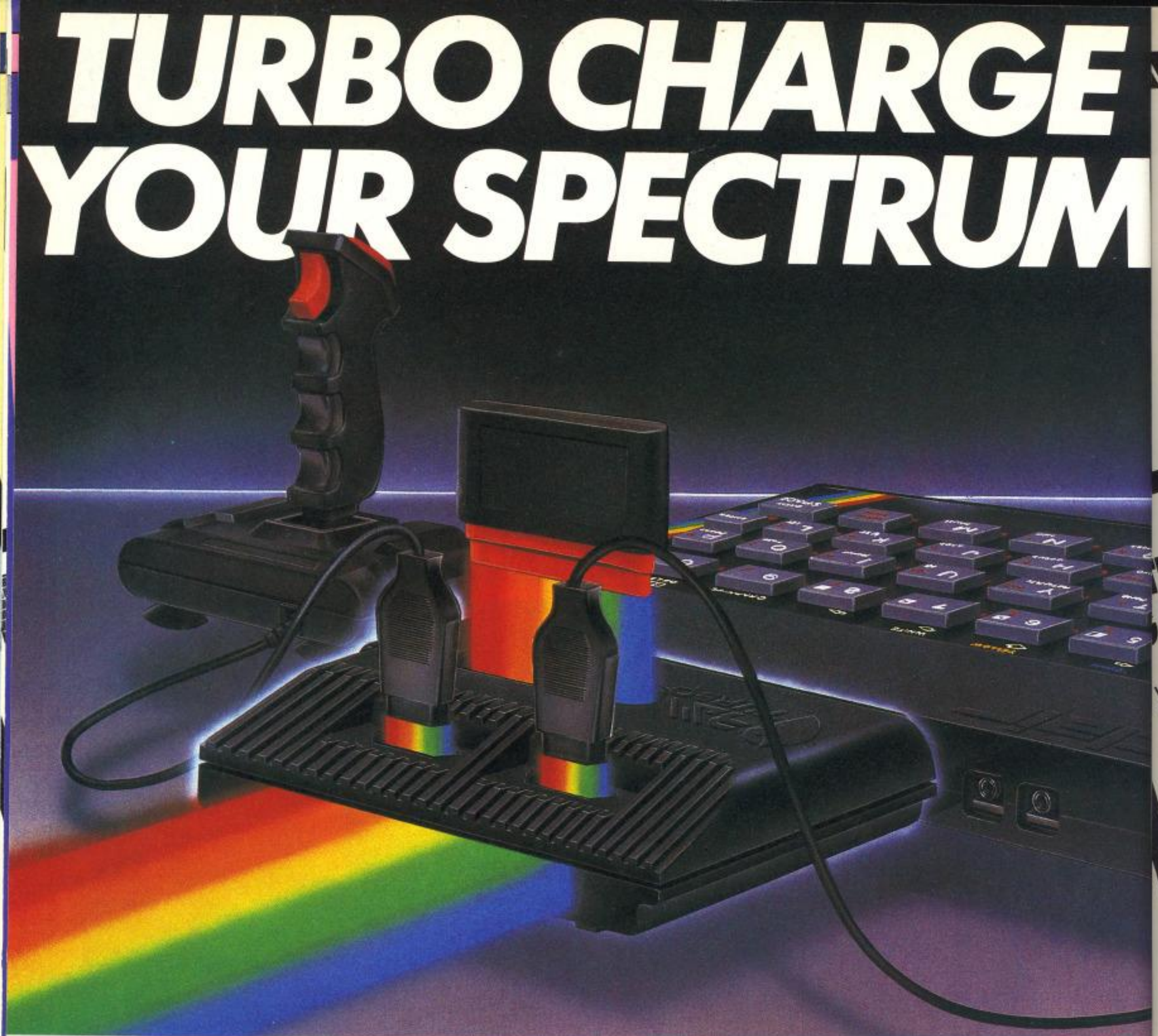

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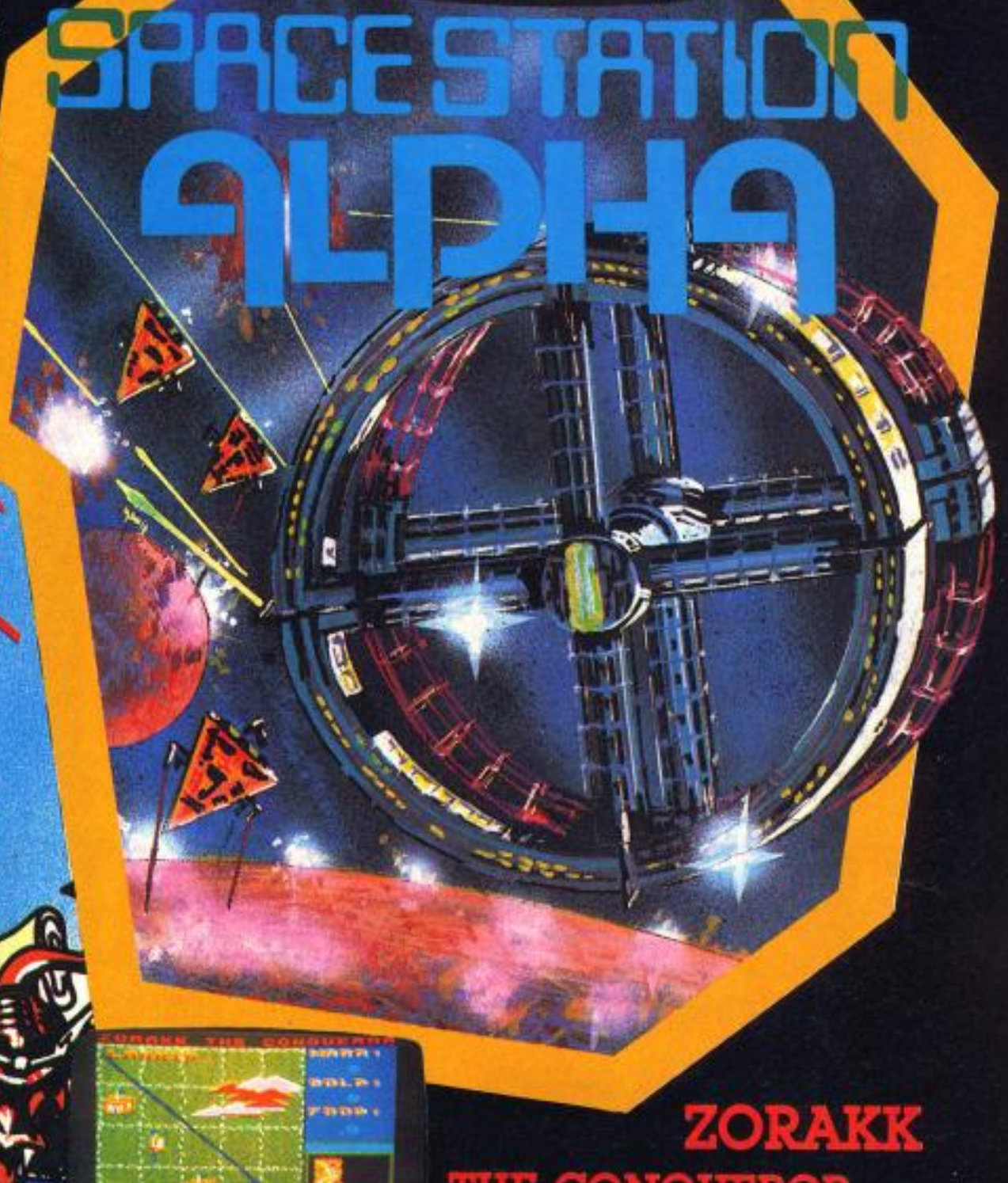

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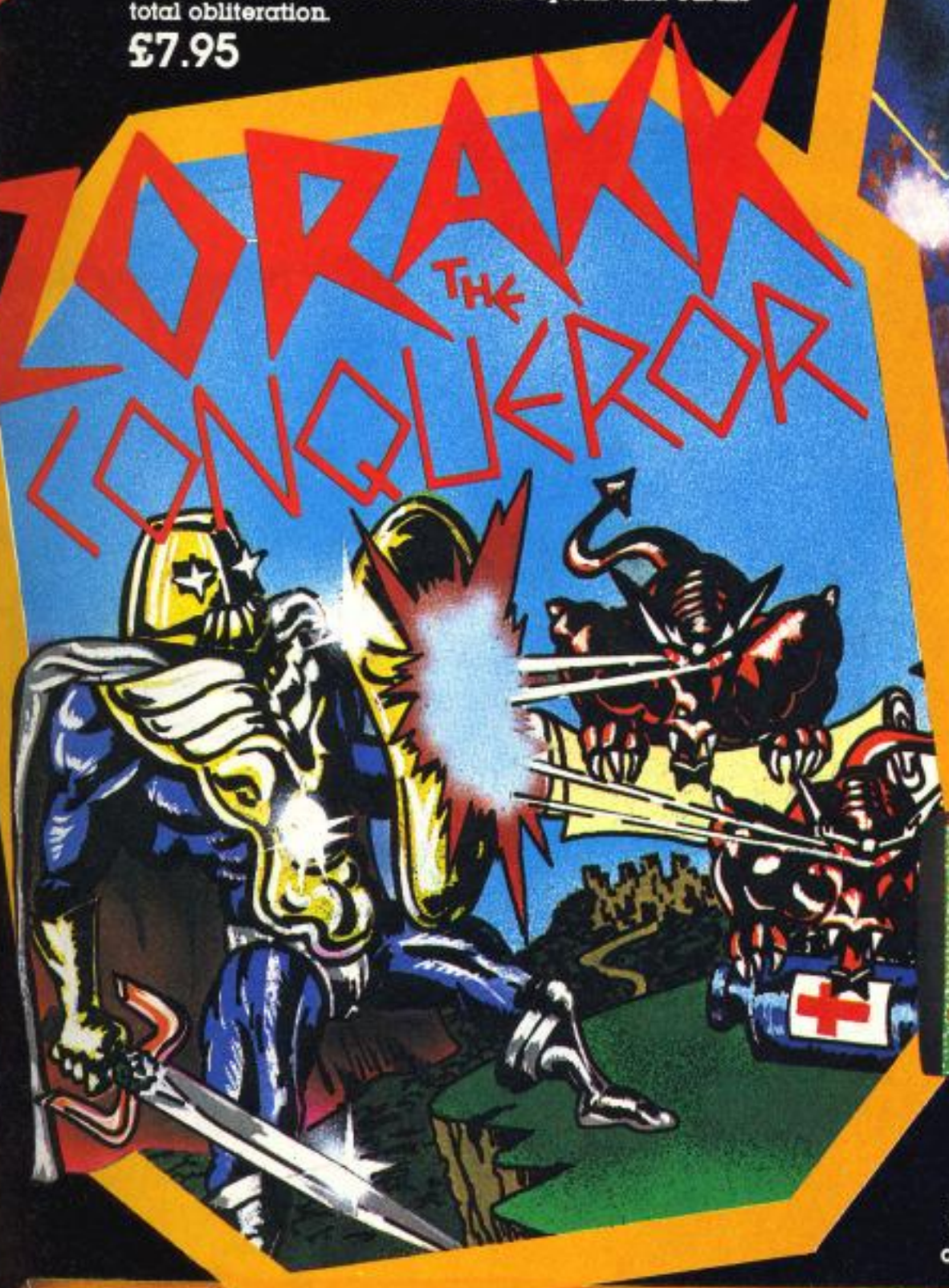

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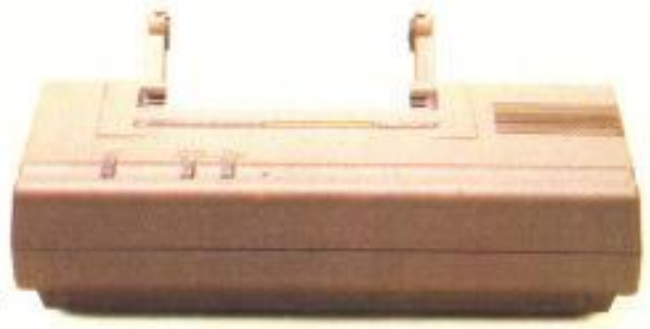

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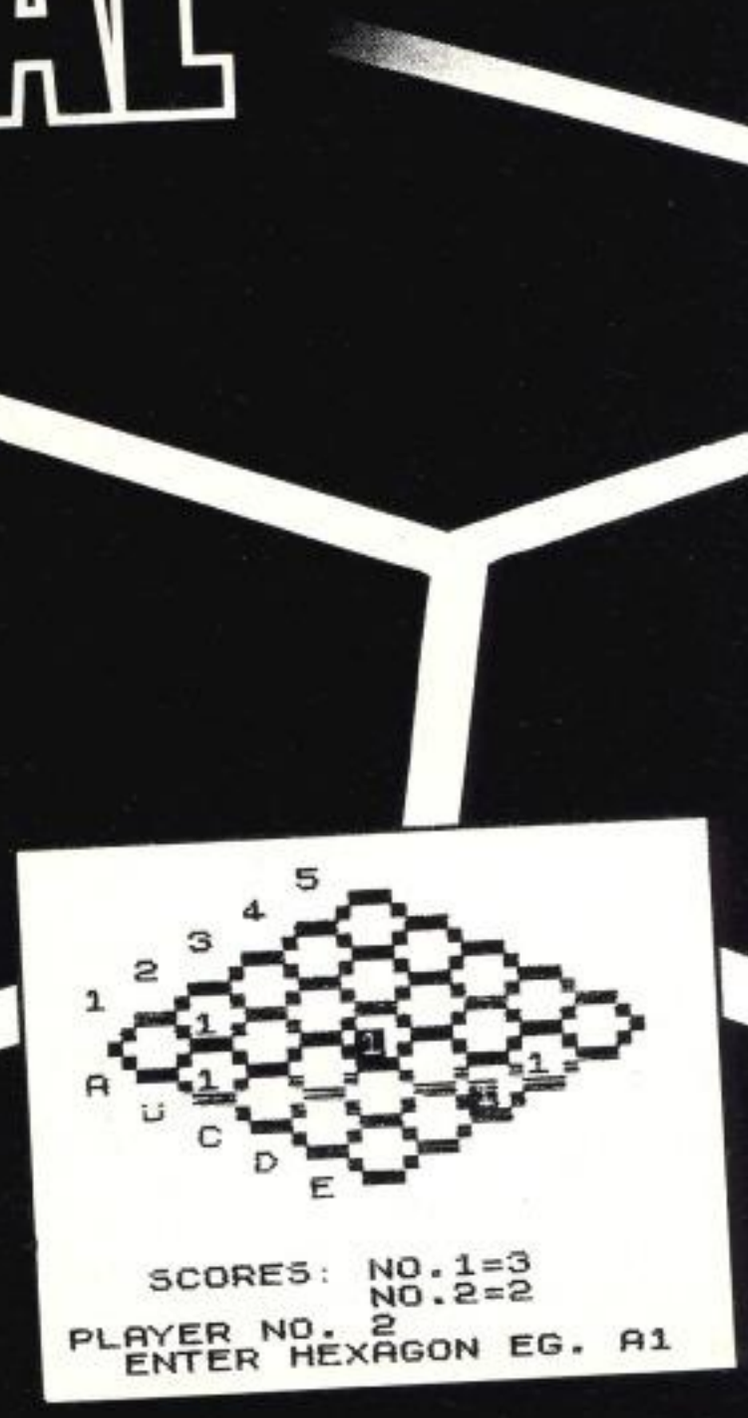
 1 REM ********************
 2 REM *                  *
 3 REM *     HEXAGONAL    *
 4 REM *                  *
 5 REM *        BY        *
 6 REM *                  *
 7 REM *   J.WINCHESTER   *
 8 REM *                  *
 9 REM ********************
10 SAVE "HE"
11 GOSUB 9600
15 FAST
45 LET C=0
47 CLS
50 PRINT AT 0,7;"H E X A G O N
A L"
51 PRINT AT 1,7;"
"
55 PRINT AT 2,5;"BY J.WINCHEST
ER 1984"
60 LET K=0
76 LET G$="1"
80 DIM C$(5,5)
85 FOR P=1 TO 5
90 LET C$(P)="00000"
95 NEXT P
100 DIM A$(5,5)
105 DIM B$(5,5)
110 LET B$(1)="24443"
115 LET B$(2)="46664"
120 LET B$(3)="46664"
125 LET B$(4)="46664"
130 LET B$(5)="34442"
135 FOR P=1 TO 5
140 LET A$(P)="00000"
145 NEXT P
146 LET P=10
147 LET O=5
148 LET KK=0
149 PRINT AT P,O;"  ";AT P+1,
O+1;"  ";AT P-1,O;"  "
150 LET P=P-1
151 LET O=O+2
152 LET KK=KK+1
153 IF KK<>5 THEN GOTO 149
154 LET K=K+1
155 LET P=P+6
157 LET O=O-8
160 IF K<>5 THEN GOTO 148
163 GOSUB 9500
173 LET P=10
175 LET O=6
176 LET X=1
177 LET Y=1
162 IF C$(X,Y)="1" THEN PRINT A
T P,O;A$(X,Y)
184 IF C$(X,Y)="0" THEN PRINT A
T P,O;" "
166 IF C$(X,Y)="2" THEN PRINT A
T P,O;CHR$ (128+CODE A$(X,Y))
190 GOTO 8000
200 GOSUB 9000
201 PRINT AT 18,6;"SCORES: NO.1
=";X5;" ";TAB 14;"NO.2=";Y5;" ";
TAB 3;"PLAYER NO. ";G$;TAB 5;"EN
TER HEXAGON EG. A1"
203 SLOW
204 INPUT Z$
205 LET X=CODE Z$(1)-37
206 LET C=C+1
210 LET Y=VAL Z$(2)
211 IF C$(X,Y)="2" AND G$="1" T
HEN GOTO 201
212 IF C$(X,Y)="1" AND G$="2" T
HEN GOTO 201
213 FAST
215 LET A$(X,Y)=STR$ (VAL A$(X,
Y)+1)
220 LET J=0
221 LET C$(X,Y)=G$
222 GOSUB 700
225 IF G$="1" THEN GOTO 235
230 LET G$="1"
231 GOTO 170
235 LET G$="2"
240 GOTO 170
700 LET J=J+1
701 FOR N=1 TO 5
705 FOR M=1 TO 5
710 IF VAL A$(N,M)>=VAL B$(N,M)
THEN GOTO 800
715 IF J=10 THEN GOSUB 9000
720 NEXT M
725 NEXT N
730 RETURN
800 IF N<>5 THEN LET A$(N+1,M)=
STR$ (VAL A$(N+1,M)+1)
801 IF N<>5 THEN LET C$(N+1,M)=
G$
805 IF N<>5 AND M<>1 THEN LET A
```

HEXAGONAL

In this fiendish strategy board game simulation — with nuclear overtones — two players attempt to outmanoeuvre each other and avoid the CHAIN REACTION. Full instructions contained within the program.

For ZX81 By JOE WINCHESTER



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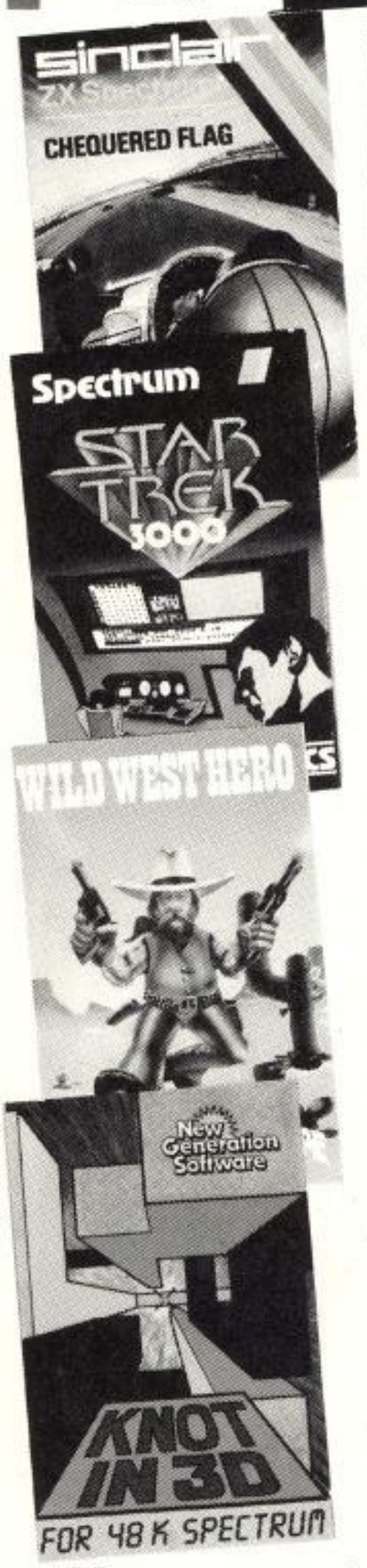

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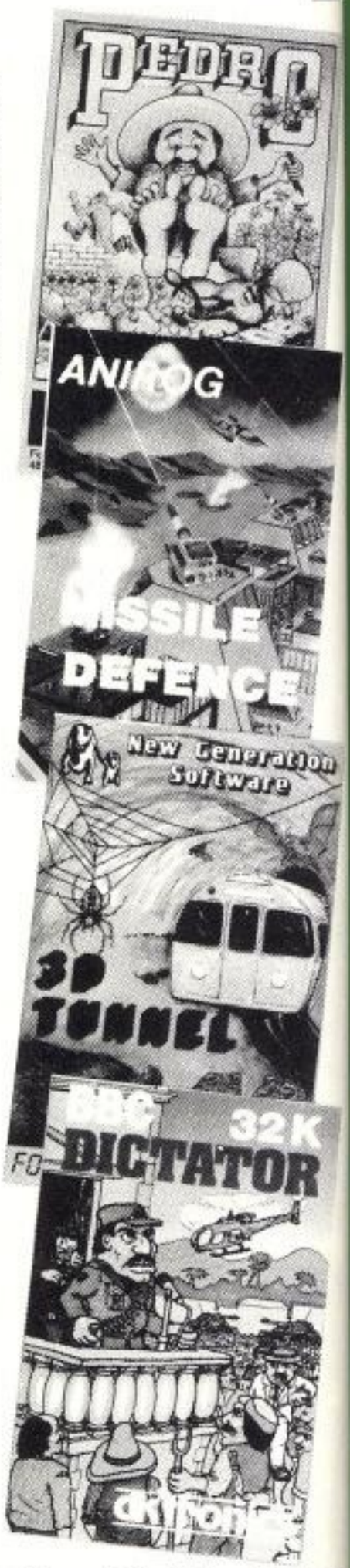

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Adventure

the next step . . .

IT WAS while Clive the Dorkslayer was checking out the fabled Chalice of Chalknor that the Basilisk came out of its cave, and smelling fresh blood, charged.

Clive the Dorkslayer, half-elf, half-man, stood up in alarm as the scaly beast made its clumsy, scurrying rush. Should be use the Axe Logslayer or the Sword Nerdslayer? Or the silver, enchanted knife Foodslayer? Or should he trust in the powers of the magic helmet Hairslayer? Ought he, perhaps, to check over his stamina points before engaging the animal in no-holds-barred combat? Might he not profit — even at this late stage — by a quick suss of his leather pack's contents?

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

At the penultimate instant before a ton of infuriated horn and bone landed on him, Clive the Dorkslayer decided that his strength was a little on the low side; he had actually half-unwrapped the cheese and onion sandwich before the behemoth, true to its fearsome reputation, had pounded him to a pale pink jelly.

Disgusted, Clive hauled the plug out of the back of his Spectrum, switched off the grimy Anglepoise lamp that illuminated his work area, and went to bed.

ADVENTURE GAMES have traditionally taken fearless and outgoing individualists like Clive on voyages of discovery and sudden death through an antique land peopled by creatures from Grimms Brothers tales. There is almost always a Quest to achieve — often an object or objects of value to be acquired, sometimes a useful magic word to be learned — and gripping adventures can take several months, of not longer, to complete without resort to Help.

However almost any Boys' 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 (of events). Success at this means success at the adventure and the fulfilment of the Quest . . . and the hunt for a new game to buy.

These days the definition has become blurred, as both old and new techniques are applied in an attempt to broaden the technical definition and make the process more user-friendly and thus accessible to more people. Not all of us like crossword-like activity in the middle of the night ("Try KILL BOOT, fer Pete's sake, and let's get some kip!"). 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 mainframe adventures playable by dozens of people at a time (none of whom knew each other); multiple-choice "adventures" like The Lords Of Midnight; multiple-player adventures like Empires; and to please the optically-inclined we of course have graphic adventures like The Hobbit and independent-life real-time graphic adventures like Valhalla.

Themes have changed, too. The sword 'n sorcery motif still rules, though no longer unchallenged. You can be inside a giant deserted alien spacecraft, at an Agatha Christie country house murder, aboard a doomed cruise ship, or trying to get out of Cricklewood. You can move through political circles or "attain" Hampstead.

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

At the same time, one of Adventure's parent roots — 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 continued potential.

So even if you're an arcade nut with a habit that craves blood . . . read on. You may not get much joystick action but you'll discover all the gore you could possibly want . . .

DORKSLAYER!

Don't Look Now, But You

IT HAPPENED on the witching hour 'neath the glow of a Trinitron tube. I felt a sense of alarm and a definite tightening of the skull. Whipping out a pocket mirror (always carried) I found myself confronted by what appeared to be a grinning potato. My stony visage had finally crumpled with pleasure. I'd stumbled upon one of those rare delights, a genuinely funny adventure. The thing was called *Spoof*, for the 48K Spectrum from Runesoft. I cackled hideously long into the night.

Spoof is a standard format text prog that parodies all those now familiar sword 'n' sorcery cliches. Anyone with a fondness for the genre can't help but raise a smile as they wander past rotting wooden signposts proclaiming, 'The Obligatory Mountian' and 'The Necessary Forest'! You take the guise of Yaw Ning (the tired one), a wretched peasant embroiled in a number of puzzling tasks. There's the shopkeeper who's really The Doctor (yes, him) in disguise — he needs a vital component for his time machine; Bulbo the enlightened lighthouse keeper who's after the legendary Golden Fleece (well it gets chilly out there on the rocks); the cheerful proprietor of The Bog Inn . . . I can't remember what he's after . . .

Still these tasks are of little import. The game's strength lies in its jokes and witty repartee. The telephone routine is a good example, and it doesn't give too much away! The scene takes place after a trudge across 'The Obligatory Mountain'. Imagine a telephone. It starts to ring . . .

Keaton: Um. Answer 'phone.

Spoof: "Hallo. Is that Dave?"

Keaton: "Um. No.

Spoof: "Can you get him for me? He'll probably be down on the beach. Shout him for me will you?"

Keaton: Um. Shout Dave.

Spoof: As I shout I see a figure on the beach. It waves to me and disappears into the cliff below. Moments later he arrives at the cliff-top singing about fish fingers or something. He stops singing and takes the 'phone from me. He puts the 'phone down. "I have to go to the lighthouse. Would you like to come?"

Keaton: Um. Yes.

Spoof: "Follow me," he says and then he disappears down the secret tunnel.

Keton: Um. Follow Dave . . .

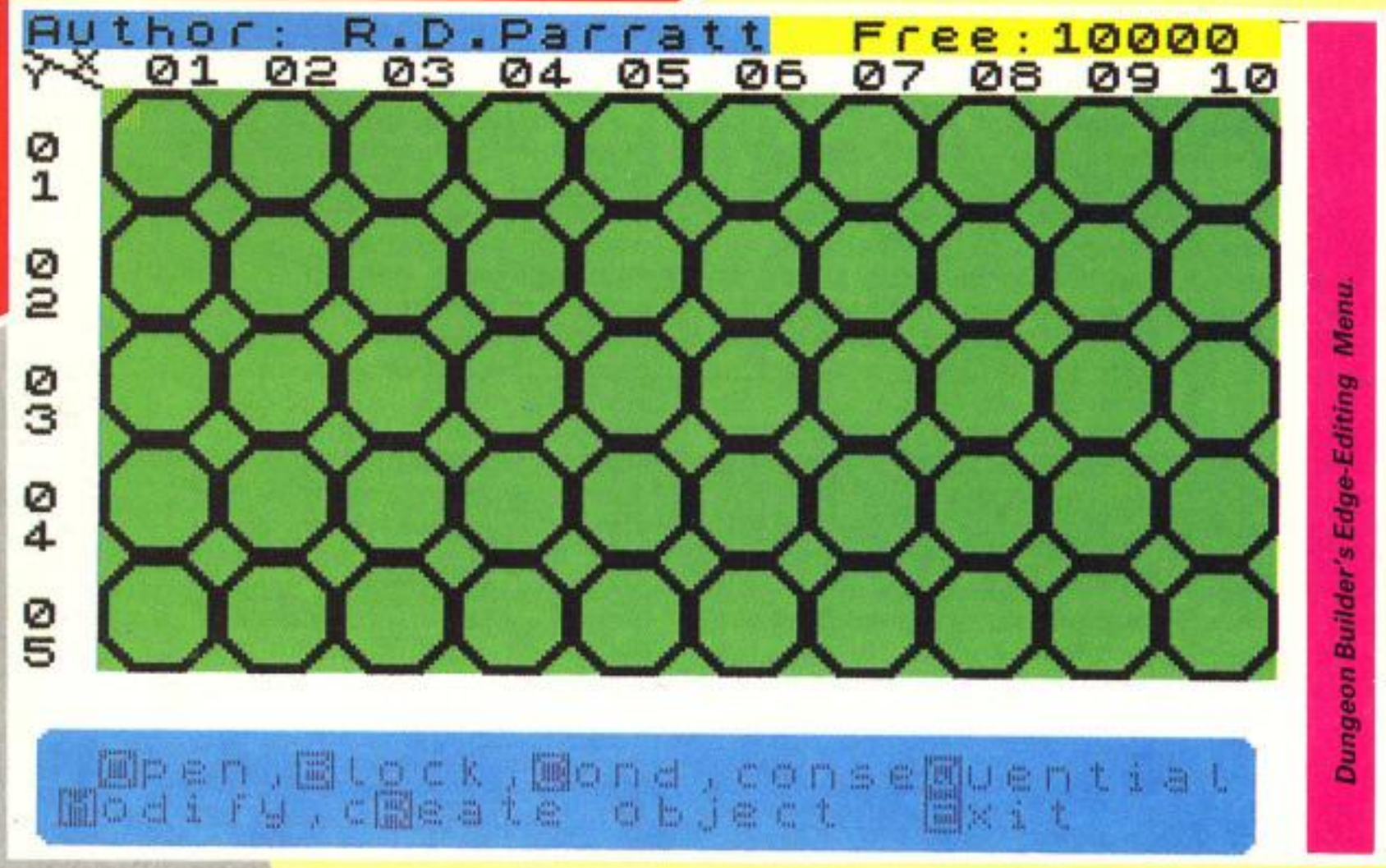
This quality of interaction is maintained throughout the game. Beautifully observed and precisely anticipated it's a real pleasure to play. Apparently authors Don Slack and Dave Stevenson conceived the idea after an altogether larger, more sombre project.

"We'd just finished this fully fledged heavy duty Dungeons and Dragons adventure," says Slack, "and thought that the whole genre could do with a send-up. We bounced some ideas around and decided on *Spoof*. Spoof the magic dragon! It sounded about right. I think it's a good idea to have a bit of variety on the adventure scene. There's plenty of room for parody."

Favourite

Both authors have their favourite sequences. "I like it all!" declares Stevenson with undue modesty. "No, I think the place names tickle me the most. They're so corny."

Slack is fond of the Owl and the Pussycat routine. "That whole section on the barge is really funny," he says. "I also like the double endings." 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! Slack and Stevenson are so pleased with the character of Yaw that he's slated to return at a later date. I for one will be waiting.

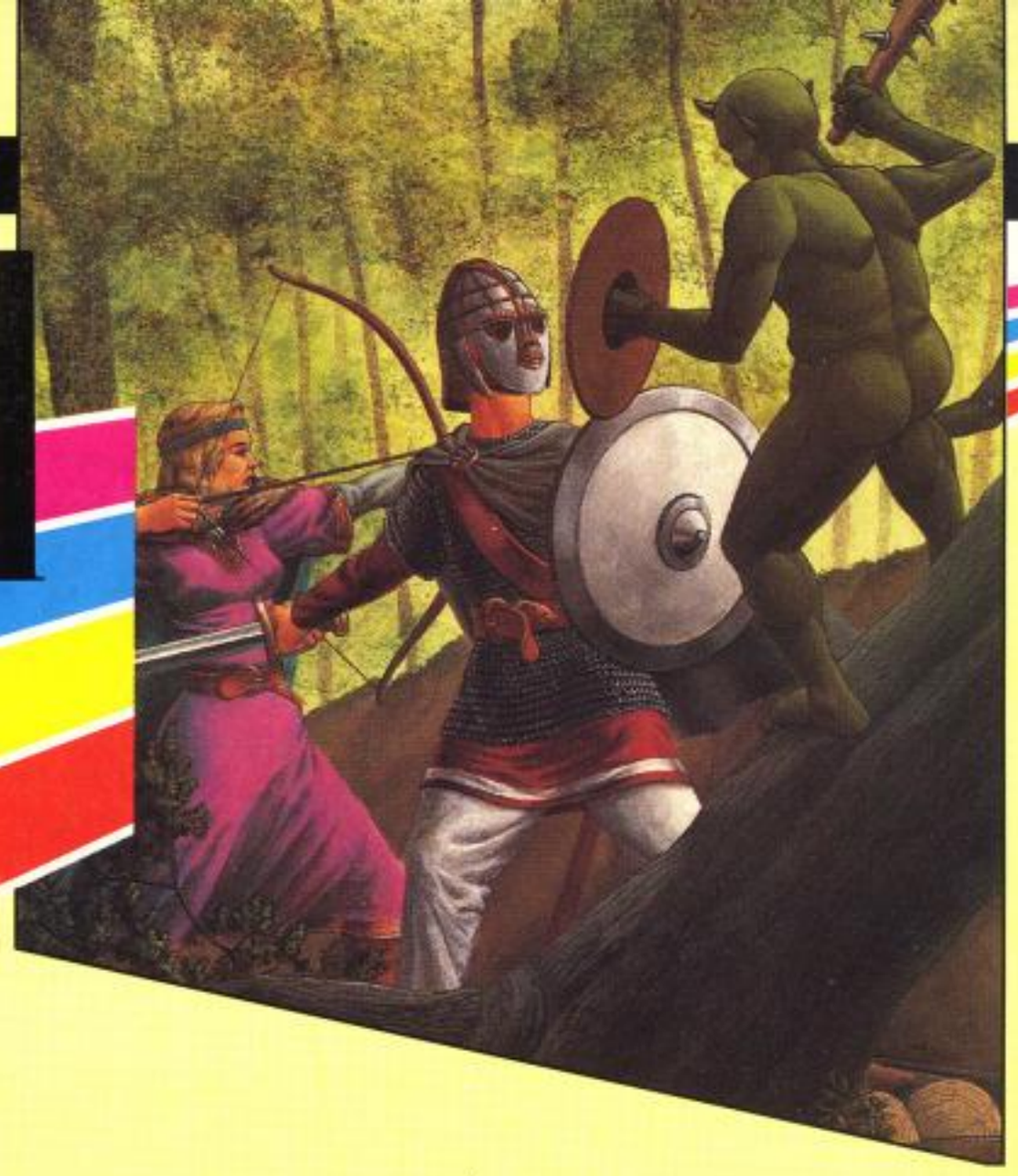


Plunge In To This Dungeon

THE ALREADY obese Spectrum adventure market seems set to swell some more with the arrival of a neat new game generator from Dream Software. Like Gilsoft's highly rated *Quill* system *The Dungeon Builder* enables you to write your own machine-code adventures without any previous programming know-

Steve Keaton's Adventure Column

...ou've Been Had



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ledge — but differs sharply in that it's designed to accommodate 4-colour graphics. Author Richard Parratt tells me that this has caused other publishing houses to show considerable interest. In fact (I'm told) Artic like the system so much they're using it to write their next batch of adventures.

Parratt based *TDB* on an earlier text interpreter written for a mainframe. It took approximately four months to comlete and as you might expect it's menu-driven. An Outer Menu leads to an Edge Editing Menu, where you can define your map, and this in turn leads to Centre Editing Menu and Object Editing Menu, where you can script the locations and place the objects. Three final menus, Verb, Position and Command then allow you to implement the machinery necesary to make your piece 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 *TDB* offered around 10K of usable memory but mark 2 versions, identifiable by a fancy loading-screen, boast a more healthy 13.5K. Be sure to check before you buy. Below this is a lattice of octagonal cells which correspond to the directions N, NE, SE, S, SW, W, and NW. This is your map. You've a total of 1600 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. Hit 'O' for open on the Edge Editing Menu, f'rinstance, 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 upper case letter per sentence. This is due to *TDB*'s byte compression system. A worthwhile idiosyncrazy. Less tolerable though is the screen full of garbage that results from including a question mark in your descriptive text. When told of this elephantine bug the guys at Dream were suitably apologetic and promised to hold onto stocks until it had been exorcised. Owners of bugged Builders are advised to return to their cassettes (but not the expensive packaging) for replacement.

Having laid and scripted the game you're then required to establish conditions and consequences. This involves a modicum of intelligence and so temporarily baffled your humble scribe. An altogether inordinate amount of time was spent putting a door in one of the cell walls! I could open the blamed 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 'P' option on the Centre Editing Menu, select a background colour and manipulate the drawing cursors 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 gulps down the info, swills it around and regorges it as a genuine stand-alone adventure. Unfortunately it comes complete with a truly hideous loading screen that proclaims in bold type that the game was created on 'The Dungeon Builder'. It even gives Dream's full address! Decidedly OTT. I put this gripe to Richard Parratt 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."

Hmmph. Perhaps some of you wizard readers know of a faster solution? This and the question mark bug 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 factory-farming effect of *The Quill*. A microdrive version and users club are promised soon.

OF COURSE some of you lot might actually prefer to write an Adventure the traditional way, with honest-to-goodness code. None of these nancy-boy generators 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 softbacks litter the stands and all promise wonders beyond belief. Unfortunately most fail to deliver.

An exception is the rather poorly titled *Invent And Write Games For The Spectrum* written by Noel Williams and published by McGraw-Hill at £6.95. Although you'd be forgiven for passing over it (whoever thought of the monicker should be put to the blade) William's book is something of a gem. Everything you'll need to know is here and it's written with immense humour. Something of a rarity. The book contains history, help and two BASIC listings which once used can be easily cannibalised.

All in all a great read for DIY Dorkslayers.

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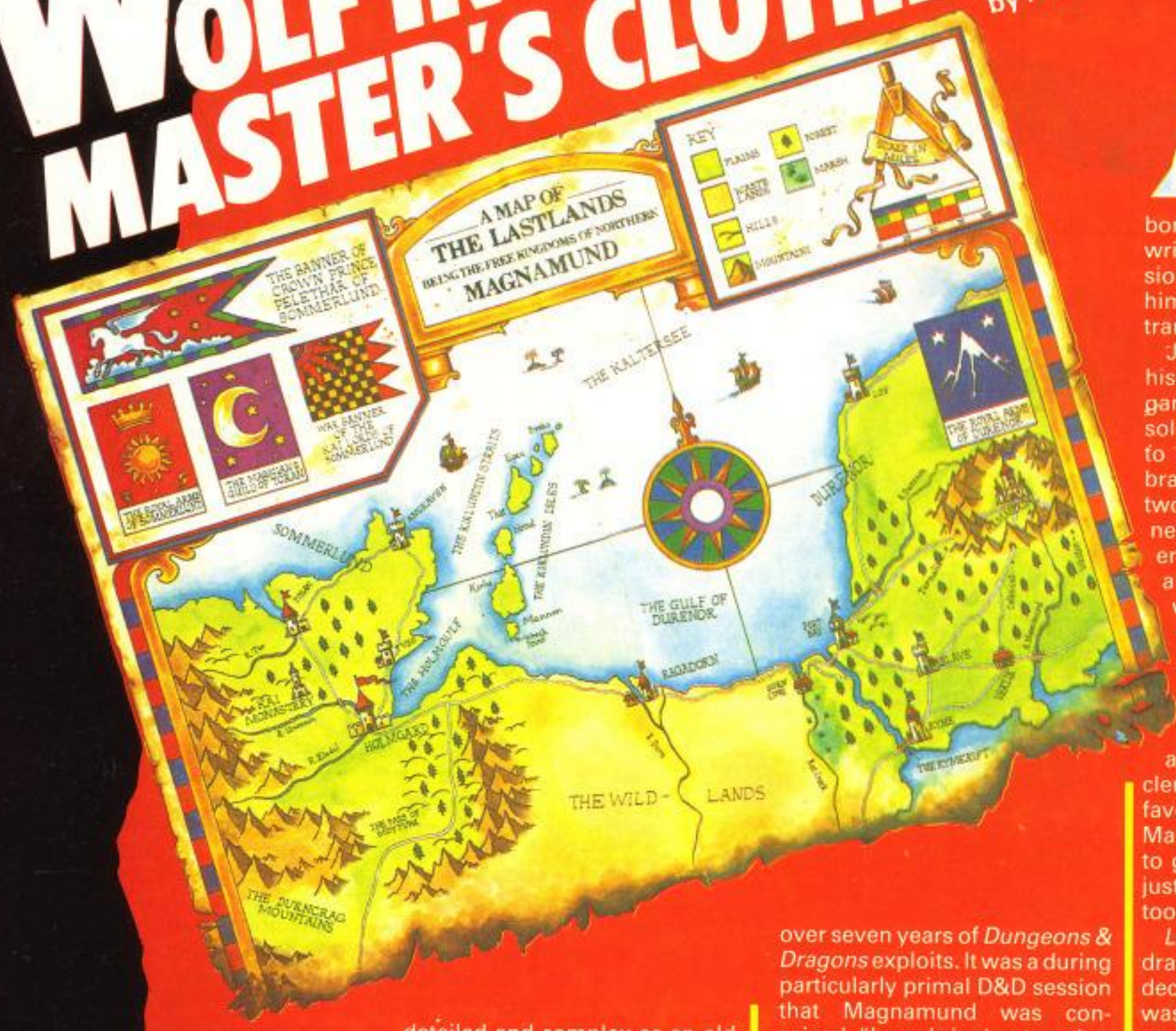
WOLF IN DUNGEON MASTER'S CLOTHING

by Nicky Xickluna



JOE DEVER, 1982's World *Dungeons & Dragons* Champion, has hit the Software Road. His *Flight from the Dark and Fire on the Water* began life as role-playing adventure books, and now meet their electronic foils — text adventures with graphic illustrations. The two titles comprise the first sixth of a mammoth adventure series, *Lone Wolf*. Each of the twelve episodes, published by Hutchinsons, will tie-in with an adventure book of the same name. Both can be played as self-contained units but rabid gamesters will be pleased to find it possible to cross-reference between the two for a really comprehensive game. Initially for Spectrum, the series is being translated for the Commodore 64, and, notably, will be among the first available for the QL.

BIG K was chosen to be the very first magazine to play *Flight from the Dark*. Each screen is as detailed and complex as an old manuscript with a graphics window and text area below. You choose from the courses of action scrolled in the lower half of the screen, and the characters animate themselves accordingly. The graphics are excellent, and the adventure pushes the Spectrum's 48K to the limits.

In the game you are Wolf, kin to the Kai Lords. One day the sky is darkened by the sickening, leathery-winged Darklords. When they leave, you find yourself the sole survivor of your ancient race — Lone Wolf.

Our hero is about 15 years old in *Flight from the Dark*. He grows older and wiser through the episodes. 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 vow of the revenge starts him on a quest that will take him all the way through the world of Magnamund.

Lone Wolf has been fermenting in the mind of Joe Dever over seven years of *Dungeons & Dragons* exploits. It was a during particularly primal D&D session that Magnamund was conceived. "I was bringing together amorphous gassy formations; great, floating worlds of ice . . . and other strange phenomena" (he wouldn't part with the exact recipe) — "and POW! Worlds combusted into being!" And Joe had created Magnamund. And he saw that it was good.

Joe's youthful, ethereal looks belie his maturity. His low-key self-assuredness kind of sneaks around the back and hits you.

Joe, 28, set out on life's rich path as a musician. He moved over from double-bass to electric bass and worked with a lot of bands including Mike Oldfield, "I enjoyed it all at first." Then he found himself hired out to sessions with the punk bands of 1977-8.

"Suddenly, music was about anything but virtuosity. You had to dress the right way and share the same political pretensions." The era compounded a growing disillusionment, and Joe quit. He's recently written music for *Flight from the Dark*. "The Spectrum didn't allow for much elaboration. I'm looking forward to writing for the Commodore version." But Joe doesn't program himself. *Lone Wolf* is being translated for him.

Joe has a passion for military history, was an David board-games man and collected lead soldiers for years. This drew him to London's *Games Centre*, a branch of which he managed for two years. It was during a business trip to Los Angeles that he encountered D&D. "One game and I was hooked." He finally won the championships in LA — a week long marathon. Joe was the only Brit there.

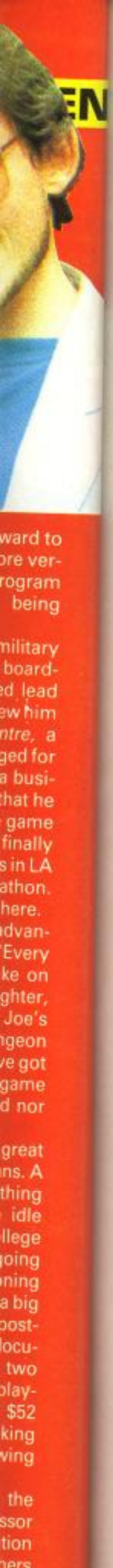
"There was no disadvantage," he says. "Every competitor has to take on all character classes; fighter, cleric, wizard and thief." Joe's favoured role is that of Dungeon Master. "It's an art — you've got to get the balance of the game just right. Neither too hard nor too easy."

Lone Wolf heralds a great drawing together of the clans. A decade or so ago, something was stirring amongst the idle young of America's college campuses. It was an ongoing Dungeoning and Dragoning situation. It spread. In such a big way that the ex-Wisconsin postman Gary Gygax, first to document D&D by creating its two rule books, for Masters and players, declared a staggering $52 million profit in 1982, making D&D the sixth fastest growing industry in the USA!

And from the East came the quiet literary genius of Professor Tolkien. His fertile imagination met that of thousands of others somewhere in Middle-Earth — a land created privately for his son.

Then there was computer adventure. Even prehistoric mainframes found themselves harbingers of adventuring data, as furtive, hard-bitten programmers eked out available K's in down-time. But it's with the micro 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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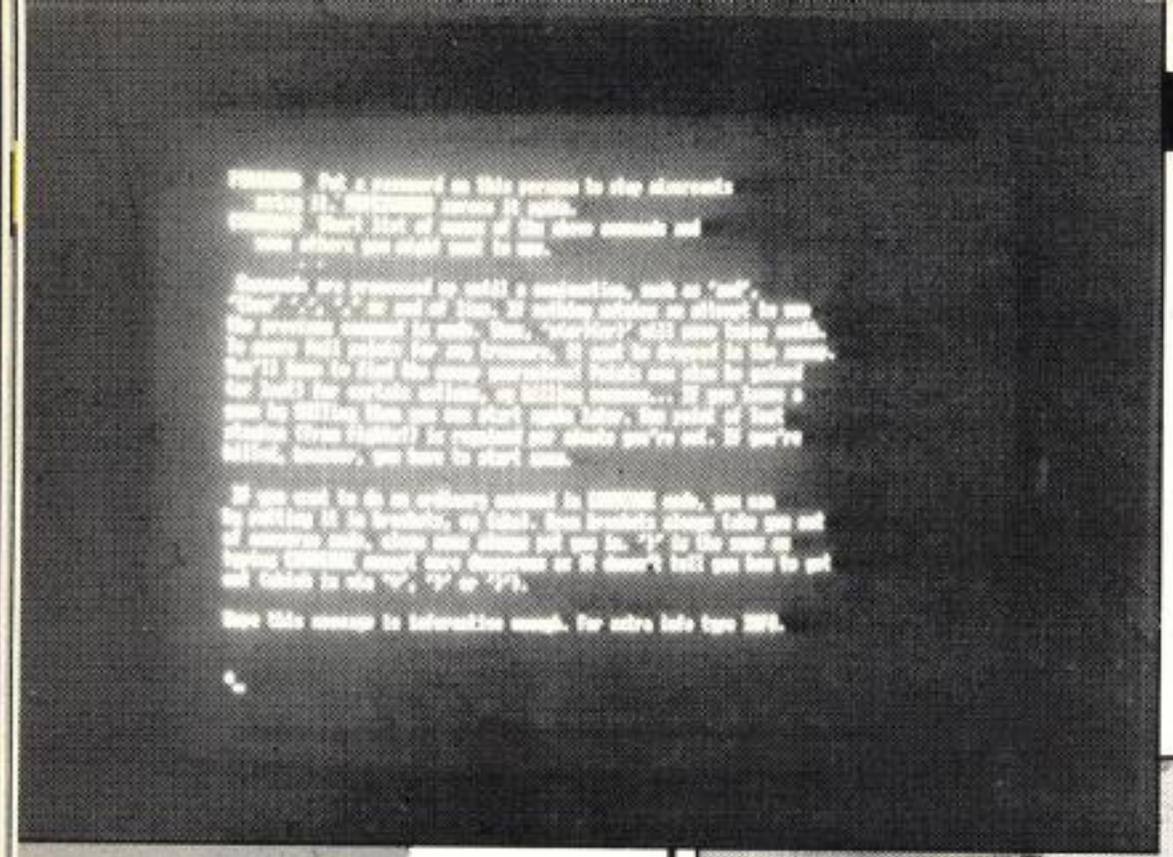
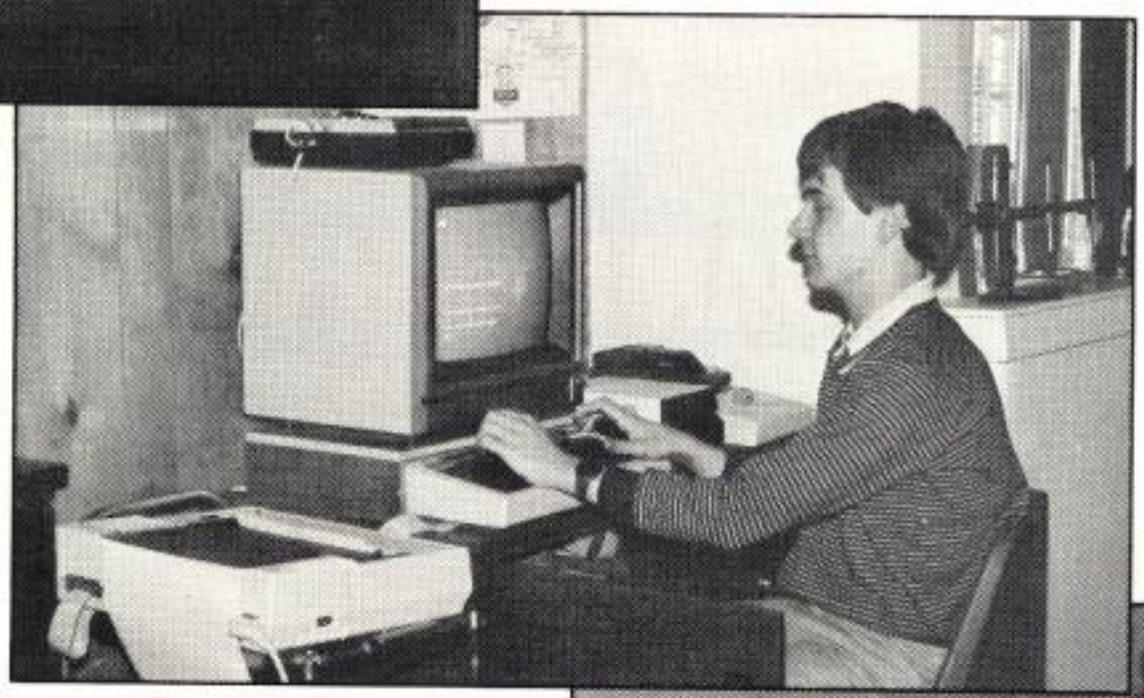
MUD, MUD GLORIOUS MUD . . .



No, not that dreary brown stuff — this M.U.D. stands for "Multi-User Dungeon", and is a mammoth-scale Adventure run on Essex University's DEC PDP-11 . . . with a little help from a few hundred punters (one as far away as Japan). DAVID MACHIN's been going on-line for a while now. Here's his report . . .



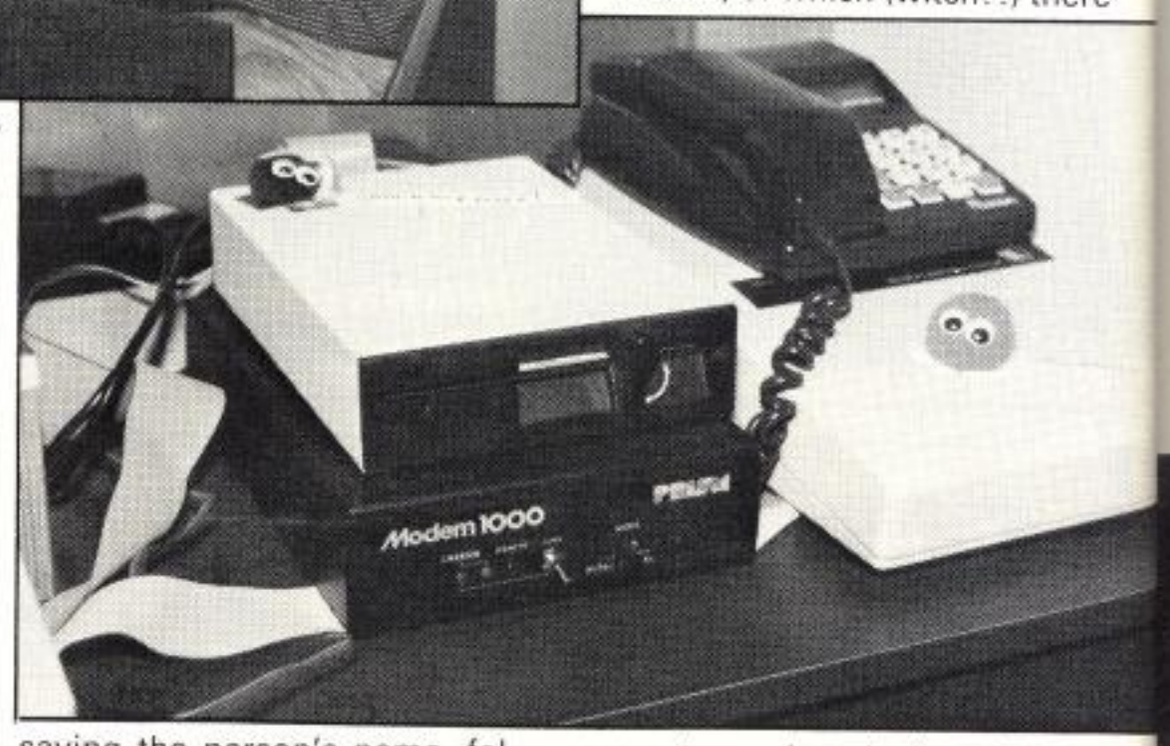
WELL, IT had to happen, didn't it? Just when everyone thought that adventure games had finally reached a point where nothing else could happen, something did. Just as Matthew Smith thought that he had found the last Manic gold mine, along came MUD, as evil-smelling as ever, and, to quote from Mr Adventure himself, it really hits the spot!

No, the bugs haven't managed to mangle my memory map. Yet. What I am talking about is MUD, which stands for Multi-User Dungeons & Dragons. "Oh, not D & D again . . . old hat!" I hear you all cry. Maybe. But that 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 2 megabytes long, and YOU ARE NOT ALONE! Indeed, around 36 other hackers can play the same game at the same time that you are . . . literally. That is to say, if you want the torch at the same time as old Elric over there, you'll either have to beat him to it, or fight over it! To play the game you need a suitable scrolling dumb terminal, preferably 80 column (e.g. a BBC Micro with a dumb terminal program), a 1200 baud modem, and an account with British Telecom's Packet Switch Stream, of which more later.

The computer that the program runs on is a rather large (if old) DEC 10, located at Essex University. As you can imagine, a lot of the students have better things to do than simply play MUD all day (that's their story!), and if all the ports were occupied by manic mud-wallowers while the amiable academics were working on wonder-projects, they would begin to gibber over their patriarchal, coffee-stained keyboards. For this reason, the MUD program can only be activated between midnight and six o'clock in the morning. This keeps the nocturnal MUD-slingers away from the students, and so everybody's happy (till the hackers start messing around, and snaffling passwords!).

Once you have managed to log on to the system (and that would make quite a good adventure game in itself!), you are asked to enter the name that you wish to be called in MUD. This is rather like a CB 'handle', and can be anything from 'Fred' to 'Bilbo'. You are then asked what sex you are, and, if the computer doesn't recognise the name that you have entered as someone who has played before, it asks you to donate 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 kill them, and also talk to them, and I found this probably the most interesting part of the game. you can use the command SHOUT, 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 SHOUT HELLO THERE!! the words "A male voice shouts '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 PERIPHERALS COMPATIBLE WITH MINE?' would inform Samantha that someone is trying to interface with her. (Draw your own conclusions.) Then if you want to tell everyone at a certain location something, you simply use a quote, eg: '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, I have spoken to people all over the country, from all walks of life, and using all sorts of micros. The type of computer that the people are using does not matter. The couple of nights that I was on, I spoke to people using Spectrums, BBCs, Apples, a Commodore 64, and even someone with not one, but THREE QLs!! (None of them worked.)

The fights on MUD have to be seen to be believed. I don't know quite how the program works it all out, but the running commentaries that are given put Harry Carpenter to shame.

The descriptions of the locations on the game are extremely lengthy. Having the power of a mainframe to play an adventure certainly makes a difference. You can switch to a smaller description if you are more experienced, by using the command BRIEF. Typing SCORE tells you not only how many points you have got, but also how much experience you have, using have ratings which range from novice, the bottom level, up to Wizard, of which (witch?!) there were two when I played. The system is incredibly 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 Stream. This is far too complex to explain here, and would really warrant an article in itself, but the general idea is that you can contact the Essex computer using special data lines, specifically designed for the transmission of data, not voices. However, you access these lines using a normal phone, and normally at local rates. You also have to pay around £6.00 a quarter for the use of the PSS system. For more details ring PSS on 01-920-0661.

I don't think that "normal" adventure games will ever be quite the same again. When you put donw your phone, and reload your adventure disc menu, you can't really decide which one to play any more. They have all suddenly lost their appeal. With only one person playing, things just aren't the same!

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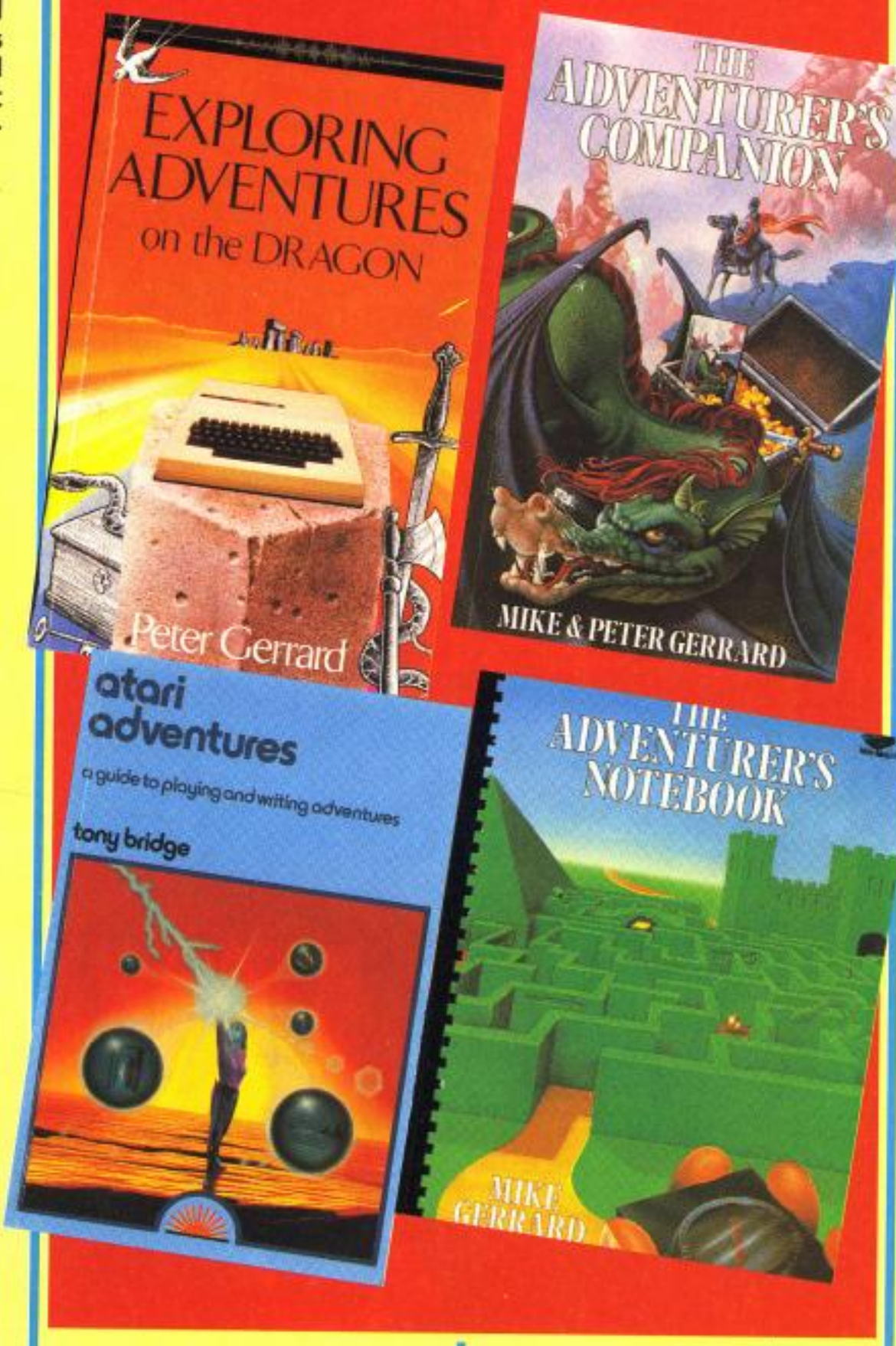
Books Do Furnish A Game

There are books, computer books and — increasingly — computer adventure books. JOHN CONQUEST put on his lorgnettes and had a good squint at some latest examples of this rapidly-growing literary genre.

SWITH EVERY publisher in the world trying to jump on the computer bandwagon (I know, but you try telling them), it's a bit odd that adventure gaming (books for) is, for the time being anyway, monopolised by just two, Duckworth and Sunshine. Duckworth, small long-established company, field the Gerrard brothers, Mike and Peter; while computer book specialists Sunshine's team is the editorial staff of *Micro Adventurer* magazine.

Peter Gerrard, author of Romik's adventure games *Fool's Gold* and *Tomb of Xeiops,* is a man for all machines, though his speciality is the Commodore 64. His *EXPLORING ADVENTURES* series, at £6.95 each (for some reason most computer books are £6.95), cover the 64, Atari, Spectrum, Dragon, BBC (revised Big K issue 5), Oric, Electron and VIC, with Amstrad 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 listings for the same three games (also available on cassette at £7.95). The meat of the books, however, is the detailed examination of inputting information, room mapping, vocabulary, routines and so on, which are clear and specific.

The *FURTHER ADVENTURES* series (snappy title, eh?), due this autumn for 64, Spectrum, Electron and Dragon, will cover graphics, machine code, role playing and multi-player game programming with examples that will, again, be available on cassette.

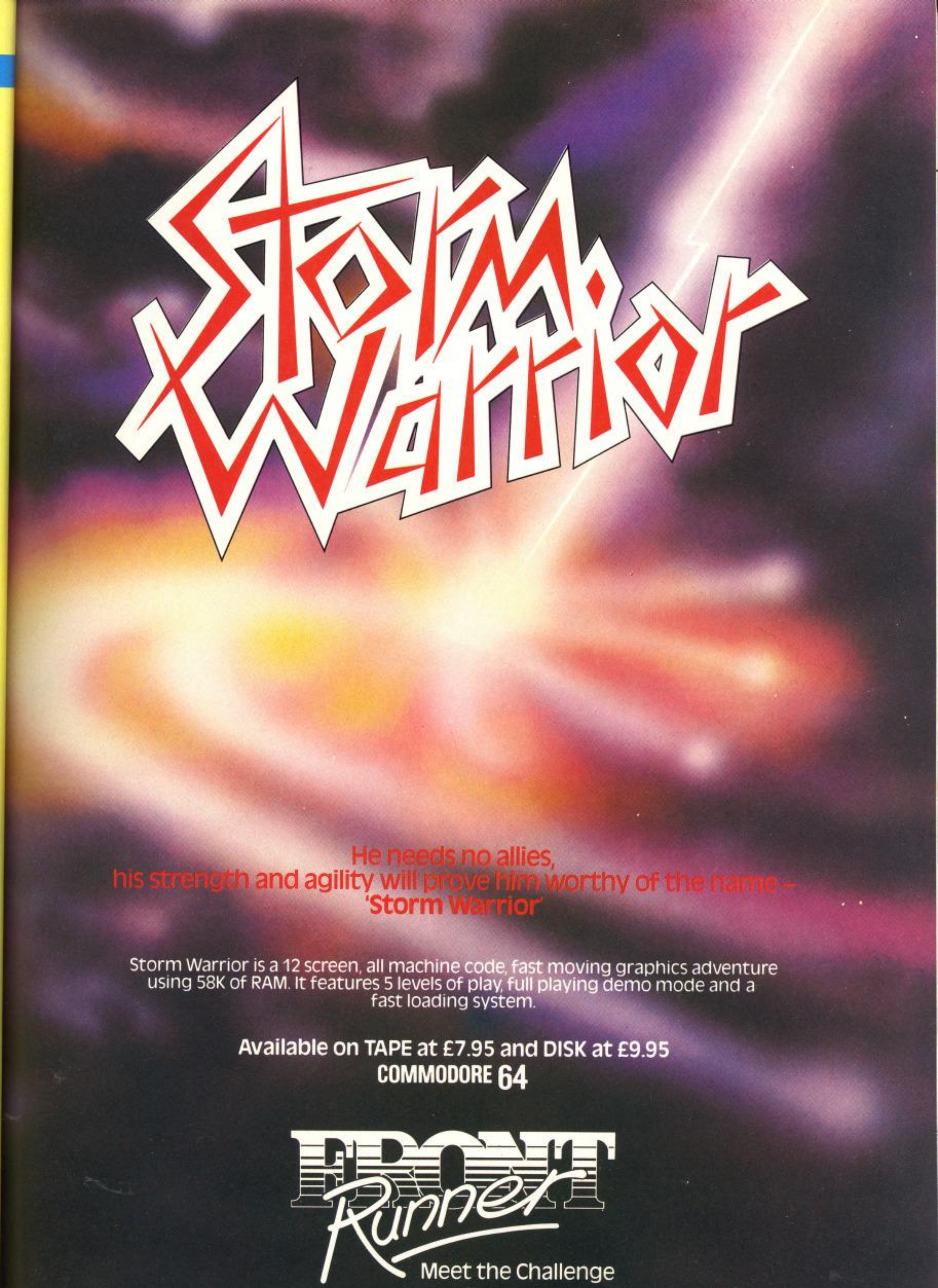


Along similar lines, Sunshine's offerings are *SPECTRUM ADVENTURES* by Tony Bridge & Roy Carnell, *COMMODORE ADVENTURES* by Mike Grace, and *ATARI ADVENTURES* by Tony Bridge, all sub-titled "A guide to playing and writing adventures" and £5.95 each (some mistake, surely?). The first (playing) half has a very high flannel content and, in the Atari book, you can almost hear Bridge's sigh of relief as he opens the second half with "Now 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 menus.

If you're looking at the choice between Atari, 64 or Spectrum books, Duckworth's certainly spend more time on the actual programming, 167 pages to Sunshine's 42, with another volume to come. But this may be an unfair way of looking at it. Gerrard spells everything out slowly and carefully, while Bridge assumes the reader can keep up.

What all the above have in common is an inordinate amount of padding, duplication and downright waffling — both Duckworth and Sunshine could use a good editor. By far the best writer of the adventure game crowd is Mike Gerrard, so it's a pity he doesn't have a proper book of his own. His *THE ADVENTURER'S NOTEBOOK* (£3.95) is a playing aid, and a good one. The bulk of it is pages of ready-made skeleton maps and pages for entering locations, objects found, actions tried and results, recognised words and general notes. The idea is to do away with that awful mess of bits of paper, covered in scrawls, cryptic notes and crossings out, incomprehensible even to their maker (you, sunshine) and collect them all into one convenient package. I love the idea and up to a point it works very well, but it would have been even better in a ring binder rather than spiral bound. Gerrard's introduction which is a great read, covers hints, history, recommended adventures (by machine), useful addresses and synonyms.

The Brothers Gerrard collaborated on *THE ADVENTURER'S COMPANION* (£3.95) which is a real bone of contention. This one is very straightforward — solutions, not hints, not suggestions, not clues, but 100%, full-frontal, explicit *solutions* to the problems of *The Hobbit, Colossal Cave Adventure* (a.k.a *Adventure,* a.k.a *Adventures,* a.k.a *Colossal Cave), Adventureland* and *Pirate 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'd have to use this book only as a last resort, which is asking for superhuman self-restraint. Personally I would have preferred a collection of hints, along the lines of Level 9's foxy but invaluable clue sheets, which help you without giving everything away, for a much wider range of games.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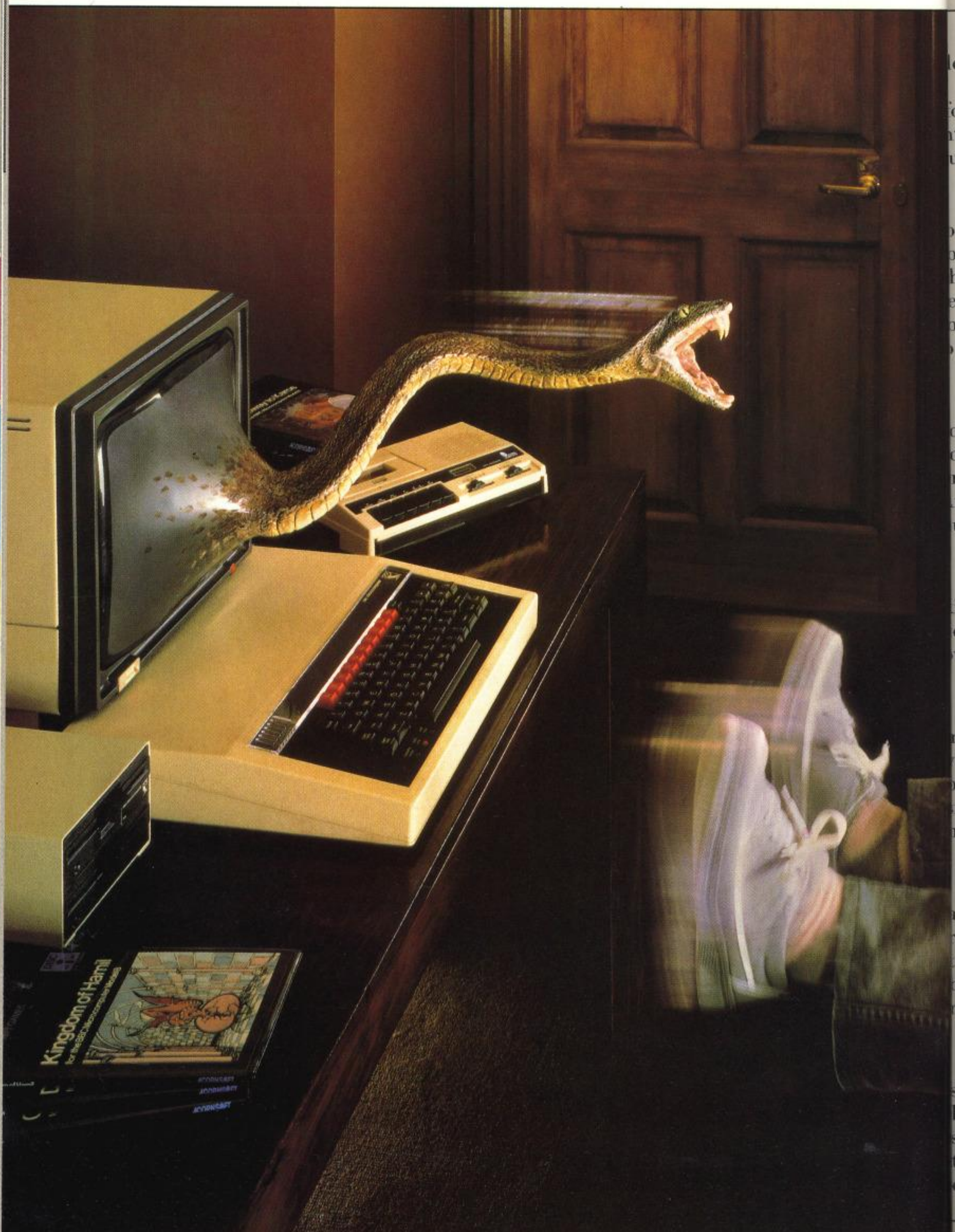

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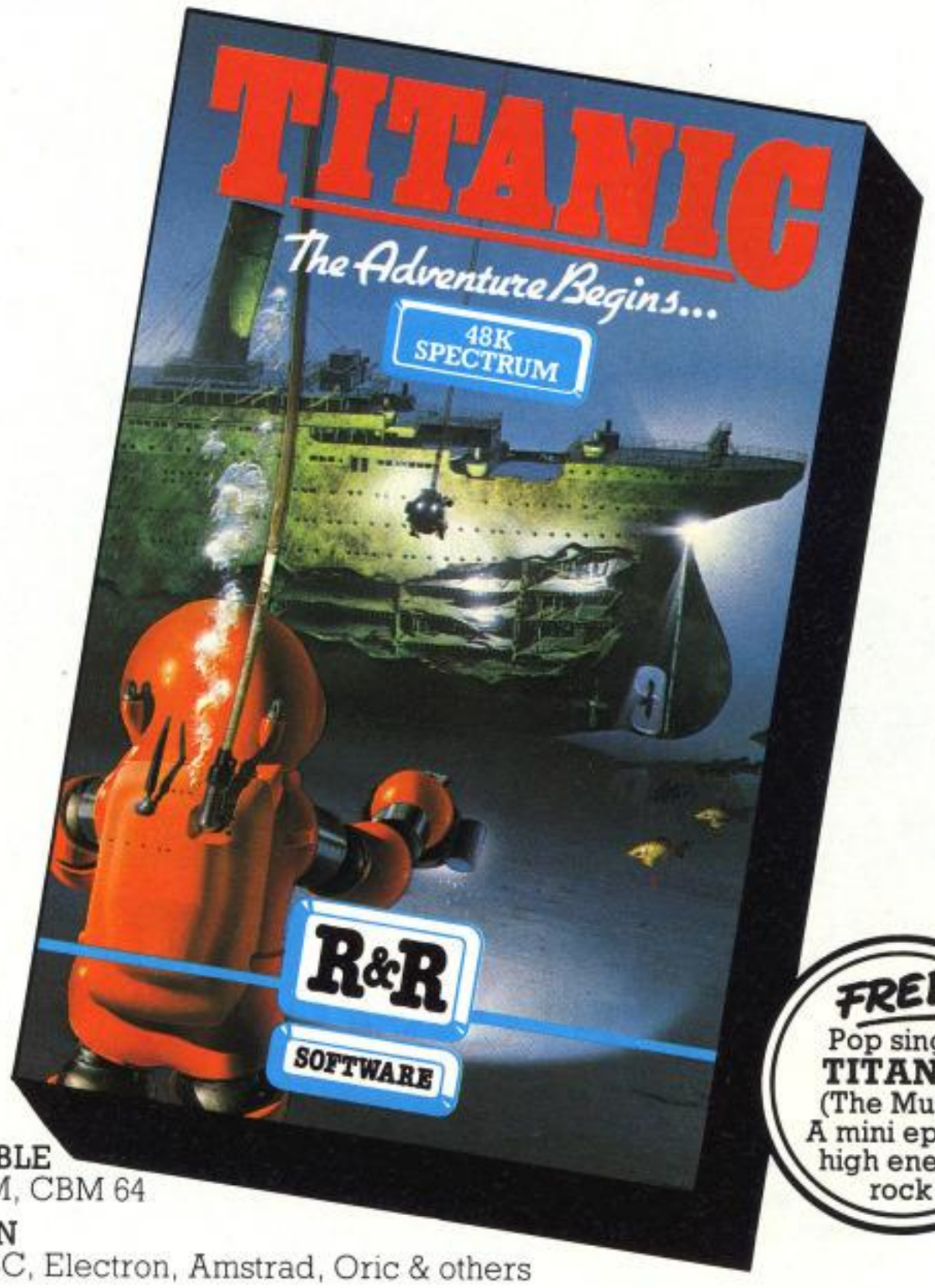

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Since the appearance of the dreaded Bilbo and the even more dreaded Thorin Oakenshield lo these many moons ago, Melbourne House has acquired a heavy rep as an adventure games company (despite more than a few balancing arcade offerings). Now the "Wizards 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 QL proportions, Melbourne House have finally released their much-touted Sherlock Holmes adventure. Expectant punters can at last don the famous deerstalker and, via the wonders of *Inglish* and *Animtalk,* 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 more challenging adventure games to appear on the scene. Out now, cassette format, £14.95. *(Sherlock* is BIG K's *Pick of the Month.* See full review on page 15)

ZIM SALA BIM (Commodore 64). Features smooth, arcade-style graphics which depict every location in the Arabian-inspired graphic adventure. Murder, 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 Comte, who was responsible for the brilliant visuals of *Mugsy. Zim Sala Bim* is the first in a line of graphic adventures for the CBM 64. 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 Dracular (no kidding, that's how they spell it) has locked a maiden in his tower. You must make a trip through the proverbial village to the castle, then survive a maze of haunted passages infested by wild dogs and armoured knights (bit of genre-mixing here) to perform the traditional rescue. Billed as ". . The next milestone in sophisticated graphic/text adventures since *The Hobbit"* (where have we heard that before?) *Castle of Terror* combines advanced phrase-handling input along with colour graphics and sound. Due out in mid-October, the game comes in cassette format for £9.95.

HAMPSTEAD (Commodore 64, Spectrum 48K). The answer to every closet capitalist's dream — you must lie and cheat your way up the social ladder from the depths of Harlesden 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 CBM 64.

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CONTINUED FROM PAGE 54

moved, it is, if anything, easier to find, and one of the utilities (the food) has been shifted and takes a bit of work to acquire. More crucial is the limit on how much you can carry. Level 9 have rather cruelly cut this down from seven items to four, which means that you have to get back to base to unload treasures far more often. All that running around means that your lamp is more likely to burn out before you've finished. And if the pirate gets you with two treasures, you're in real trouble, because you can't carry them and the chest (assuming that you can find them at all, that is) and your lamp and your axe at the same time, so it's either two trips or, horrors, drop the axe before you go in the maze. Pretty unpalatable alternatives, what?

Another small, but tricky change is that Level 9 don't remind you about the axe after you've thrown it at a dwarf, which is OK as long as you're still fighting, but makes it very easy to forget it after you've killed the little brute. This can be very embarrassing later on when you find you haven't got it any more, inevitably when you really need it.

But the big, big difference is the endgame. The original game had 350 points to win, at least 1 of which was strictly for perfectionists (Spelunker's Gazette). Level 9's has 1100, and boy you have to work hard for them. The endgame is a fiendishly difficult race against time, with a perticularly brutal maze bang across your only route. What's more, none of the guidebooks covers it, so you are on your own.

Even by Level 9's present standards, *'Colossal Adventure* is not the best game available, nor the most engrossing, the most difficult, the most fun, or indeed the most anything. Compared to *Snowball, Zonk, The Hobbit* to *Lords of Midnight* it might seem primitve and restricted, solvable by methodical plodding. But — and it's a very big "but" — but it is the grand original, the prototype game from which all the rest have sprung, the inspiration for games that have surpassed it in almost every way, but can never claim that essential creative spark. In the Beginning was the Word, and the Word was XYZZY.

FOR THIS X MAN, MARKED THE SPOT...

As the author of *Adventure X* (BIG K Issue #2), STEVE CRADDOCK knows a thing or two about getting started. Here's a tip or two from the man who made Aardvarks a force in the world . . .

"HOW DO you write an adventure?" they asked me. It all starts with an idea. At a later date I'll go through writing an adventure, but for the moment, let me tell you about the adventure we listed in *Big K* 2 to give you an idea.

The original idea for *Adventure X* was a game for a friend of mine, who enjoys playing adventures, but gets frustrated by the more knotty problems. I decided to develop a program whereby he could go on exploring for as long as he liked, but sooner or later couldn't fail to finish the game. More exploration than mental gymnastics, but still providing a lot of the fun.

I wanted to avoid dungeons, dragons and the more 'traditional' scenarios, so the thought of something almost familiar, but not quite, had some interesting possibilities. Exploring an alien city seemed an exciting prospect, full of strange rooms and passages, but littered with familiar everyday objects — Mars Bars, video recorders, digital watches, aardvarks — well, I like aardvarks (and a little aardvark never hurt anyone!)

As the storyline developed, the ideas began to suggest themselves and so did the programming problems. Which is the best way to learn: create the problem, then try and solve it, develop it further and then solve the new problems! Starting as a simple text routine, the program developed more complex situations and responses, better display with graphics and thus into an altogether more colourful game.

I did create some headaches too! Trying to make the events and rooms as random as possible caused problems (at one time almost every room had stairs!), as did giving away as little as possible about how to 'win' the game while you were typing in the listing!

Most of the programming was developed in modules — getting each part in working order before going onto the next. This made it much easier to expand and improve the game. Presenting the information and data in order came first — displaying the descriptions etc. — then the basic input routine. This allowed me to test just the 'bare bones' by moving around the city. Then came the responses: trying to think of everything I'd tried while playing adventures and trying to fit in as much as possible. Next came the display routine, presenting the information as clearly as possible and, along with all the scoring routines, making the game look attractive to play. Finally came the introduction, replay option and tidying up.

I found Betasoft's extended BASIC program most helpful while programming, as this includes trace, renumber, auto line number and many other handy routines. Figure 1 shows a useful routine of mine which you can save on tape and merge with new listings you are entering. When saving what you've keyed in so far, enter 'GO TO 9995' as a direct command. This will auto-save the program, and then return, ready to continue. On reloading, it will list the current line number, ready to carry on. POKE 23609,30 provided the popular 'typing beep' and POKE 23562,2 speeds up the cursor movement, making editing of long program lines or data much easier. Line 1 is used to store the current line number and should be just a simple *REM* statement.

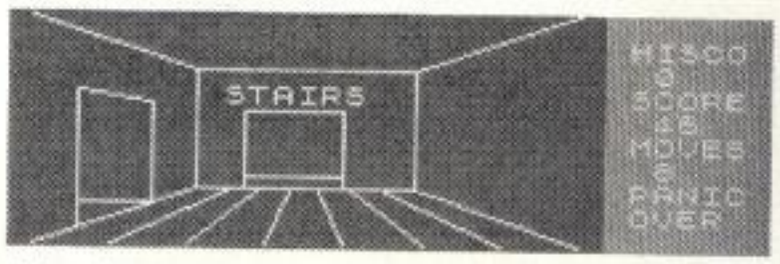
I've improved the game enormously since it saw print, and you may like to try some improvements yourself, though you'll have to check through the listing to see what your changes will affect. Add more descriptions in the data lines. When you've run the program, these can then be deleted to save space, as long as you don't use 'run' or 'clear' again (use GO TO . . .!). Move the intro to the end of the game, and the screen set-up to the beginning. This will speed up the display. And so on and so on. Or you could have a go at writing your own game. Happy adventuring . . .

Fig. 1

```
PROGRAM SAVE ROUTINE by Craddock

   1 REM ??: REM 2 digits to sto
re line no
9995 LET prog=PEEK 23635+256*PEE
K 23636: POKE prog+5,PEEK 23625:
 POKE prog+6,PEEK 23626
9996 SAVE "progname" LINE 9998:
BEEP .05,0: PRINT "Rewind and pl
ay to verify"
9997 VERIFY "": BEEP .05,0

9998 LET prog=PEEK 23635+256*PEE
K 23636: LET line=PEEK (prog+5)+
256*PEEK (prog+6)
9999 POKE 23609,30: POKE 23562,2
: LIST line
```




```
I'm in a cavelike room. There's
some rickety-looking stairs here
Exits are down, west,
Looking around me I can see
     nothing else

What shall I do now, Paul?
> get can
I now have the can of coke
What do you want to do now?

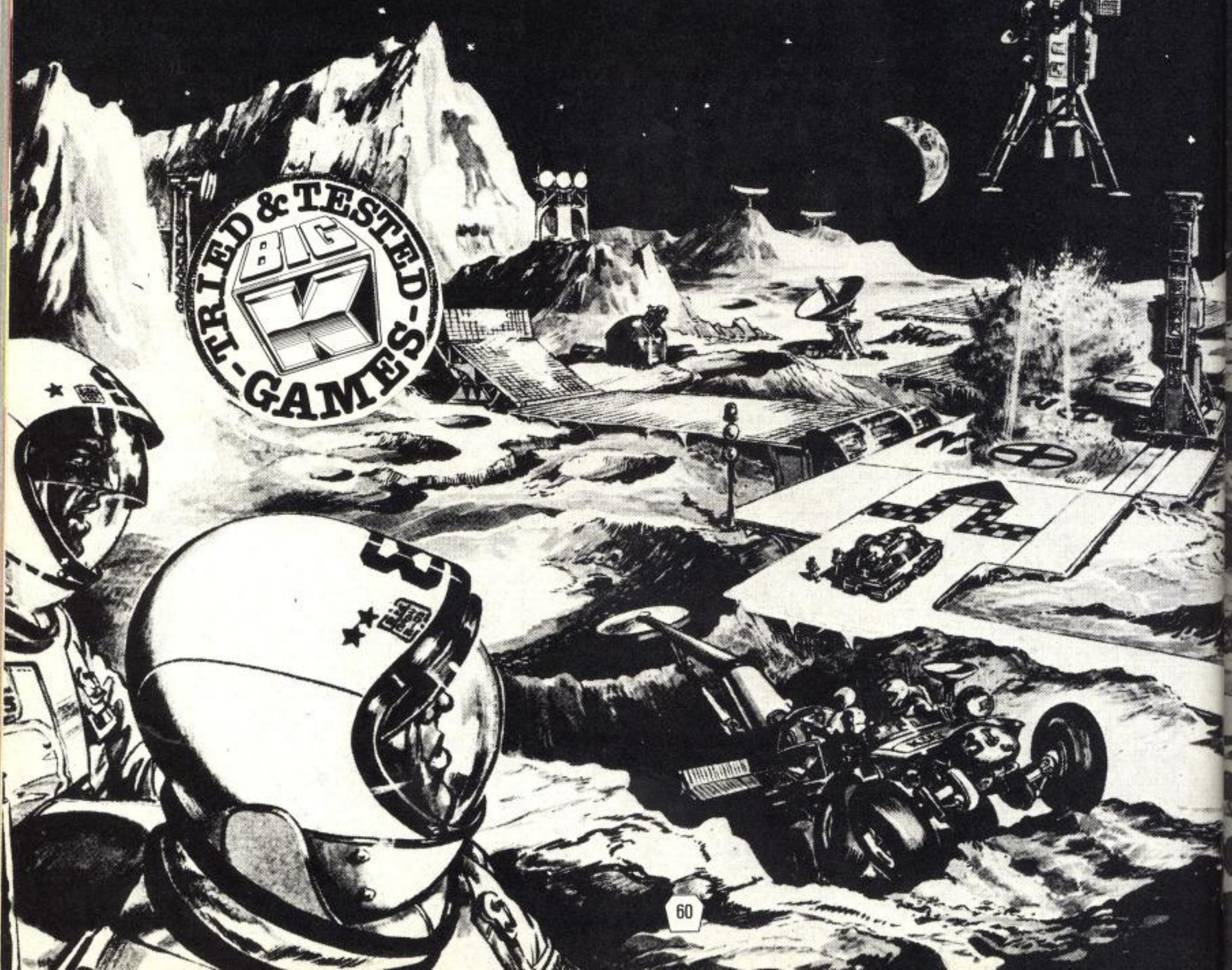
drink itL
```

LAND AT LUNAR BASE ONE!

```
1 REM   ************************
2 REM   ***                  ***
3 REM *** LUNAR LANDER-64 MK2 ***
4 REM ***                    ***
5 REM ***    BY PAUL SMART   ***
6 REM ***                    ***
7 REM ***   STARTED 23/3/84  ***
8 REM ***                    ***
9 REM *** COMPLETED 24/3/84  ***
10 REM ***                   ***
11 REM  ************************
12 RESTORE
15 POKE53269,0
20 GOTO600
50 F=600:SP=0:SC=0
55 POKE53281,0:POKE53280,0:POKEV+16,1
60 PRINT"{CLR}":V=53248:POKEV+34,3
70 POKE53269,4:POKE2042,13:POKE53289,6
95 FORN=0TO62:READQ:POKE832+N,Q:NEXT
130 DATA0,0,0,0,0,0,0,24,0,0,60,0,0,60,0
,0,126,0,0,126,0,0,255,0,0,189,0
131 DATA0,255,0,0,255,0,0,255,0,0,255,0,
0,255,0,0,255,0,0,126,0,0,26,0,0,62,0
132 DATA0,60,0,0,126,0,0,255,0
135 F=600:X=175:Y=70:POKE53252,X:POKE532
53,Y
136 PRINT"{HOME}{CUR DN}{CUR DN}{CUR DN}
{CUR DN}{CUR DN}{CUR DN}{CUR DN}{CUR DN}
{CUR DN}{CUR DN}{CUR DN}{CUR DN}{OR}{RVS
 ON}
   "
137 PRINT"{RVS ON}
                "
138 PRINT"{RVS ON}    {*P}    {*P}
                "
139 PRINT"{RVS ON}    {^N} {^M}{*P}{^N} {^
M}          {*P}                "
140 PRINT"{RVS ON}    {^N} {^M} {*P} {^N} {
^M}          {^N} {^M}{*P}{^N} {^M}
      "
```

RUNS ON CBM 64

By PAUL SMART



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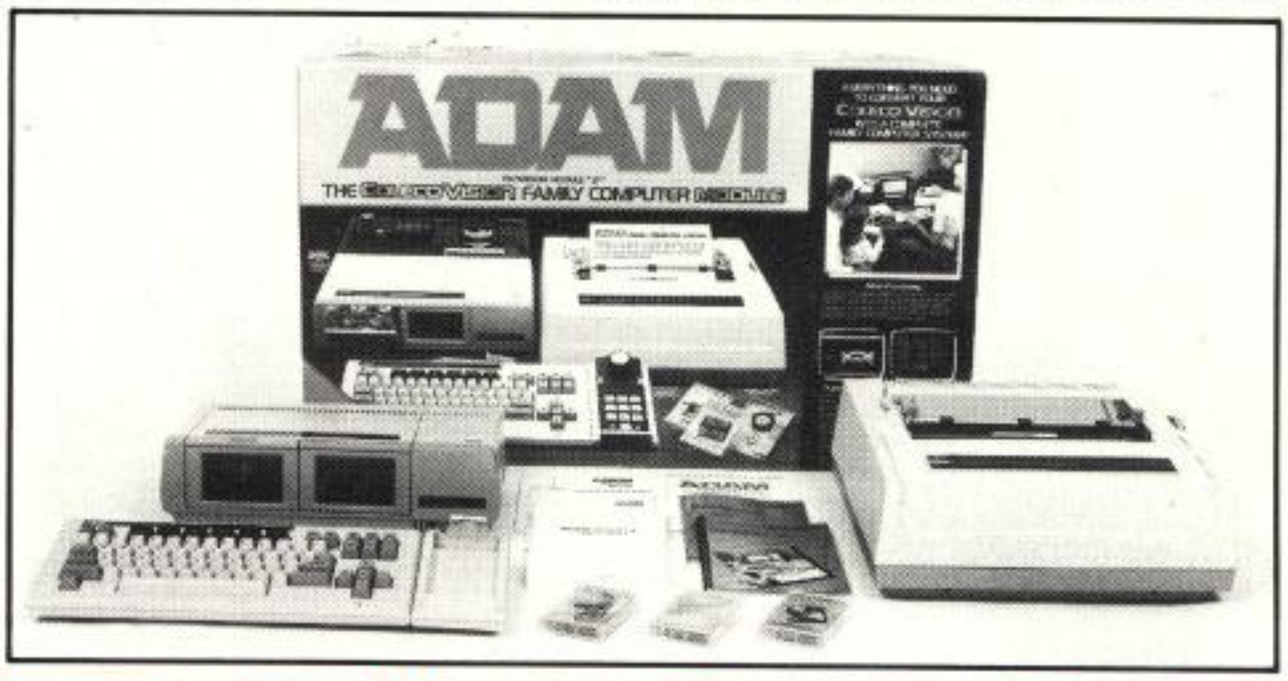

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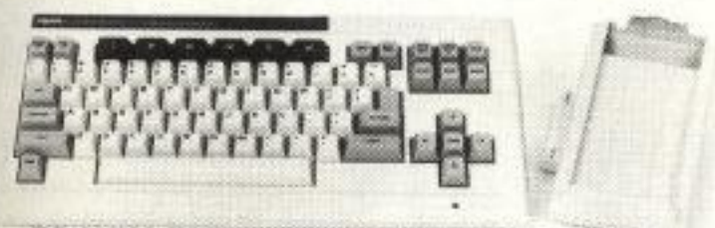

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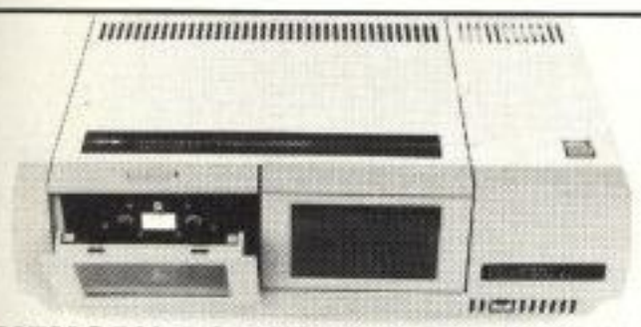

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MEMORY CONSOLE/DATA DRIVE: *The heart of the Adam system is the 40K ROM and 64K RAM memory console which combines with the 32K ROM and 16K RAM in Colecovision to give you a total of 72K ROM (including 24K cartridge ROM) and 80K RAM (expandable to 144K). Built into the memory console is a digital data drive which accepts Adam's digital data packs, a fast and reliable mass storage medium that is capable of storing 256K of information, that's about 250 pages of double spaced text! The console is also designed to accomodate a second optional digital data drive.

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LETTER QUALITY PRINTER: The Smart Writer letter quality daisywheel printer is a bi-directional 80 column printer which prints at a rate of 120 words per minute. It uses standard interchangeable daisywheels, so a variety of typestyles are available. The printer has a 9.5 inch wide carriage for either single sheets or continuous fan fold paper and uses standard carbon ribbons. It is comparable to many printers which cost as much as the total Adam package. The printer can be used either with the Adam's Smart Writer word processing program or as a stand alone electronic typewriter.

BUILT-IN WORD PROCESSOR: Adam comes with Smart Writer word processing built-in. This program is so easy to use that you only have to turn the power on and the word processor is on line and ready to go. Detailed instruction books are not necessary as the Computer guides you step by step, working from a series of Menu commands. It enables you to type in text, then completely edit or revise it with the touch of a few keys. Changes are readily made and a series of queries from the computer confirm your intentions, so that you can continuously double check your work as you type.

COMPATIBILITY WITH COLECOVISION: By using high speed interactive microprocessors in each of the modules, the Coleco Adam is designed to take additional advantage of both the 32K ROM and 16K RAM memory capability in the Colecovision. If you do not already own a Colecovision Console (£99 inc VAT), then you will need to purchase this when you initially purchase your Adam Computer package (£499 inc VAT), making a total purchase price of (£598 inc VAT).

WHAT IS COLECOVISION: Colecovision is one of the worlds most powerful video game systems, capable of displaying arcade quality colour graphics of incredible quality on a standard Colour TV set. The console (see picture bottom left) accepts 24K ROM cartridges such as Turbo and Zaxxon and is supplied with the popular Donkey Kong cartridge and a pair of joystick controllers. Colecovision has a range of licenced arcade hits available such as: Gorf, Carnival, Cosmic Avenger, Mouse Trap, Ladybug, Venture, Smurf, Pepper II, Space Panic, Looping, Space Fury, Mr Do, Time Pilot, Wizard of Wor and many others. So there you have it, Adam plus Colecovision the unbeatable combination. Send the coupon below for your FREE copy of our 12 page Colour brochure giving details on the complete Adam system.

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Rev 2

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 4 *Missiles*. These are 'user defined' graphics characters, which can be moved over the screen display without affecting the 'picture' which is being displayed. Atari player/missiles are a superior implementation of the sprite concept. Player/ missiles however, have certain embelishments which are not normally found with Sprites.

Size and Resolution

Player/missile sizes and pixel resolution can be more easily expressed in terms of 'colour clocks' and 'scan lines'. As a point of reference, a single 'pixel' which has been plotted in GR.7 will have a resolution of 1 colour clock wide, by 2 scan lines high.

There are 2 options for vertical resolution and the choice should be made according to 'detail' required, and money available.

1) Single Line Resolution: This is the same vertical resolution as in GR.8 and requires 2K of RAM to be allocated for storage of P.M. data.

2) Double Line Resolution: This is the same vertical resolution as in GR.7 and requires 1K of RAM to be allocated for storage of P.M. data.

The hardware 'shadow register' SDMCTL, at 559 (decimal), is used to control the vertical resolution.

Poke 559, 62 for single line resolution.

Poke 559, 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 'colour clock' sized pixels, whereas missiles are only 2 pixels wide. There are SIZEPO — SIZEP3, located at 53256 — 53259, which can be 'set up' as shown in fig.1.

Missile widths are all controlled by one register, called SIZEM, at 53260. Each pair of bits is used to control the size of 1 missile as shown in fig.2.

Memory Allocation

As previously stated, player/missile graphics require that an area of RAM be allocated for storage of P.M. data. This 'block' of RAM must start on a 1K boundary for double line resolution, or on a 2K boundary for single line resolution. The upper limit of free RAM is defined by 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 'pointers'.

DLIST = PEEK(560) + 256*PEEK(561).

Obviously the Display list must not be overwritten by the P.M. data, so the 1K or 2K boundary must be selected accordingly. For convenience, table 1 gives the addresses of the 1K and 2K boundaries which may safely be used on 16K machines. The corresponding page number is also given, and this must be POKed into the PMBASE register at 54279, which tells the ANTIC 'chip' where to start retrieving the P.M. data.

Note that each 1K 'block' of RAM can be considered to consist of four 256 byte 'pages'.

D7	D6	D5	D4	D3	D2	D1	D0
128	64	32	16	8	4	2	1

SIZEPO — SIZEP3

NOT USED						0	0

Byte Value 0 = normal width pixel

SIZEPO — SIZEP3

NOT USED						0	1

1 = double width pixel

SIZEPO — SIZEP3

NOT USED						1	0

2 = normal width pixel

SIZEPO — SIZEP3

NOT USED						1	1

3 = quadruple width p

Fig. 1: Bit assignments for size registers SIZEPO — SIZEP3. (53256 — 53259)

D7	D6	D5	D4	D3	D2	D1	D0	Bit No.
128	64	32	16	8	4	2	1	Bit Value

SIZEM

M3		M2		M1		M0	

SIZEM

0	0	0	0	0	0	0	1

SIZEM

0	0	1	1	0	1	0	0

Byte Value

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

52 = Missile 1 double width, missile 2 quadruple width missiles 0 & 3 normal wid

Fig. 2: Bit assignments for size register SIZEM (53260)

Continued from previous page

D7	D6	D5	D4	D3	D2	D1	D0	Bit No.
128	64	32	16	8	4	2	1	Bit Value
								Byte Value
0	0	0	1	1	1	1	1	31
0	0	0	0	0	0	1	0	2
0	0	0	0	1	1	1	1	15
0	0	1	1	1	1	1	1	63
1	1	0	0	1	1	1	0	206
0	0	1	1	1	1	1	1	63
0	0	0	0	1	1	1	1	15
0	0	0	0	0	0	1	0	2
0	0	0	1	1	1	1	1	3

Fig. 5: Data Values For A Typical Player Shape

D7	D6	D5	D4	D3	D2	D1	D0	Bit No.
128	64	32	16	8	4	2	1	Bit Value

M3		M2		M1		M0		Missile No.
								Byte Value
0	0	0	0	0	0	0	1	1
0	0	0	0	0	0	1	0	2 Missile 0 defined.
0	0	0	0	0	0	0	1	1
0	0	0	1	0	0	0	0	16 Missile 2 defined.
0	0	1	0	0	0	0	0	32
0	0	0	1	0	0	0	0	16
0	1	0	1	0	1	0	1	85
1	0	1	0	1	0	1	0	160 All missiles
0	1	0	1	0	1	0	1	85 defined.

Fig. 6: Data Values For Missiles.

Colours

A player/missile shape can be given only one of the 256 ATARI colour/brightness values available. Multi coloured shapes can only be achieved by overlapping players or missiles, which each have a different colour, or by using Display list Interrupts to change the colour of complete lines of player/missile pixels.

Each player has its own colour register, COLPMO — COLMP3, at 53266 – 53269, with 'shadow' registers PCOLRO – PCOLR3, at 704 – 707. Missiles however, take their colour from the corresponding player register.

The value for the required colour is POKed into the relevant shadow register. This is because the Operating System updates all the hardware registers during the Vertical Blank period, using the values which are contained in the shadow registers. You should therefore, always use the shadow registers, except when a register is to be changed from within a Display — list Interrupt routine.

Refers to Table 2 for the values of the various colour/brightness combinations. The lowest values for each colour give zero brightness, i.e. black, and the highest values give maximum brightness, i.e. white.

VALUE	COLOUR
0	GREY
16	GOLD
32	ORANGE
48	RED - ORANGE
64	PINK
80	PURPLE - BLUE
96	PURPLE - BLUE
112	BLUE
128	BLUE
144	LIGHT - BLUE
160	TURQUOISE
176	GREEN - BLUE
192	GREEN
208	YELLOW-GREEN
224	ORANGE-GREEN
240	LIGHT - ORANGE

LISTING 1

```
   19 REM PLAYER MISSILE MOVEMENT USING
STRINGS
   20 DIM A$(256):REM NO. OF BYTES PER P
LAYER IN SINGLE LINE RESOLUTION
   30 DIM B$(11): REM 9 BYTES FOR SHAPE
SHOWN IN FIG.5 PLUS A TRAILING SPACE TOP
 & BOTTOM FOR ERASING
   40 X=X+1:READ A:IF A<>-1 THEN B$(X,X)
=CHR$(A):GOTO 40:REM READ IN THE SHAPE
   50 DATA 0,31,2,15,63,206,63,15,2,31,0
,-1
   60 GRAPHICS 6:REM MUST SET GRAPHICS M
ODE FIRST
   70 POKE 54279,40: REM SET PMBASE TO S
UIT GR.6 (SEE TABLE 1)
   80 POKE 559,62:REM SINGLE LINE RESOLU
TION
   84 POKE 53277,3:REM THIS ENABLES PM G
RAPHICS
   85 POKE 704,56:REM MAKE PLAYER COLOUR
MID-RED
   86 FOR N=40*256+1024 TO N+256:POKE N,
0:NEXT N: REM THIS CLEARS PLAYER 0 RAM
   90 REM FIND START OF VARIABLE VALUE T
ABLE
  100 VTAB=PEEK(134)+256*PEEK(135)
  110 REM NOW FIND START OF STRING/ARRAY
AREA
  120 AREA=PEEK(140)+256*PEEK(141)
  130 REM CALCULATE OFFSET FROM START OF
AREA TO START OF PLAYER 0 RAM
  140 OFFS=40*256+1024-AREA: REM SEE FIG
.4
  150 REM CHANGE THIS TO A 2 BYTE FORMAT
  160 HI=INT(OFFS/256):LO=OFFS-HI*256
  170 REM NOW INSERT THESE VALUES INTO 3
RD AND 4TH BYTES OF VTAB...
  180 REM WHICH HOLD OFFSET FROM START O
F STRING/ARRAY AREA TO START OF A$ DATA
  200 POKE VTAB+2,LO:POKE VTAB+3,HI
  210 Y=150:REM VERTICAL POSITION TO STA
RT
  220 X=200:REM HORIZONTAL POSITION TO S
TART
  230 HINC=1:REM HORIZONTAL INCREMENT
  240 VINC=1:REM VERTICAL INCREMENT
  245 REM TRY CHANGING HINC TO 2 OR 3
  250 POKE 53248,X:REM MOVE PLAYER 0
  260 A$(Y,Y+11)=B$:REM PUT OUR SHAPE IN
TO THE PLAYER AREA...WITH THE TOP BEING
AT POSITION Y
  270 X=X-HINC:Y=Y-VINC:REM SET NEXT HOR
IZ. AND VERT. POSITIONS
  280 IF X>247 OR X<3 THEN HINC=-HINC
  290 IF Y>243 OR Y<2 THEN VINC=-VINC
  295 REM SEE IF YOU CAN WORK OUT WHY TH
ESE PARTICULAR LIMITING VALUES WERE SET.
  300 GOTO 250
```

LISTING 2

```
   10 REM CHANGING PLAYER SHAPE WITH STR
INGS
   20 DIM A$(256)
   30 DIM B$(7),C$(7)
   40 X=X+1:READ A:IF A<>-1 THEN B$(X,X)
=CHR$(A):GOTO 40
   50 Y=Y+1:READ A: IF A<>-1 THEN C$(Y,Y
)=CHR$(A):GOTO 50
   60 DATA 8,25,59,207,59,25,8,-1,0,1,9,
255,127,29,4,-1
   70 GRAPHICS 6
   80 POKE 54279,40:POKE 559,62:POKE 532
77,3:FOR N=40*256+1024 TO N+256:POKE N,0
:NEXT N
   90 VTAB=PEEK(134)+256*PEEK(135)
  100 AREA=PEEK(140)+256*PEEK(141)
  110 OFFS=40*256+1024-AREA
  120 HI=INT(OFFS/256):LO=OFFS-HI*256
  130 POKE VTAB+2,LO:POKE VTAB+3,HI
  140 X=210:Y=123
  150 POKE 53248,X
  160 A$(Y,Y+7)=B$:POKE 704,140:FOR N=1
TO 30:NEXT N:X=X-2:POKE 53248,X:FOR N=1
TO 30:NEXT N
  165 X=X-2:POKE 53248,X
  170 A$(Y,Y+7)=C$:POKE 704,136:FOR N=1
TO 30:NEXT N:X=X-2:POKE 53248,X:FOR N=1
TO 30:NEXT N
  180 IF X<20 THEN X=210
  185 GOTO 160
  190 REM WITH A BIT OF IMAGINATION YOU
WILL SEE A SMALL JET 'ROLLING' WITH THE
SUN GLINTING OFF THE UPPER SURF
```

CONTROL YOURSELF!

HOW TO ENTER

Suffering from digit figit? Button-pushers' blisters getting you down? BIG K brings you fast relief with this issue's brill competition where you can win world famous Wico joysticks and track balls to improve your game — and soothe those fatigued fingers.

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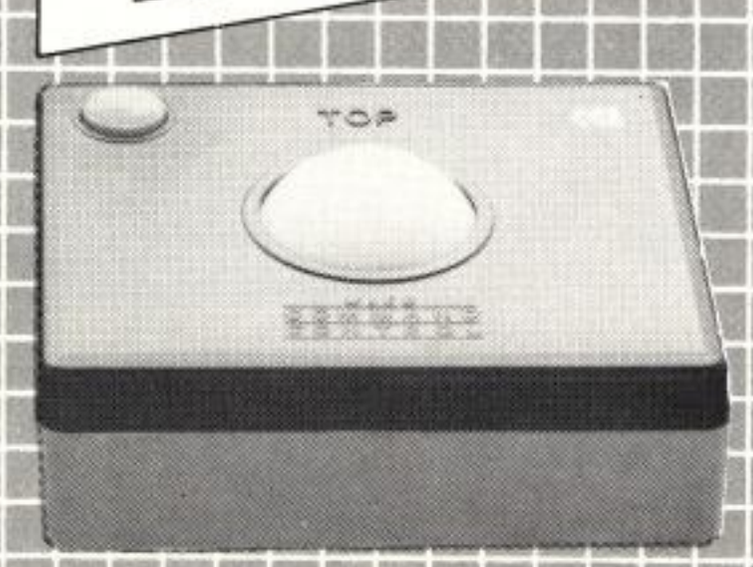
This is a great chance to put some zap back into your game playing. So how do you lay hands on this loot? Try reading on . . .

WHAT TO DO

Listed here are eight advantages of using a joystick rather than a keyboard to play games. All you have to do is place them in the order you consider they would most appeal to a home computer user, keen on arcade games.



Write the key letter of the eight factors — in ink — in the spaces on the entry coupon. For example, if you think that "Provides greater player comfort" is the most appealing then write 'D' in the first space. The letter of your next choice goes in the second space, and so on for all eight.

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Every accepted entry will be examined and the First Prizes awarded to the five entrants who, in the opinion of the judges, have shown the most skill and judgement in placing the listed factors in the order of appeal to an average home computer games player. Remaining prizes will be awarded for the next best entries in order of merit. No entrant may win more than one award.

In the event of a tie or ties for any prize(s) then a further test of skill will be conducted by post between tying competitors to determine the eventual winner(s) or winning order.

All prizes must be accepted as offered. There can be no alternative awards, cash or otherwise.

Any entry received after the closing date will be disqualified as will any received mutilated, illegible, altered, incomplete or not complying with the rules and instructions exactly. No responsibiity can be accepted for entries lost or delayed in the post or elsewhere. Proof of posting will not be accepted as proof of receipt.

The judges' decision and that of the Editor in all other matters affecting the competition will be final and legally binding. No correspondence can be entered into,

The competition is open to all readers in Great Britain, Northern Ireland, Eire, the Channel Islands and Isle of Man except employees (and their families) of IPC Magazines, the printers of BIG K, Wico, CGL Ltd. or their publicity agents.

All winners will be notified and the result published later in BIG K.

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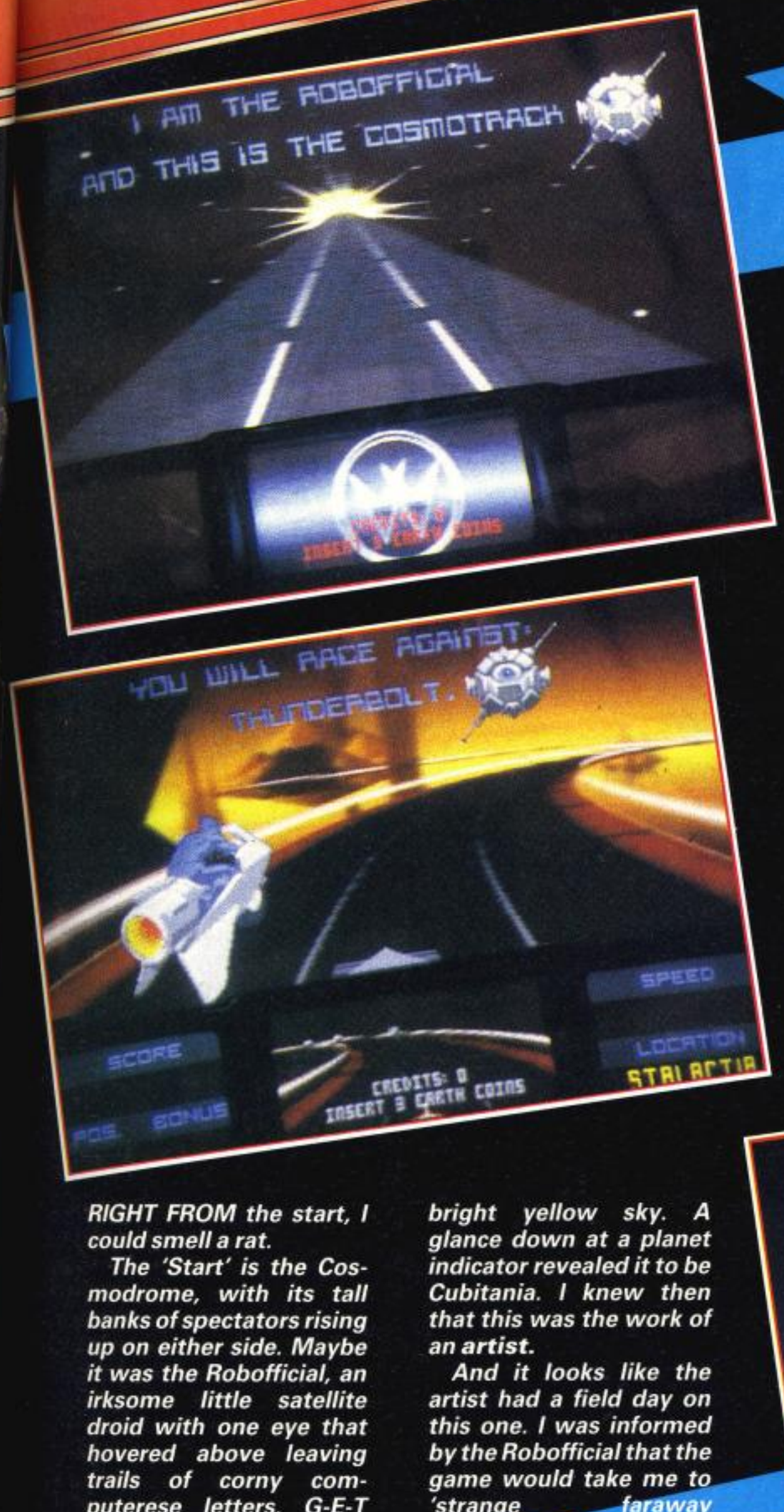
SEE BACK FOR DETAILS

BIG K ARCADE ALLEY

GERRON YER GALACTIBIKE...

. . . And take part in the latest Hot Wheels From Outer Space fantasia — Williams' *Star Riders*. PAUL RAMBALI dusted off his skid-lid, fumigated his leathers and boldly went where even Barry Sheene would think twice before going. JEFF VEITCH took the pictures.



RIGHT FROM the start, I could smell a rat.

The 'Start' is the Cosmodrome, with its tall banks of spectators rising up on either side. Maybe it was the Robofficial, an irksome little satellite droid with one eye that hovered above leaving trails of corny computerese letters. G-E-T READY . . . It was a six second countdown; I fingered the Turbo switch, turned and spat at the nearest rider, and twisted the throttle back hard.

*The forward surge was, as usual, satisfying. It took us out of the Cosmodrome and into the first stretch of Cosmotrack. Then I saw them. Huge blue cubes floating in the sky as far as the eye could see — which, with the benefit of a telescreen, is pretty far. They hung like clouds over the Cosmotrack against a bright yellow sky. A glance down at a planet indicator revealed it to be Cubitania. I knew then that this was the work of an **artist.***

And it looks like the artist had a field day on this one. I was informed by the Robofficial that the game would take me to 'strange faraway planets'. Cubitania, Hexagonia, Crystalia, Stalactica . . . When you've seen them all: yellow hexagons, mauve pyramids, brown stalactites . . . 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 admire the scenery. Nope, I came to race.

*Williams' **Star Rider** promised enhanced thrills. Quite apart from the quality of the real-time video simulation, I would get to ride a rocket bike. I had never ridden one before and there are some notable differences. You don't feel the wind in your face due to the telescreen in front and also, I suppose, because there's no air in space anyway. Sat astride a rocket, you do, however, feel a tiny bit demonic, a feeling enhanced by the handy force field surrounding the Cosmotrack which prevents any spills into the void and lends an invincible and thus somewhat reckless mood to one's ride.*

Competing against Thunderbolt ("The Cosmic Champ"), Red Hawk ("Hard to pass"), Sidewinder ("The Snaky One"), and Gold Jet ("The Rookie"), I relied on the old instincts: brake as late as possible, accelerate into the bends, come out with your thumb on the turbo switch, and hang on tight. Pass Gold Jet and Sidewinder on the bends but leave the other two for the straights — they know the tricks. And that Red Hawk is a cool one: throws you a sideways glance as he races past, despite a subsidiary rear-view telescreen. Old habits die hard, I guess.

I qualified — no problem. Won the first race too, though there was one sticky moment when a cubic cloud strayed onto the Cosmotrack and proved to be not vapour at all but solid as rock. "I think you have The Right Stuff," said the cyclops Robofficial, as I rolled into the cheering Cosmodrome. Thanks.

The next stretch, across Hexagonia, wasn't so easy. I had to race it twice to get the vital first place. "Excellent," said Cyclops-face, "You're bound for the stars." And I was.

So there I was, streaking through the Milky Way, giving that Red Hawk a face full of afterburn, when my interplanetary credits ran out. I came back to Earth with a jolt. Damn that mechanic! He was supposed to have fixed the brakes on my saucer last week . . .

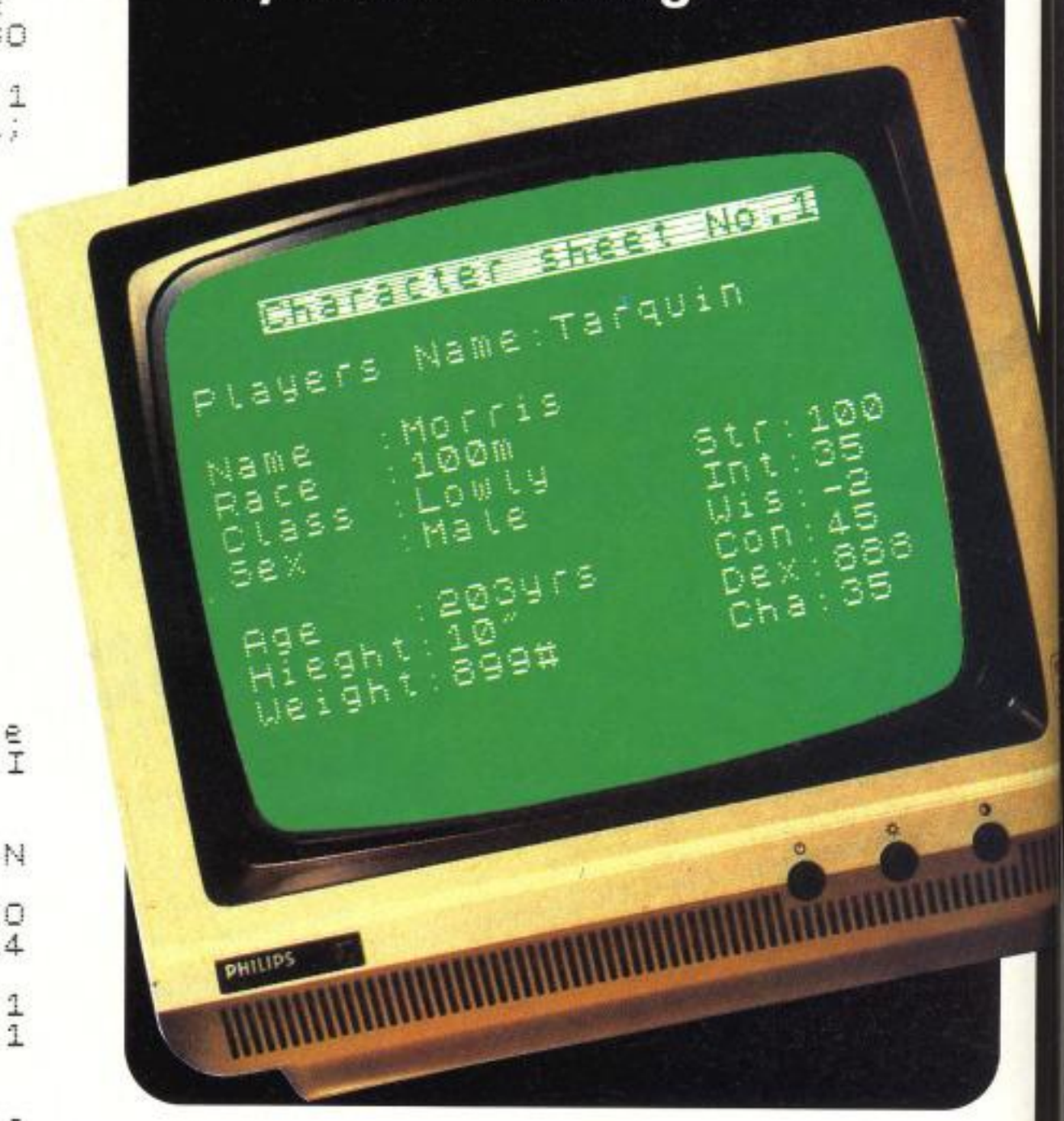
This superb utility is purpose-built to link computing with the Dungeons & Dragons role-playing mob in what is, for games software, a new way.

A database, in business software, can be compared to a card index divided into 'fields'. Filling out the 'cards' with relevant categories of information is the first step; the database can then be manipulated to keep track of a role-playing session's 'characters'.

The chief user of this computerised record-keeping tool will be the session's Dungeon Master. As players

for SPECTRUM 48K

by Peter Fleming




```
    1 REM Dungeon Master's
    2 REM Character Sheet
    3 REM
    4 REM Written By
    5 REM Peter R. Fleming
    6 REM
    8 GO SUB 9900
    9 LET cls=9000
   10 REM Start
   20 INK 0: PAPER 7: BORDER 7: F
LASH 0: BRIGHT 1: OVER 0: INVERS
E 0: GO SUB 9050
   22 GO SUB cls
   30 PRINT AT 3,6; INVERSE 1; IN
K 3;"D.M. Character Sheet"
   35 PRINT AT 5,3;"Options:-": P
LOT 24,127: DRAW 71,0
   40 FOR x=1 TO 7: PRINT AT x*2+
5,3;o$(x): NEXT x
   50 LET a$=INKEY$: IF a$="" OR
a$<CHR$ 49 OR a$>CHR$ 55 THEN GO
 TO 50
   60 LET a=(CODE a$)-48: BEEP .1
,5: PRINT AT a*2+5,3; INVERSE 1;
o$(a): GO TO a*500
  190 REM Variable set-up & SAVE
  200 DIM p$(15,13)
  205 DIM a(15,7)
  210 DIM s$(15,6)
  215 DIM r$(15,9)
  220 DIM h(15,3)
  225 DIM c$(15,9)
  230 DIM q$(15,9)
  235 DIM w$(15,20)
  240 DIM o$(7,26)
  250 GO SUB 1405
  260 GO SUB 9850
  270 SAVE "Character" LINE 1
  280 PRINT "Verify": VERIFY ""
  290 PRINT "Verified O.K."
  300 STOP
  500 REM List character sheet
  501 GO SUB 505
  502 PRINT AT 18,2; FLASH 1;"Pre
ss key to return to menu.": IF I
NKEY$="" THEN GO TO 502
  503 BEEP .1,5: GO TO 22
  505 GO SUB cls: PRINT AT 3,3;"N
o.  Player      Character"
  510 PLOT 24,143: DRAW 23,0: PLO
T 64,143: DRAW 47,0: PLOT 152,14
3: DRAW 71,0
  515 FOR z=1 TO 15: PRINT OVER 1
;AT z+4,3;z;TAB 6;p$(z);AT z+4,1
9;q$(z): NEXT z
  520 INPUT "Input character No.
";player: IF player>15 OR player
<1 THEN GO TO 520
'525 CLS
  530 GO SUB 9050
  535 PRINT AT 3,6; INVERSE 1; IN
K 3;"Character sheet No.";player
  540 PRINT AT 5,3;"Players Name:
";p$(player);AT 7,3;"Name   :";q$
(player);AT 8,3;"Race   :";r$(pla
yer)
  545 PRINT AT 9,3;"Class  :";c$(p
layer);AT 9,20;"Str:";a(player,1
);: IF a(player,2)<>0 AND a(play
er,2)<>100 THEN PRINT "/";a(play
er,2)
  550 IF a(player,2)=100 THEN PRI
NT "/00"
  555 PRINT AT 10,3;"Sex    :";s$(
player);AT 10,20;"Int:";a(player
,3);AT 11,20;"Wis:";a(player,4);
AT 12,3;"Age    :";h(player,1);"y
rs"
  560 PRINT AT 12,20;"Con:";a(pla
yer,5);AT 13,3;"Hieght:";h(playe
r,2);"";AT 13,20;"Dex:";a(playe
r,7);AT 14,3;"Weight:";h(player,
3);"#";AT 14,20;"Cha:";a(player,
3)
  600 RETURN
 1000 REM Adjust character sheet
 1005 GO SUB cls: PRINT AT 3,3;"N
o.  Player      Character"
 1010 PLOT 24,143: DRAW 23,0: PLO
T 64,143: DRAW 47,0: PLOT 152,14
3: DRAW 71,0
 1015 FOR z=1 TO 15: PRINT AT z+4
,3;z;TAB 8;p$(z);AT z+4,19;q$(z)
: NEXT z
 1020 INPUT "Character No.";playe
r
 1030 GO SUB cls
 1035 PRINT AT 3,3;"Choose which
adjustment"
 1040 PLOT 24,143: DRAW 183,0
 1045 FOR z=1 TO 15: PRINT AT z+4
,3;z;TAB 7;w$(z): NEXT z
```

DATABASE

take turns he will have access to each character's prowess sheet on his VDU. Points gained or lost, or status altered, can then be entered permanently into the database.

Although designed for Advanced D&D it can easily be converted for other systems such as T&T. Once the program has been typed in then RUN 200 which will set up all the variables. SAVE "Character" LINE 1 will auto run it on reloading. Use GOTO 1 to restart at any point.

```
1050 INPUT "Enter adjustment No.
";adjust: IF adjust<1 OR adjust>
15 THEN GO TO 1050
1055 PRINT AT adjust+4,3; FLASH
1;adjust;TAB 7;w$(adjust)
1060 GO SUB adjust*10+1100
1065 INPUT "Any more Adjustments
? ";z$: IF z$="y" OR z$="Y" THEN
 PRINT AT adjust+4,3;adjust;TAB
7;w$(adjust): GO TO 1050
1070 IF z$="n" OR z$="N" THEN GO
 TO 22
1075 GO TO 1065
1100 STOP
1110 INPUT p$(player)
1119 RETURN
1120 INPUT q$(player)
1129 RETURN
1130 INPUT r$(player)
1139 RETURN
1140 INPUT c$(player)
1149 RETURN
1150 INPUT s$(player)
1159 RETURN
1160 INPUT h(player,1)
1169 RETURN
1170 INPUT h(player,2)
1179 RETURN
1180 INPUT h(player,3)
1189 RETURN
1190 INPUT a(player,1)
1199 RETURN
1200 INPUT a(player,2)
1209 RETURN
1210 INPUT a(player,3)
1219 RETURN
1220 INPUT a(player,4)
1229 RETURN
1230 INPUT a(player,5)
1239 RETURN
1240 INPUT a(player,6)
1249 RETURN
1250 INPUT a(player,7)
1259 RETURN
1400 DATA "Player's Name","Chara
cter's Name","Race","Class","Sex
","Age","Hieght","Weight","Str",
"Xstr","Int","Wis","Con","Dex","
Cha"
1405 RESTORE 1400: FOR z=1 TO 15
: READ w$(z): NEXT z
1410 RETURN
1500 REM Copy character sheet
1505 GO SUB 505
1510 PRINT AT 18,4; FLASH 1;"Do
you want this copied?"
1515 LET z$=INKEY$: IF z$="n" OR
 z$="N" THEN BEEP .1,5: GO TO 50
2
1520 IF z$="y" OR z$="Y" THEN BE
EP .1,5: GO TO 1530
1525 GO TO 1515
1530 PRINT AT 18,4;TAB 28
1535 COPY
1540 GO TO 502
2000 REM Enter new character
2005 GO SUB cls
```

```
2010 PRINT AT 3,6; INVERSE 1; IN
K 3;"New character sheet"
2015 PRINT AT 5,3;"Please enter
number of";AT 6,3;"character she
et you wish";AT 7,3;"to use. If
you wish to use";AT 8,3;"the fir
st available sheet";AT 9,3;"then
 just press enter."
2020 INPUT LINE z$: IF z$<>"" TH
EN IF VAL z$>15 OR VAL z$<0 THEN
 GO TO 2020
2025 IF CODE z$<>0 THEN LET play
er=VAL z$: GO TO 2040
2030 FOR z=1 TO 15
2035 IF a(z,1)<>0 THEN NEXT z
2040 LET player=z
2045 GO SUB cls
2050 PRINT AT 3,6; INVERSE 1; IN
K 3;"New character sheet"
2055 PRINT AT 5,3;"Players Name:
";AT 7,3;"Name  :";AT 8,3;"Race
 :";AT 9,3;"Class :                Str
:";AT 10,3;"Sex   :                Int
:";AT 11,20;"Wis:";AT 12,3;"Age
  :            Con:";AT 13,3;"Hieg
ht:            Dex:";AT 14,3;"Wei
ht:            Cha:"
2060 PRINT AT 18,3; FLASH 1;"Pla
yers Name?": INPUT p$(player): P
RINT AT 5,16;p$(player)
2065 PRINT AT 18,3; FLASH 1;"Cha
racters Name?": INPUT q$(player)
: PRINT AT 7,10;q$(player)
2070 PRINT AT 18,3; FLASH 1;"Cha
racters Race?": INPUT r$(player)
: PRINT AT 8,10;r$(player)
2075 PRINT AT 18,3; FLASH 1;"Cha
racters Class?": INPUT c$(player
): PRINT AT 9,10;c$(player)
2080 PRINT AT 18,3; FLASH 1;"Cha
racters Sex?"; FLASH 0;" ": INP
UT s$(player): IF s$(player,1)="
F" OR s$(player,1)="f" THEN LET
s$(player)="Female": GO TO 2095
2085 IF s$(player,1)="M" OR s$(p
layer,1)="m" THEN LET s$(player)
="Male": GO TO 2095
2090 GO TO 2080
2095 PRINT AT 10,10;s$(player)
2100 PRINT AT 18,3; FLASH 1;"Cha
racters Age?": INPUT h(player,1)
: IF h(player,1)<1 THEN GO TO 21
00
2102 PRINT AT 12,10;h(player,1);
"yrs"
2105 PRINT AT 18,3; FLASH 1;"Cha
racters Height?": INPUT h(player
,2): IF h(player,2)<1 THEN GO TO
 2105
2107 PRINT AT 13,10;h(player,2);
"""
2110 PRINT AT 18,3; FLASH 1;"Cha
racters Weight?": INPUT h(player
,3): IF h(player,3)<1 THEN GO TO
 2110
2112 PRINT AT 14,10;h(player,3);
"#"
2115 PRINT AT 18,3; FLASH 1;"Cha
racters Attributes?": INPUT "Str
:";a(player,1): PRINT AT 9,24;a(
player,1)
2120 IF a(player,1)=18 THEN INPU
T "Exceptional Str:";a(player,2)
: PRINT AT 9,26;"/";a(player,2)
2125 INPUT "Int:";a(player,3): P
RINT AT 10,24;a(player,3)
2130 INPUT "Wis:";a(player,4): P
RINT AT 11,24;a(player,4)
2135 INPUT "Con:";a(player,5): P
RINT AT 12,24;a(player,5)
```


Continued on page 104

ANIROG

AT LAST 1 TAPE 2 MACHINES

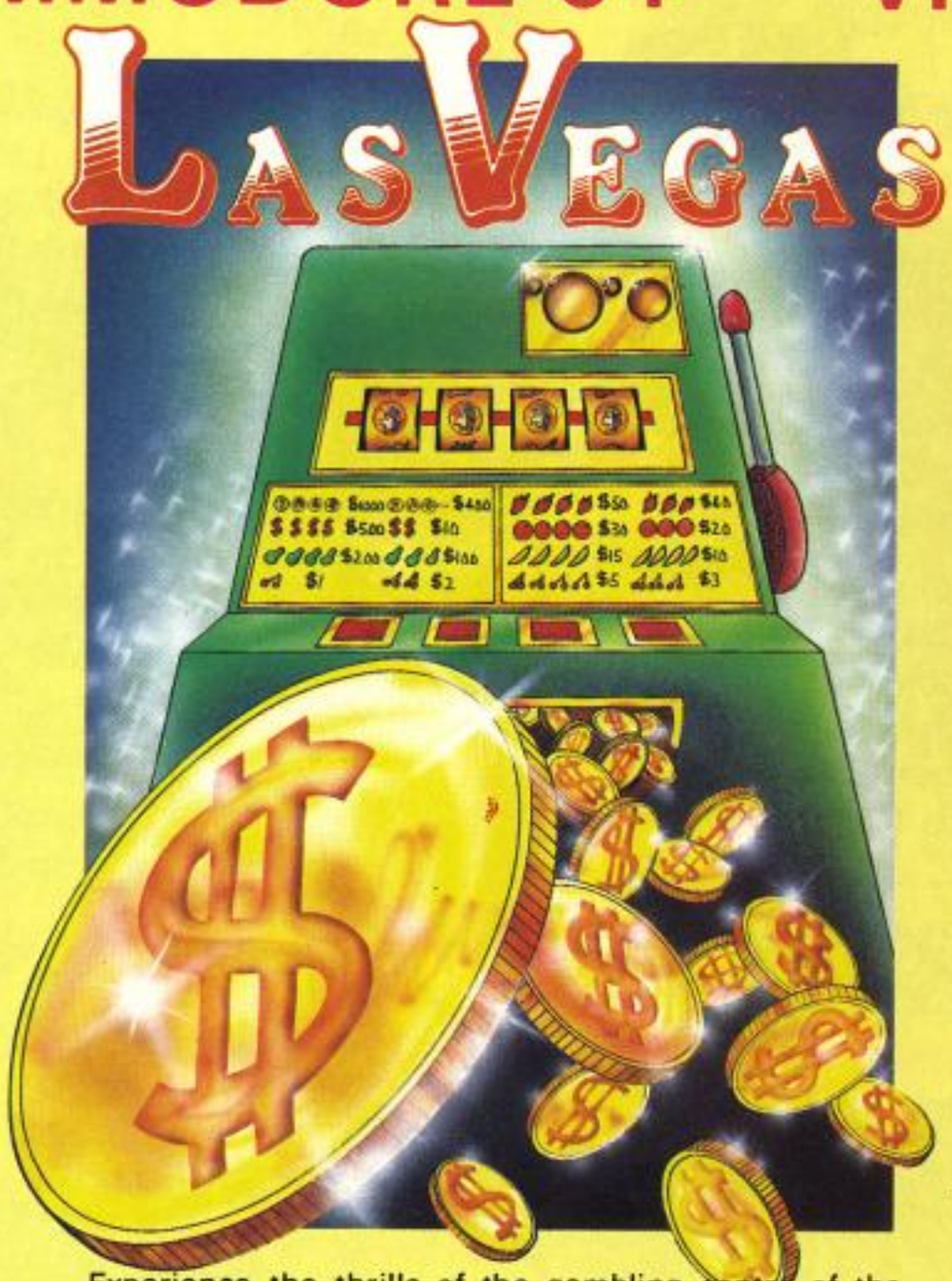
COMMODORE 64 VIC 20

MINIPEDES

It is the height of summer and the garden is buzzing with bees and bugs. Minipede, a mutant mushroom monster advances relentlessly towards you, devouring everything in its path. 15 screens of fast and furious action make Minipedes a real challenge to the arcade enthusiasts.

Commodore 64 - VIC 20 16K

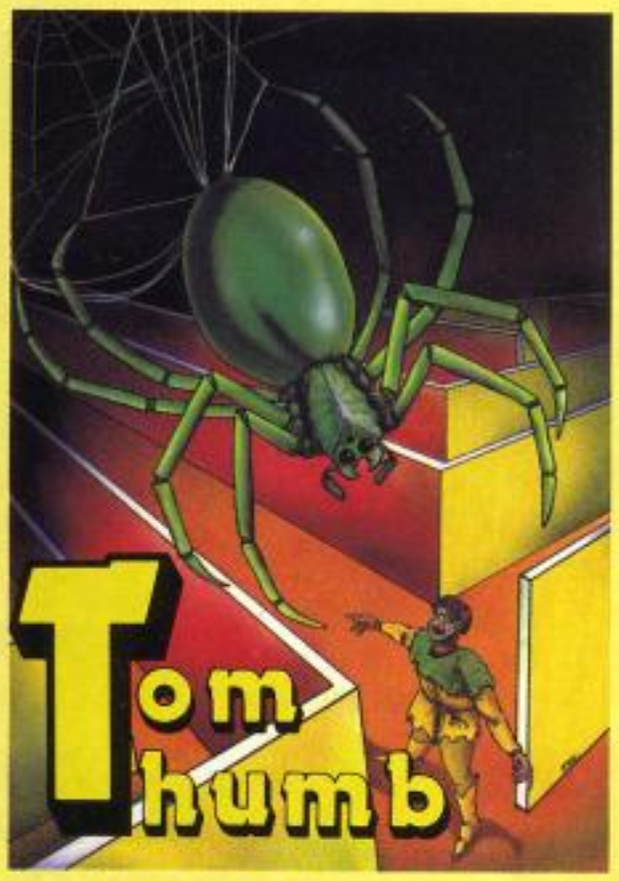
J.S. or K.B. £5.95



Experience the thrills of the gambling centre of the world from the comfort of your own armchair. Both versions include features such as spinning reels, hold, number-feature nudges, gamble/collect, spin score and hi-score. The Commodore 64 version has additional features, nudge, reward lucky 3, step-a-win and hi-score tables.

As with any arcade machine the odds are stacked against you!

Commodore 64 - VIC 20 16K **K.B. £5.95**



TOM THUMB

Tom is trapped in a scrolling maze populated by loathsome creatures, guardians of the lost treasures of the Magezam. Six separate screens, five levels of difficulty and four player option provide an exciting challenge for the whole family. Another stunner from the author of **BONGO!**

(1 to 4 players)

Commodore 64 - VIC 20 16K

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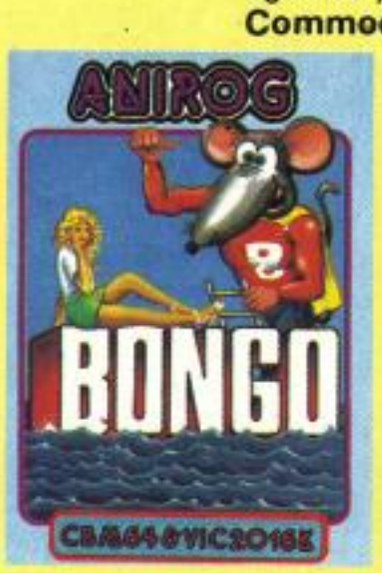

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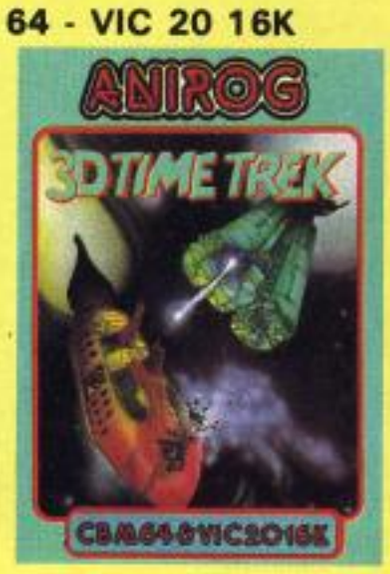

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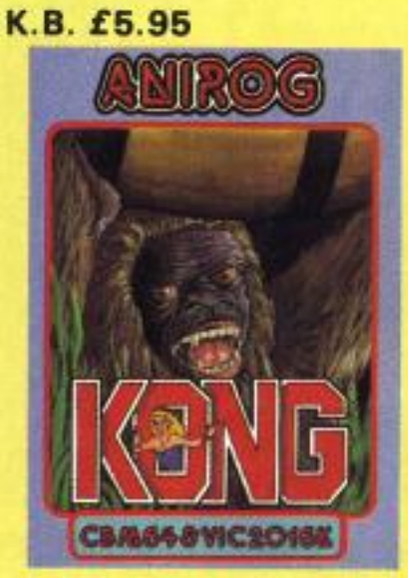

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Level 9 Adventures are superbly designed and programmed, the contents first rate.

YOUR 64 June 84

"Whichever machine you own, if you have the vaguest tendency towards adventure playing then you must try one of these games (unfortunately you'll probably end up wanting to buy the lot!)."

Computing Today, August 84

"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."

Crash, July 84

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

PCG, April 84

"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."

Which Micro?, February 84

...ain of the year.
...his
...ur
...
...ptember 83

"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."

Atari User, July 84

"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 of Colossal Adventure is nothing short of brilliance; rush out and buy it. While you're at it, buy their others too. Simply smashing!"

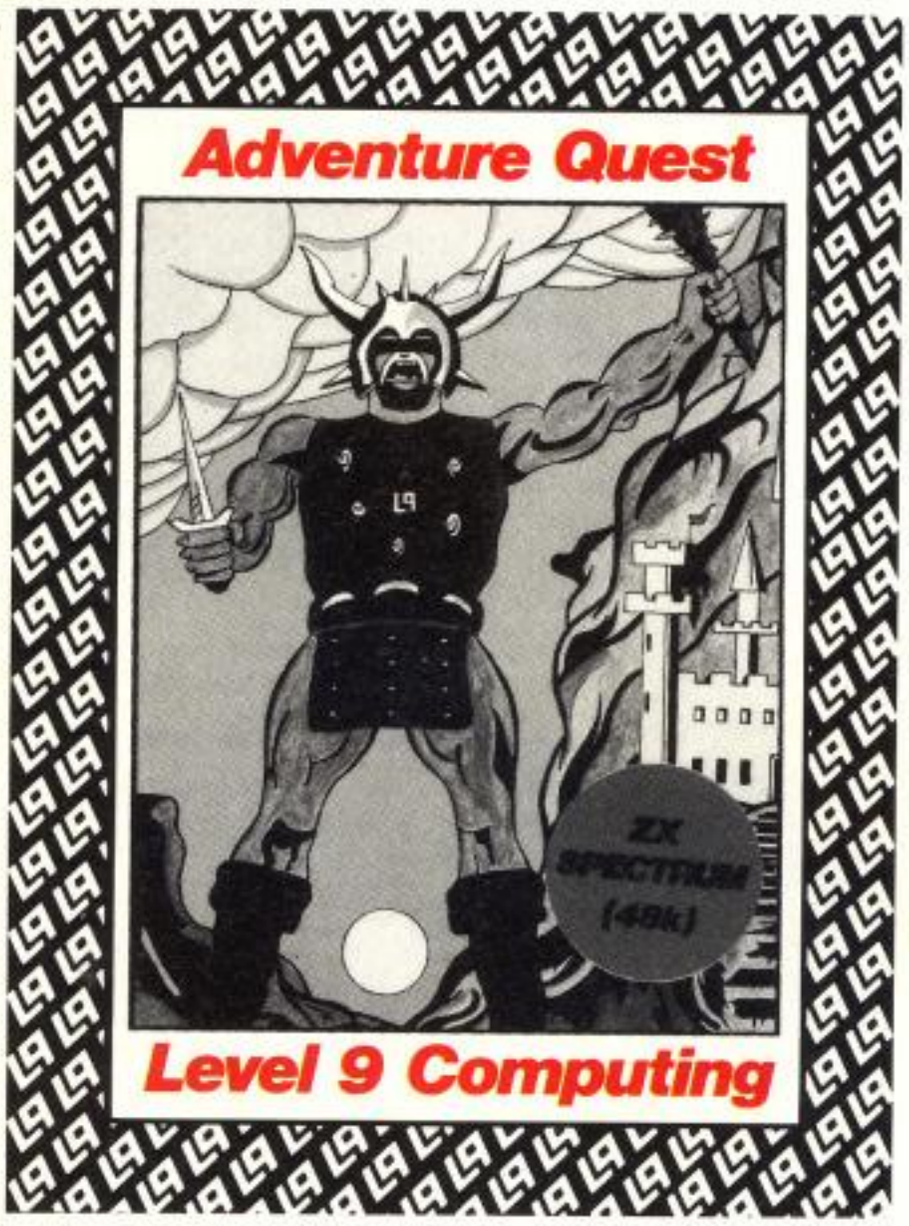
Your 64, June 84

"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."

Acorn User, July 84

"(SNOWBALL). This is another imaginative, massive-scaled immensely enjoyable adventure from those experts down at Level 9 Computing."

Your Computer, March 84



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

Available from W H Smith and good computer shops everywhere. If your local dealer doesn't stock Level 9 adventures yet, get him to contact us or: Centresoft, Microdealer UK, Ferranti & Craig, Leisuresoft, Lime Tree, LVL, PCS, R & R or Wonderbridge.

Level 9 specialise in huge adventure games, cramming over 200 locations and a host of puzzles into your micro. We take care when designing games—writing them like stories with detailed settings and sensible reasons for the puzzles. They are solved by inspiration— not luck.

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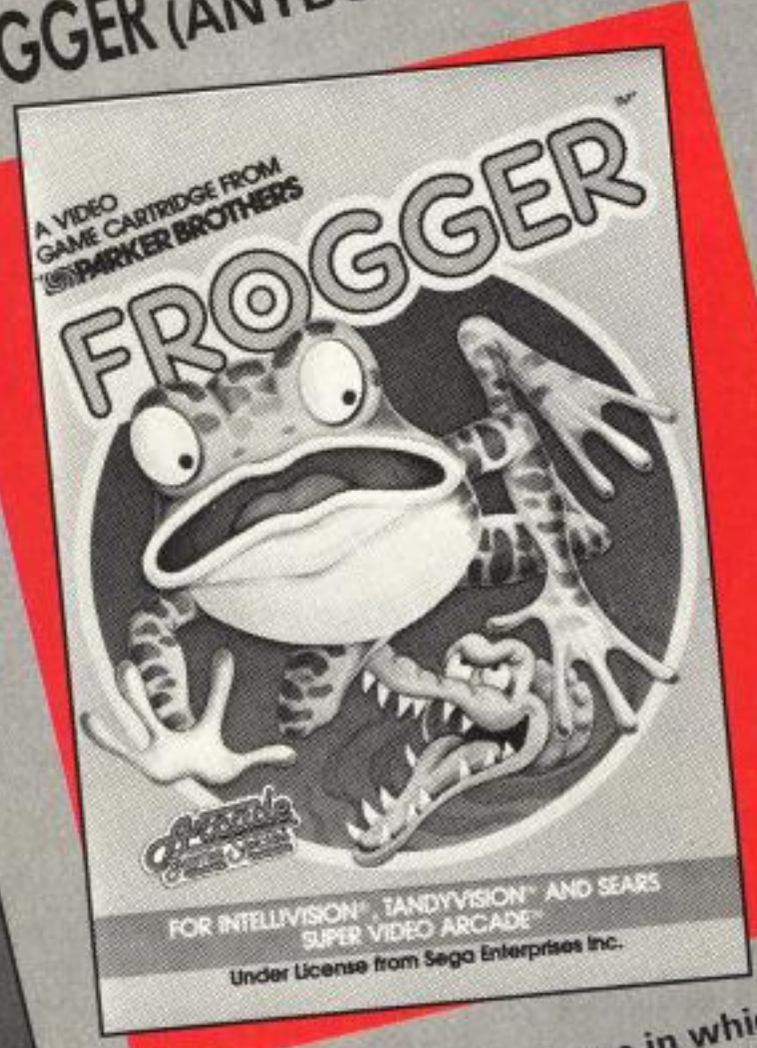
BIG K PRESENTS...

LAME GAMES INCORPORATING DUFF ROMS OF THE WESTERN WORLD and all manner of GUFFWARE NAFFWARE and BARFWARE

Once in a while, a computer game arrives at the BIG K offices that is so splendid, formidable and exquisitely designed that we sink to our knees in awe before dashing off to pen a rave review. Then there's the other kind . . .

Connoisseurs of the Infinite: STEVE KEATON, RICHARD BURTON, NICKY XIKLUNA, KIM ALDIS and TONY TYLER

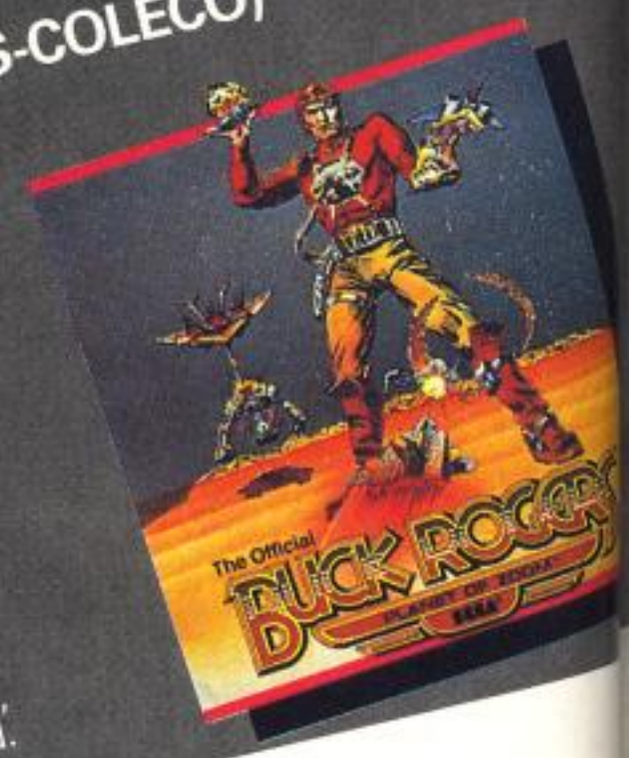
FROGGER (ANYBODY'S)



Completely loathsome game in which frogs are squashed on roads and then — unaccountably — drown in rivers. Eye-stretching if not exactly mind-bending, what with horizontal bars of colour moving in opposite directions like a zebra on acid.

Have you noticed how it's only the most obnoxious 9-year-olds who are any good at *Frogger*? As it happens, I'm rather keen on pondlife and the sight of a squashed frog on my local main drag fills me with horror and angst. As it should you. Consign this amphibian to oblivion. — T.T.

BUCK ROGERS & THE PLANET OF ZOOM (CBS-COLECO)

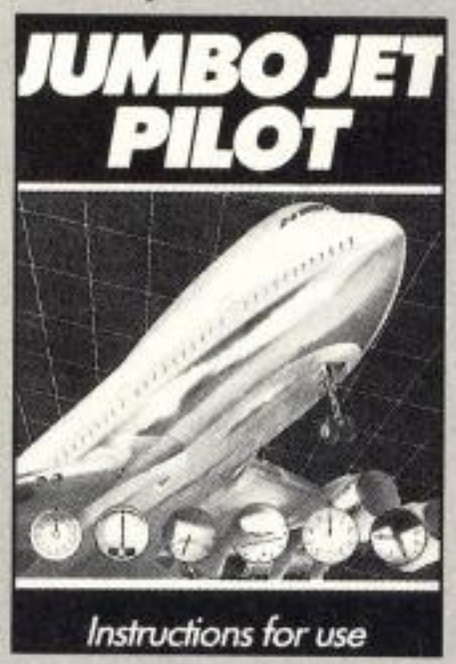


Sure, the guy's a vintage thirties space hero — second cousin to the great Flash (Gordon), but after a stab at this as far as I'm concerned Buck is a four-letter word. A lame Trench remake with a desert bit and a space bit in the middle, *BR and the Planet of Z* augured badly — as the debut it was — for Coleco's new Adam computerette. Although I know it wasn't written in BASIC, it COULD have been written in BASIC and as far as I'm concerned (thank you, Arthur Scargill) would probably have been better if it HAD been written in BASIC. Apart from which, it takes a whole tea-break to load. Where's the sense in that? — T.T.

TIME PILOT (CBS-COLECO)

Remember the vintage arcade game (can't remember who by) where two biplanes wheeled and soared in the dawn Flanders sky (it says here), potting each other? An easy seven years ago, wasn't it? Atari used it as the basis for the Combat *freebie you once got with a VCS; now here it is again. What was ace seven years ago has mellowed with age. Wheel and soar, yawn and bore, nod out, drift away and dream of pink sugar houses. Almost fit for the Adam. — T.T.*

JUMBO JET PILOT (THORN-EMI)



Most farcical flight sim in the western hemisphere, this early and vintage turkey from the (then) Thorn group provided absolutely zilch 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 EIGHT MINUTES LATER you reach the apparently necessary takeoff speed of, wait for it, 270 mph. Translating this into real terms, by my reckoning, and starting at runway 3 of Heathrow, you'd be at the infamous Talgarth Road traffic jam before wheels-up. Tough on the commuters! After this promising start, you then find that virtually any control sends you into the deck. Tough on the passengers! Tough on the purchasers, too. — **T.T.**

TRENCH (VIRGIN)

Marvellously inept Star Wars rip-off that's not only uninteresting but totally unplayable. As the last hope of the Rebel Alliance you must fly your trusty X-Wing BBC 'B' across the surface of the Empire's Death Star in the vain hope of dropping a big one down sone convenient exhaust port.

Unfortunately as you're cursed with only one life (or X-Wing), no appreciable weaponry and a generally unmangeable craft (a joystick only makes things worse!) success is more than elusive. Something of an SF snooze-em-up I'd say. — **S.K.**

CATCHA SNATCHA (IMAGINE)

An early VIC-20 crock from Imagine (remember them?) depicting the day in the life of an inept store detective. There are shop lifters to catch, lost kids to collect, lost brollies, luggage and the frequent parcel bomb to deal with.

Sounds hectic but the game is boring and slow as hell. Control of the detective is terrible and the pace unchanging despite the fact that as the 'day' wore on the customers got faster and faster. It was impossible to keep up.

This game is so lame that, should one cross your path, shooting it would be considered an act of Mersey. — **R.B.**

PI-EYED (AUTOMATA)

You know Automata, those wonderful wacky people who are trying to stamp out violence in computer games and produce only good wholesome family games. Well, here's a 'wholesome' little product for your Spectrum:

First you've got to run Pi-Man through heavy traffic and into as many pubs as possible. He then cannot leave a pub before he has drunk every pint in the bar. Points are deducted for jogging other drinkers, slipping in beer slops, tripping over dogs or treading in 'certain substances' that are graphically depicted on the pub floor.

Once every drop (of ale) is supped its back out into the traffic for more fun and mayhem. — **R.B.**

B.C. BILL (IMAGINE) BBC

You thought the other games were in bad taste, but wait till you see the bile green screen and pimple-puce graphics of *BC Bill* coming at you. This game is utterly and stunningly . . . mediocre.

B.C. possesses a single, erudite, social skill — the ability to bash women over the head with his club, and drag them off home by the hair. He must then carry on clubbing, in an effort to feed his wives and increasing number of sprogs. But before any macho types 'go ape' with this sudden license to unfettered chest thump — take this, you brutes. The game's about as exciting as a daily soujorn from Esher in a bid to meet the Mothercare tab for a family of four. — **N.T.**

VALHALLA (LEGEND)

This highly hyped, over-rated, over-priced turkey is clearly a classic example of the Emperor's new clothes. Despite being hugely uninteresting and AGONISINGLY SLOW to play it's managed to gross over 2 million pounds! It's enough to make you weep.

We're told it's a 'computer movie'. That characters do pretty much what they like. What we're not told is that the graphics are so poor these figures are nigh on unrecognisable. They just shuffle back and forth across the screen like minuscule roaches. The guests are equally naff, being bothpointless and boring. What on earth (or in Asgard) is the attraction? Game of the year? Pshaw! If you ask me it should be placed in a chest and left in Hell. — **S.K.**

NOTE TO READERS

What are YOUR nominations for Lame Games? Send 'em in to : BIK K, IPC Magazines, Kings Rech Tower (2035), Stamford Street, London SE1 9LS. We'll pay a fiver for the most candid submissions, and print 'em, too!

NOTE TO ADVERTISERS

SORRY

if we missed you out. It's just that we didn't have enough room. So if you're feeling rejected, send in your back-catalogue clunkers — or your rivals' (stir, stir) — and we'll try and get them in a reprise feature a some Future Point In Time.

FOR SPECTRUM 48K

```
  1 REM ********************
  2 REM *SHOOTING PARLOUR*
  3 REM *©RYAN MILLS 1984*
  4 REM * 3885 BYTES LONG*
  5 REM ********************
  6 POKE 23658,8
  7 LET HI=1000: LET H$="RM."
 10 DATA 60,90,126,60,24,126,25
5,126,255,179,173,173,173,173,17
9,255,62,127,93,127,127,107,119,
127,24,60,255,189,189,36,36,195,
0,0,0,24,24,126,255,255,66,164,4
1,22,200,55,68,42,196,41,22,200,
55,68,42,201,0,0,0,24,24,24,24,6
0
 20 FOR F=USR "A" TO USR "H"+7:
READ A: POKE F,A: NEXT F
 30 REM ▝ ▜ ▟ ▞ ▗ ▚ ▙ ▘
 40 REM A B C D E F G H
 45 LET Z$="Z": LET X$="X": LET
Y$=" "
 50 PAPER 0: BORDER 5: INK 4: C
LS
 55 PRINT AT 9,8; INK 0;"SHOOTI
NG PARLOUR"
 56 PRINT AT 21,16; INK 7;"▗"
 60 FOR F=-63 TO 60 STEP 8: PLO
T OVER 1;131,5: DRAW OVER 1;F,92
: BEEP .1,3: PLOT OVER 1;131,5:
DRAW OVER 1;F,92: NEXT F
 70 PRINT AT 0,5;Z$;"...LEFT"
 80 PRINT AT 1,5;X$;"...RIGHT"
 90 IF Y$<>" " THEN PRINT AT 2,
5;Y$;"...FIRE"
 95 IF Y$=" " THEN PRINT AT 2,1
;"SPACE...FIRE"
 97 PRINT #1;"R..REDFIN
E KEYS"
100 PRINT AT 6,10;"PRESS A KEY"
: PAUSE 0: CLS
105 IF INKEY$="R" THEN GO TO 50
0
110 LET SC=0: LET L=1
120 LET A$="▗ ▜ ▙ ▗ ▚ ▙ ▜ ▙
▚ ▜ ▚ ▗ "
130 LET B$="  ▜ ▚ ▙ ▗ ▗
▙ ▚ ▜ "
140 LET A=16: LET B=32
145 PRINT AT 21,0; INK 1;"
"
150 PRINT AT 0,0;"SCORE"
160 PRINT "▝▝▝▝▝▝▝▝▝▝▝▝▝▝▝▝
▝▝▝▝▝▝▝▝▝▝▝▝"
170 PRINT AT 4,0;A$;B$
180 PRINT AT 20,A; INK 2;"▗"
190 IF INKEY$=Y$ THEN GO SUB 30
0
200 LET A$=A$(2 TO 32)+A$(1)
210 LET B$=B$(32)+B$(1 TO 31)
220 IF INKEY$=Z$ AND A>0 THEN P
RINT AT 20,A;" ": LET A=A-1
230 IF INKEY$=X$ AND A<31 THEN
PRINT AT 20,A;" ": LET A=A+1
240 IF A$="
" AND B$="
" THEN GO
TO 550
250 IF B=0 THEN GO TO 400
255 BEEP .005,60: BEEP .005,-10
260 GO TO 170
300 PRINT AT 16,A;"▝": BEEP .01
,3: PRINT AT 16,A;" ": PRINT AT
10,A;"▝": BEEP .01,6: PRINT AT 1
0,A;" "
310 IF B$(A+1)=" " THEN GO TO 3
20
311 FOR F=1 TO 2: PRINT AT 8,A;
"※": BEEP .02,-10: PRINT AT 8,A;
OVER 1;"※": BEEP .02,-20: NEXT
F
312 PRINT AT 9,A;" "
313 IF B$(A+1)="▗" THEN LET SC=
SC+1
314 IF B$(A+1)="▙" THEN LET SC=
SC+10
315 IF B$(A+1)="▜" THEN LET SC=
SC+3
316 IF B$(A+1)="▚" THEN LET SC=
SC+5
317 LET B$(A+1)=" "
318 GO TO 340
320 IF A$(A+1)=" " THEN GO TO 3
30
321 FOR F=1 TO 2: PRINT AT 4,A;
"※": BEEP .02,-10: PRINT AT 4,A;
OVER 1;"※": BEEP .02,-20: NEXT
F
322 PRINT AT 4,A;" "
323 IF A$(A+1)="▗" THEN LET SC=
SC+1
324 IF A$(A+1)="▙" THEN LET SC=
```

Dontcha just hate those Heineken Ducks? Now's your chance to get your own back. Blast the waterfowl and anything else. Shoot boxes for points. Husband your ammo to qualify for bonus points at the end of the level.

CONTROLS: Z = LEFT; X = RIGHT; SPACE = FIRE (can be redefined if desired).

VARIABLES: SC = SCORE; L = LEVEL; A$ = TOP TARGETS; B$ = BOTTOM TARGETS; A = GUN POSITION; B = BULLETS REMAINING; Y$ = REDEFINABLE 'FIRE'; Z$ = REDEFINABLE LEFT; X$ = REDEFINABLE RIGHT; HI = HI-SCORE; H$ = SCORER'S INITIALS.

.22 A

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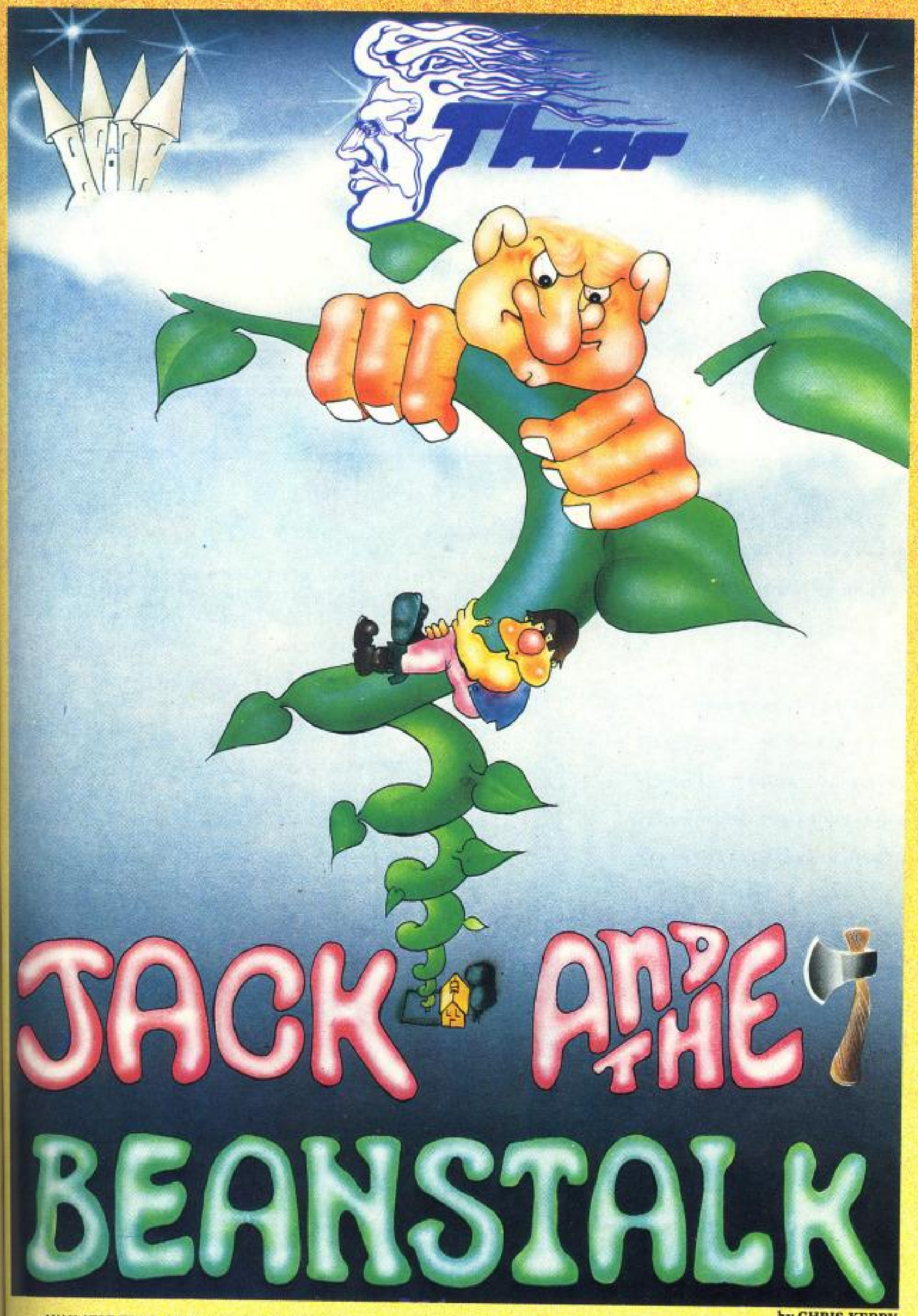

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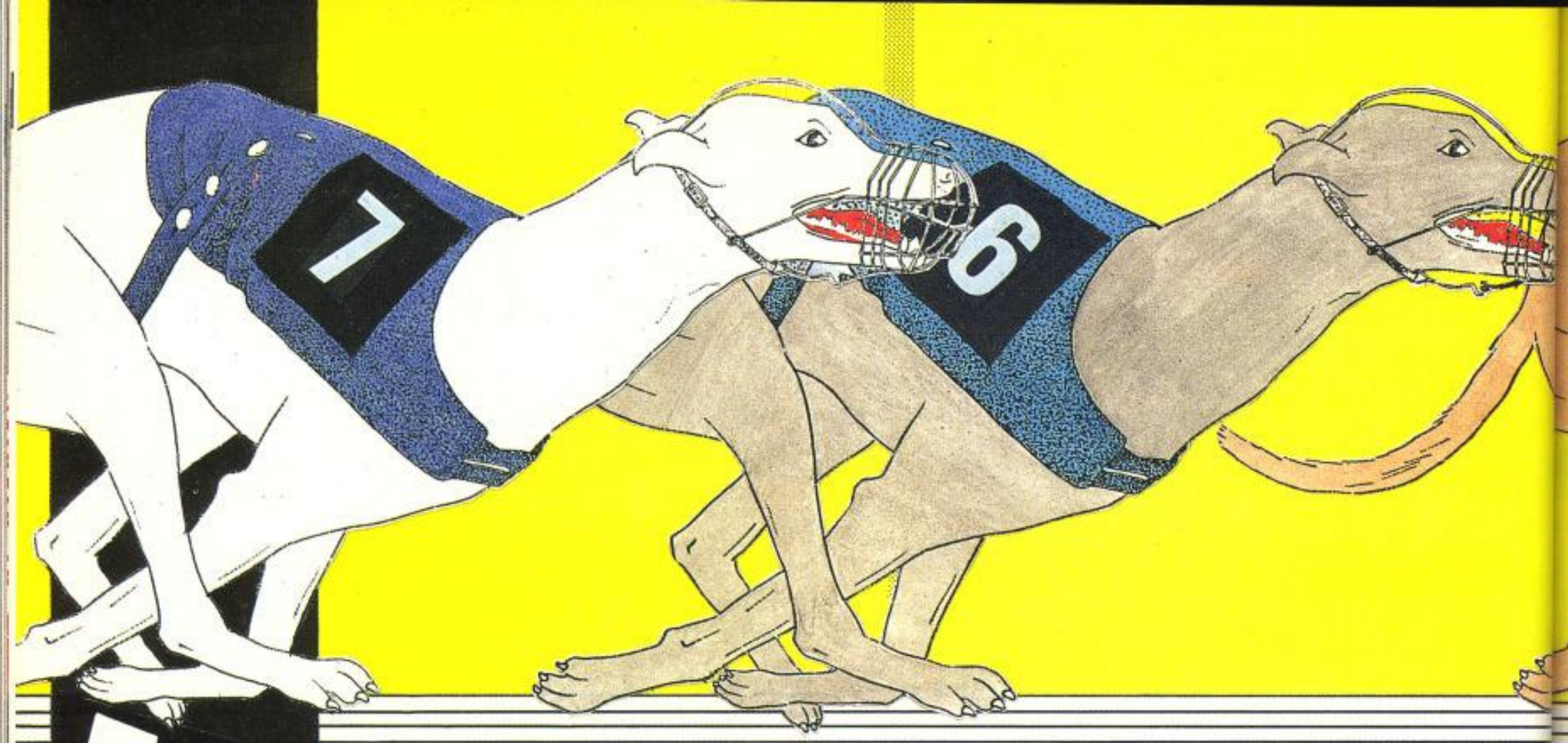
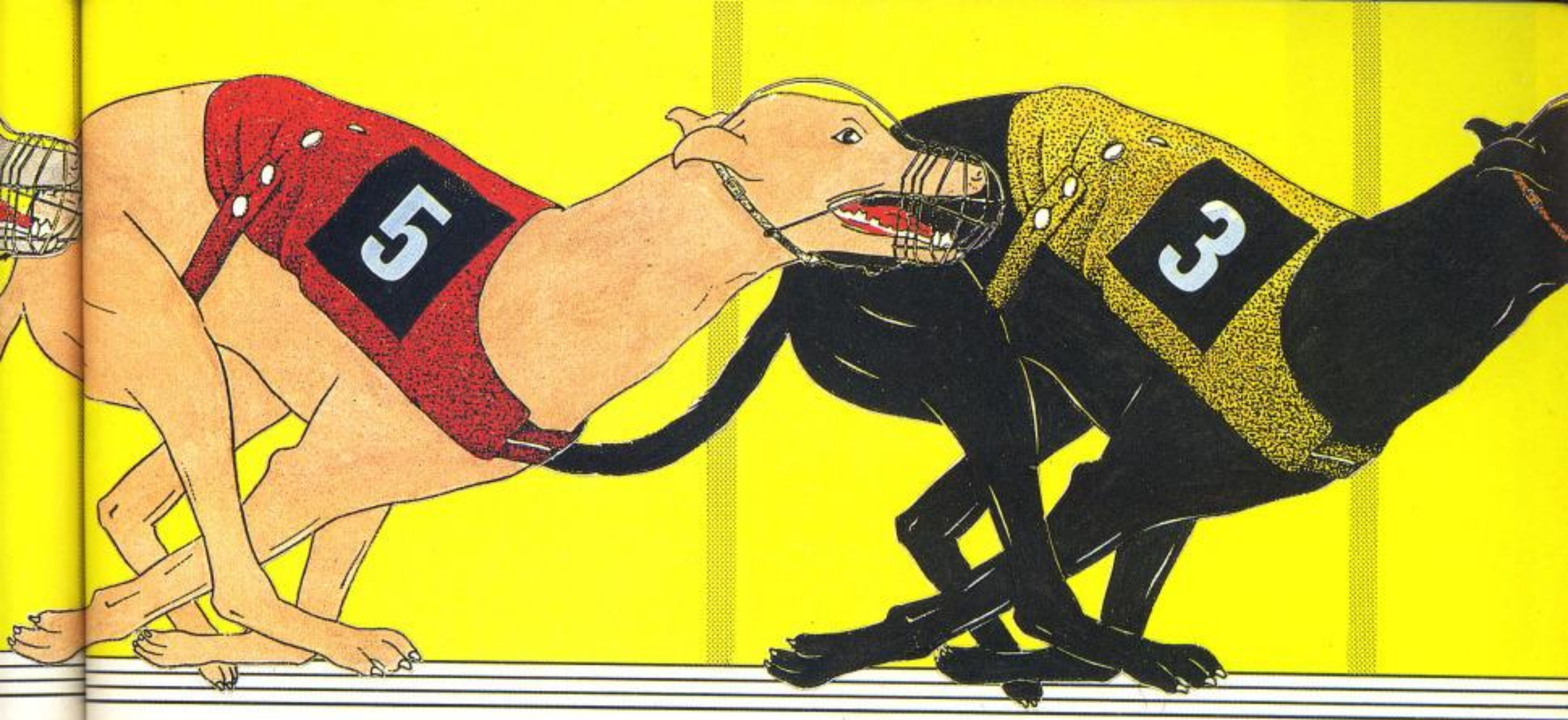


DOG RACING

```
100 REM ******************************
200 REM *        DOG RACING          *
300 REM *      BY S.I.FIELDING       *
400 REM *      ORIC 1  VERSION       *
500 REM *      DATE:17/03/1984       *
600 REM *ADAPTED FROM 380Z VERSION*
700 REM *WRITTEN BY SHAUN FIELDING*
800 REM *(c) S.FIELDING  1981,1984*
900 REM ******************************
910 REM
920 REM +++INTRO PART 1+++
1000 CLS:PAPER0:INK1:PRINTCHR$(17)
1010 FOR X=47064TO47080
1020 READ Y
1030 POKE X,Y
1040 NEXT X
1050 DATA 0,0,0,16,16,31,31,24,0,0,8,15,
15,56,56,24
1100 PRINTCHR$(4);CHR$(27);"N DOG RACING
 (c) S.FIELDING 1984":PRINT
(CHR$(4)
1105 READ V
1110 IF V=-1 THEN GOTO 1199
1115 MUSIC 1,3,V,9
1120 GOTO 1105
1125 DATA 1,2,3,4,5,6,7,8,9,8,7,6,5,4,3,
2,1,2,3,4,5,6,7,8,9,8,7,6,5,4,3,2,1
1130 DATA 2,3,4,5,6,7,8,9,8,7,6,5,4,3,2,
1,2,3,4,5,6,7,8,9,8,7,6,5,4 ,3,2,1, 1
1199 PLAY 0,0,0,0
1200 PRINT:PRINT  :PRINTCHR$(4);CHR$(27)
;"J Would you like instructions":PRINTCH
R$(4)
1300 INPUT J$
1400 IF LEFT$(J$,1)="Y" THEN GOSUB 15900
1450 REM +++LIST BETTING+++
1500 CLS:PAPER0:INK6
1600 PRINT:PRINT:PRINT:PRINT:PRINT:PRINT
:PRINT:PRINT:PRINT
1700 PRINTCHR$(4);CHR$(27);"N BETTING WI
LL FOLLOW :":PRINTCHR$(4)
1800 WAIT 150
1900 CLS:PAPER6:INK4
2000 PRINT"                BETTING":PRINT"
          ---------"
2200 PRINT
2300 FOR AA=1 TO 6
2400 LET A(AA)=INT(RND(1)*050+1)
2500 PRINT"       TRAP:";AA;"......";A(AA
);"/1"
2600 PRINT
2620 MUSIC 1,4,AA,8
2640 WAIT 100
2700 MUSIC 1,4,AA+1,8
2800 NEXT AA
2900 PLAY 0,0,0,0
2950 REM +++TAKE BET AND MONEY+++
3000 PRINT:PRINT:PRINT
3100 INPUT"WHICH DOG ";E
```




```
3200 IF E<1 OR E>6 THEN 3100
3400 PRINT:PRINT
3500 INPUT "HOW MUCH DO YOU BET ";D
3550 REM +++ SET UP SCREEN FOR RACE+++
3600 CLS:PAPER 0
3650 LORES 0
3700 INK5:PLOT 0,0,"                    DOG RAC
ING"
4700 FOR C=0TO38:PLOTC,2,18:NEXT
4800 FOR C=0TO38:PLOTC,22,19:NEXT
4900 PLOT 3,1,"S":PLOT 36,1,"F"
5000 FOR C=3TO21:PLOT 36,C,":":NEXT
5005 K=4
5010 FOR X=1TO6
5020 PLOT 1,K,X
5030 K=K+3
5040 NEXT X
5050 FOR X=4TO19STEP3
5100 PLOT 3,X,"{"
5200 NEXT X
5250 FOR C=3TO21:PLOT 2,C,":":NEXT
5300 PLOT10,12,"THEY'RE UNDER ORDERS"
5400 AB=3:AC=3:AD=3:AE=3:AF=3:AG=3
5500 WAIT 200
5600 MUSIC 1,4,6,9:WAIT 100
5605 MUSIC 1,4,4,9:WAIT 100
5610 MUSIC 1,4,8,9:WAIT 25
5620 MUSIC 1,4,6,9:WAIT 100
5630 PLAY 0,0,0,0
5700 PLOT10,12,"    THEY'RE OFF !    "
5800 FOR C=1TO19:PRINT:NEXT
5900 WAIT 250
6000 PLOT 10,12,"                    "
6500 REM +++RACE ROUTINE+++
7000 FOR Z=1TO2
7100 LET G(Z)=INT(RND(1)*6+1)
7200 IF G(2)=G(1) THEN 7100
7300 ON G(Z)GOTO 7400,8000,8600,9200,980
0,10400
7400 PLOT AB,4,32
7500 LET AB=AB+1
7600 PLOT AB,4,"{"
7700 IF AB=37 THEN 11000
7800 WAIT10
7900 GOTO 7100
8000 PLOT AC,7,32
8100 LET AC=AC+1
8200 PLOT AC,7,"{"
8300 IF AC=37 THEN 11000
```

CONTINUED NEXT PAGE

SP – Spectrum, BBC BBC, 64 – Commodore 64

key

V20 – Vic 20, 81 ZX 81, ELEC Electron, OR Oric

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11	5	TRASHMAN	New Generation	•	•					£5.95
12	10	JACK AND THE BEANSTALK	Thor	•						£5.95
13	9	BLUE THUNDER	Richard Wilcox	•	•				•	£5.50
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VIDEO GAMES (Dedicated Consoles)

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4	(16)	GALAXIAN (Atari)
5	(4)	FROSTBITE (Activision)
6	(10)	FROGGER (Parker)
7	(13)	DONKEY KONG (CBS/Coleco)
8	(3)	MARIO BROTHERS (Atari)
9	(5)	SUPER COBRA (Parker)
10	(30)	PAC MAN (Atari)
11	(11)	POPEYE (Parker)
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13	(19)	PITFALL (Activision)
14	(8)	RIVER RAID (Activision)
15	(14)	MS PAC MAN (Atari)
16	(22)	SPACE INVADERS (Atari)
17	(9)	DEATH STAR BATTLE (Parker)
18	(12)	PHOENIX (Atari)
19	(25)	DECATHLON (Activision)
20	(28)	SNOOPY VS. THE RED BARON (Atari)
21	(17)	DIG DUG (Atari)
22	(29)	MOON PATROL (Atari)
23	(15)	ENDURO (Activision)
24	(18)	Q-BERT (Parker)
25	(21)	COOKIE MONSTER MUNCH (Atari)
26	(24)	BIG BIRD EGG CATCH (Atari)
27	(20)	ALPHA BEAM (Atari)
28	(27)	TUTANKHAM (Parker)
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The only way Thor can get across the river is to hop on the turtles' backs. These turtles sometimes get tired and submerge at the wrong moment, much to Thor's dismay! To add to Thor's difficulties, his arch-enemy Fat Broad is waiting on the other side to ambush him.

If Thor's timing is good, the Dooky Bird will help him over the lava pit. If he jumps the pit just when Dooky Bird is overhead, the prehistoric bird will pick him up and carry him across!

Thor must build up plenty of speed during his downhill run before the cliff. Timing is crucial, too. If Thor's balance is off or he is too slow he will crash into the ravine or the face of the cliff.

Once over the cliff, Thor faces his most difficult challenge: the volcanic eruption. In addition to the obstacles on the ground, he is showered with boulders from the sky.

Once again Thor must cross the river on the turtles' backs. Then, at last, he must face the dinosaur!

If Thor can get past the dinosaur and into the cave, he has only a short way to go to rescue Cute Chick. On his way, Thor must duck under stalagtites and jump over stalagmites to avoid crashing.

If Thor does crash, don't worry: he has five wheels. But True Love is calling him, so use all your agility and cunning to help him rescue Cute Chick!

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Can you help Willy out of his dilemma?

He hasn't explored his mansion properly yet (it IS a large place and he HAS been VERY busy) and there are some very strange things going on in the further recesses of the house (I wonder what the last owner WAS doing in his laboratory the night he disappeared).

You should manage O.K. though you will probably find some loonies have been up on the roof and I would check down the road and on the beach if I was you.

Good luck and don't worry, all you can lose in this game is sleep.

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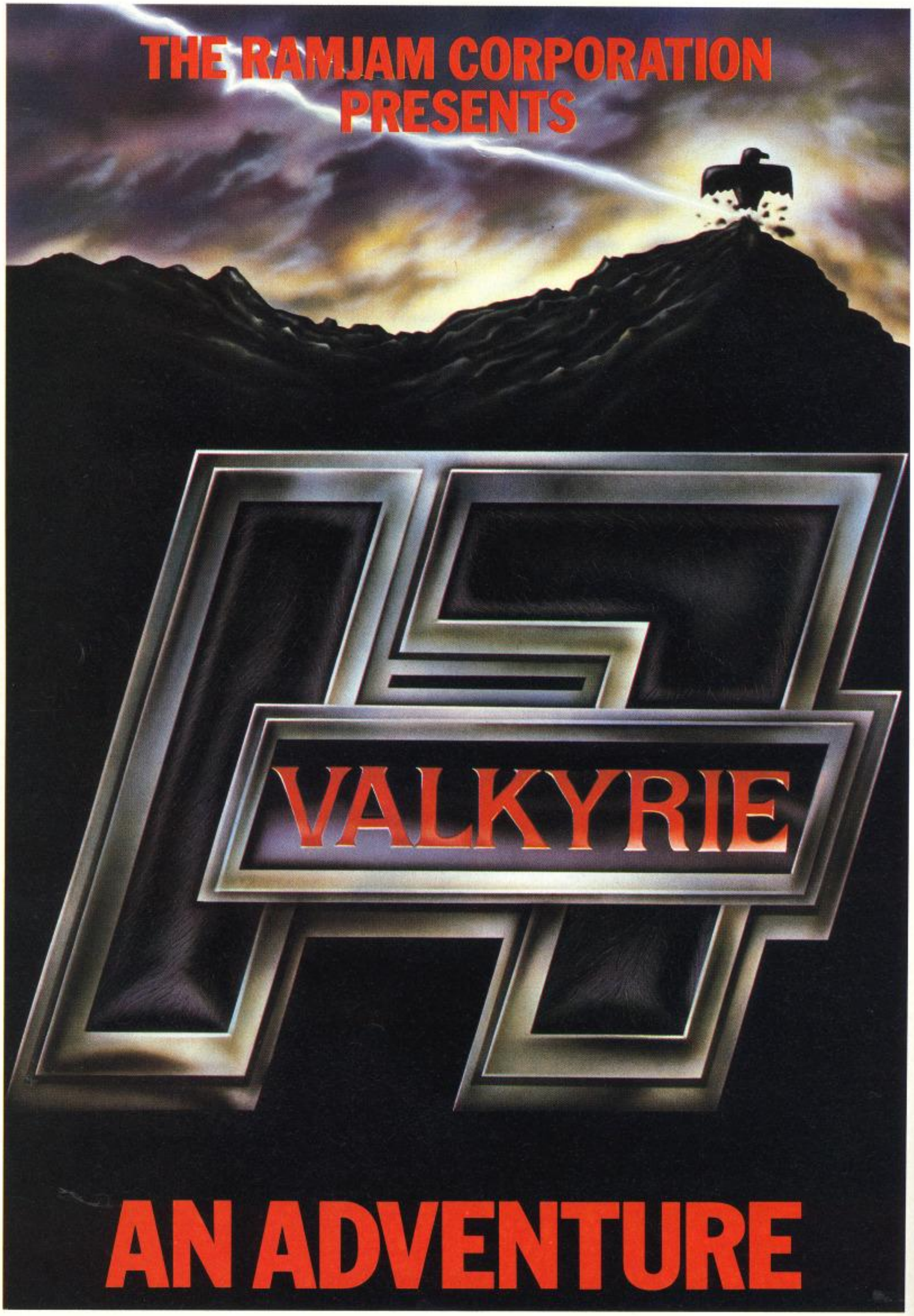

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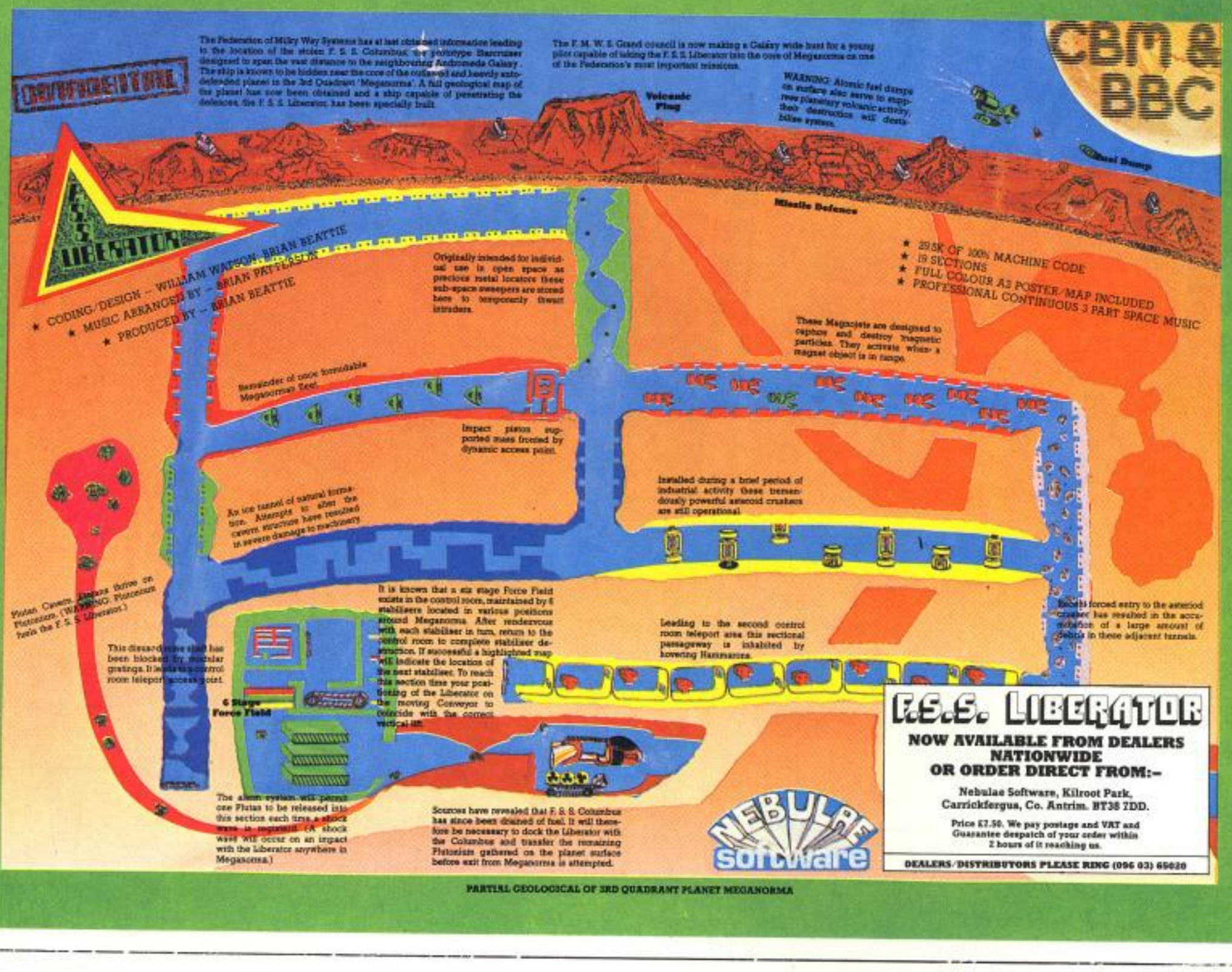

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FOR SPECTRUM
By SIMON SPEAR

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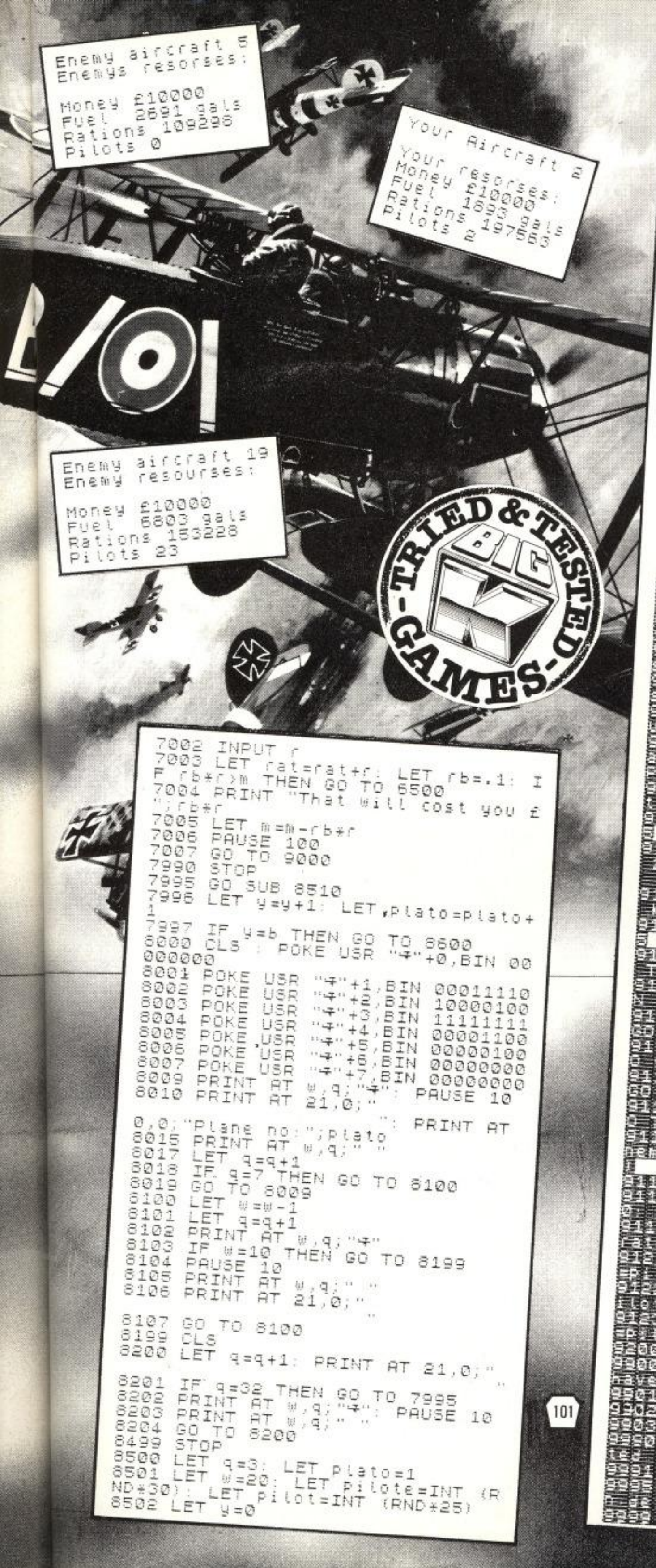
You will be expected to buy biplanes (bye-bye), fuel, pilots and grub. In addition to this, you have to allocate your men and their magnificent flying machines to patrol the front and blaze away at Johnny Hun. It's all menu-driven and multiple-choice.

THRILL to the astonding graphics as your Sopwiths take off at dawn. WINCE as you run out of fuel and your "kites" are grounded. SCREAM WITH FURY when your men mutiny for lack of wages. GROAN at the terrible spelling.

Sounds incredible? So was the real thing ...

```
 0>REM S.J.Spear
 1 GO SUB 8500: PAPER 6: CLS
 2 LET me=10000: LET m=10000
 3 LET fe=INT (RND*10000): LET
f=INT (RND*10000)
 5 PRINT "**********************
**********": PRINT "**********
**********": PRINT "
**********************": PRINT "
**********Airborn Attack**********
**********": PRINT "**********
**********": PRINT "**********
**********"
 6 PRINT AT 10,9;"By S.J.Spear
"     7 PRINT AT 21,0;"    Press any
key to continue"
 8 IF INKEY$="" THEN GO TO 8
 9 LET enemy=INT (RND*25)
10 LET yours=INT (RND*20)
11 GO SUB 9000
12 LET plato=1
13 PAPER 5: CLS : LET y=0
14 PRINT "Do you want to ..."
15 PRINT "1 Attack enemy base"
PRINT "2 Wait for the enemy to
attack": PRINT "3 Buy more plan
es"
16 PRINT "4 Look at map": PRIN
T "5 Buy more fuel": PRINT "6 Bu
y more rations": PRINT "7 Recrut
e more pilots"
17 INPUT a$
18 IF a$="1" THEN GO TO 1000
19 IF a$="2" THEN GO TO 2000
20 IF a$="3" THEN GO TO 3000
21 IF a$="4" THEN GO TO 5000
22 IF a$="5" THEN GO TO 6000
23 IF a$="6" THEN GO TO 7000
24 IF a$="7" THEN GO TO 4000
9900 GO TO 13
1000 CLS
1001 PRINT "How many aircraft do
you want touse?"
1002 INPUT b: LET desa=INT (RND*
b)
1003 IF b>yours THEN GO TO 9900
1004 LET f=f-b*INT (RND*20): IF
b>pilot THEN GO TO 2850
1005 LET yours=yours-b: LET pilo
t=pilot-b
1006 LET fe=fe-b*INT (RND*20)
1010 PRINT AT 10,0;"Do you want
to watch the planes take off ? (
y/n)"
1011 INPUT LINE l$
1012 IF l$="y" THEN GO TO 8000
1017 IF l$="n" THEN GO TO 8600
1999 GO TO 1011
2000 CLS : PRINT "The enemy is a
ttacking your basedo you want to
 send your planes up to intercep
t?"
2001 INPUT LINE a$
2002 IF a$="y" THEN GO TO 2200
2003 IF a$="n" THEN GO TO 2500
2200 GO TO 1000
2500 CLS
2501 LET rat=rat-250000
2502 LET f=f-1000
2503 LET yours=0
2506 PRINT "     The enemy planes
 destroyed the ai
rbase!!"
2600 GO TO 9000
2850 CLS
2851 PRINT "You don't have that
many pilots"
2852 PAUSE 100
2853 GO TO 12
2999 STOP
3000 CLS
3001 PRINT "How many planes do y
ou want to   buy ?"
3002 INPUT c
3003 LET bair=INT (RND*1000)
3004 IF bair*c>m THEN GO TO 3500
3005 LET m=m-bair*c
3006 LET me=me-100: LET rate=rat
e-1000
```

```
3007 PRINT "That will cost you £
";bair*c
3008 LET yours=yours+c
3009 PAUSE 100: GO TO 9000
3500 CLS
3501 PRINT "    You can't afford
 that many
                aircraft"
3502 PAUSE 100
3503 GO TO 13
4000 CLS
4001 PRINT "How many pilots do y
ou need ?"
4002 INPUT k
4003 LET pilot=pilot+k
4004 PRINT "You now have ";pilot
;" pilots"
4005 PAUSE 100
4006 GO TO 12
4999 STOP
5000 PAPER 7: CLS : PRINT AT 21,0;"         ": PRI
NT AT 20,0;"YOUR BASE"
5002 PRINT AT 1,9;"         ": PRIN
T AT 0,9;"ENEMY BASE"
5003 PRINT AT 10,5;"↑↑↑↑↑↑↑↑";AT
 11,3;"↑↑↑↑↑↑↑↑";AT 12,5;"↑↑↑";A
T 13,5;"↑": PRINT AT 9,6;"WOODS
"                                ";AT
5004 PRINT AT 10,24;"      ";AT
11,23;"       ";AT 12,24;"    ": PRI
NT AT 9,24;"LAKE"
5100 PAUSE 0
5109 GO TO 13
6000 CLS
6001 PRINT "How many gallons of
fuel do you   want to buy ?"
6002 INPUT v
6003 LET fuelb=1
6004 CLS
6005 IF v*fuelb>m THEN GO TO 650
0
6007 LET m=m-v*fuelb
6008 PRINT "You have bought ";v*
fuelb;" gals"
6009 PRINT "That will cost you £
";v*fuelb
6010 PAUSE 100: LET f=f+v
6011 GO TO 9000
6500 CLS
6501 PRINT "You don't have that
amount of   money !"
6502 PAUSE 100
6503 GO TO 12
7000 PAPER 4: CLS
7001 PRINT "How much food do you
 want to buy"
```




```
7002 INPUT r
7003 LET rat=rat+r: LET rb=.1: I
F rb*r>m THEN GO TO 6500
7004 PRINT "That will cost you £
";rb*r
7005 LET m=m-rb*r
7006 PAUSE 100
7007 GO TO 9000
7990 STOP
7995 GO SUB 8510
7996 LET y=y+1: LET plato=plato+
1
7997 IF y=b THEN GO TO 8600
8000 CLS : POKE USR "a"+0,BIN 00
000000
8001 POKE USR "a"+1,BIN 00011110
8002 POKE USR "a"+2,BIN 10000100
8003 POKE USR "a"+3,BIN 11111111
8004 POKE USR "a"+4,BIN 00001100
8005 POKE USR "a"+5,BIN 00000100
8006 POKE USR "a"+6,BIN 00000000
8009 PRINT AT w,q;"a": PAUSE 10
8010 PRINT AT 21,0;"
                    ": PRINT AT
0,0;"Plane no:";plato
8015 PRINT AT w,q;" "
8017 LET q=q+1
8018 IF q=7 THEN GO TO 8100
8019 GO TO 8009
8100 LET w=w-1
8101 LET q=q+1
8102 PRINT AT w,q;"a"
8103 IF w=10 THEN GO TO 8199
8104 PAUSE 10
8105 PRINT AT w,q;" "
8106 PRINT AT 21,0;"
                    "
8107 GO TO 8100
8199 CLS
8200 LET q=q+1: PRINT AT 21,0;"
                    "
8201 IF q=32 THEN GO TO 7995
8202 PRINT AT w,q;"a": PAUSE 10
8203 PRINT AT w,q;" "
8204 GO TO 8200
8499 STOP
8500 LET q=3: LET plato=1
8501 LET w=20: LET pilote=INT (R
ND*30): LET pilot=INT (RND*25)
8502 LET y=0
```

```
8504 LET rate=INT (RND*250000)
8505 LET rat=INT (RND*250000)
8510 LET q=3
8511 LET w=20
8512 RETURN
8600 CLS : LET ret=INT (RND*b)
8601 PRINT ret;" aircraft return
ed from the mission": PRINT
"You destroyed ";desa;" enemy ai
rcraft"
8602 LET yours=yours+ret: LET pi
lot=pilot+ret
8603 LET enemy=enemy-desa: PRINT
AT 21,0;" Press any key to co
ntinue"
8604 IF INKEY$="" THEN GO TO 860
4
8605 GO TO 9000
8999 STOP
9000 CLS : PRINT "Enemy aircraft
";enemy
9001 PRINT "Enemy resourses:";AT
3,0;"Money £";me: LET me=me-pil
ote
9002 PRINT "Fuel ";fe;" gals"
9003 PRINT "Rations ";rate: LET
rate=rate-INT (RND*10000): PRINT
"Pilots ";pilote
9004 PRINT AT 21,3;"Do you want
to copy this ?"
9005 IF INKEY$="" THEN GO TO 900
5
9006 IF INKEY$="y" THEN PRINT AT
21,0;"
                    ": COPY
9007 PRINT AT 21,0;" Press any
key to continue"
9010 IF INKEY$="" THEN GO TO 901
0
9015 CLS
9100 PRINT "Your Aircraft ";your
s
9101 PRINT AT 2,0;"Your resourse
s"
9102 PRINT "Money £";m: PRINT "F
uel ";f;" gals"
9103 PRINT "Rations ";rat: LET r
at=rat-INT (RND*10000): PRINT "
Pilots ";pilot: LET m=m-pilot
9104 PRINT AT 21,3;"Do you want
to copy this ?"
9105 IF INKEY$="" THEN GO TO 910
5
9106 IF INKEY$="y" THEN PRINT AT
21,0;"
                    ": COPY
9107 PRINT AT 21,0;" Press any
key to continue"
9109 IF INKEY$="" THEN GO TO 910
5
9110 IF fe<10 AND me<100 THEN GO
TO 9990
9111 IF rate<1000 AND me<100 THE
N GO TO 9990
9112 IF rat<1000 AND m<100 THEN
GO TO 9995
9113 IF f<27 AND m<100 THEN GO T
O 9995
9114 IF me<100 AND enemy=0 THEN
GO TO 9990
9115 IF m<100 AND yours=0 THEN G
O TO 9995
9116 IF enemy<3 THEN LET enemy=e
nemy+10: LET me=me-INT (RND*6000
)
9117 IF me<100 THEN GO TO 9990
9118 IF fe<10 THEN LET fe=fe+100
: LET me=me-1000
9119 IF rate<1000 THEN LET rate=
rate+10000: LET me=me-1000
9121 IF pilote<5 THEN LET pilote
=pilote+10: LET me=me-1000
9122 IF rat<100 THEN LET pilot=p
ilot+5
9123 IF rate<100 THEN LET pilote
=pilote+5
9200 GO TO 12
9900 CLS : PRINT "You don't
have that many aircraft"
9901 PAUSE 100
9902 GO TO 12
9990 CLS : PRINT "You have defea
ted the enemy !!!"
9991 STOP
9995 CLS : PRINT "You have bee
n defeated !!!"
9999 STOP
```

Continued from page 75

```
2140 INPUT "Dex:";a(player,6): P
RINT AT 13,24;a(player,6)
2145 INPUT "Cha:";a(player,7): P
RINT AT 14,24;a(player,7)
2150 PRINT AT 18,2; FLASH 1;"Pre
ss key to return to menu."
2155 IF INKEY$=CHR$ 13 THEN GO T
O 2155
2160 IF INKEY$="" THEN GO TO 216
0
2165 BEEP .1,5
2170 GO TO 22
2500 REM Clear One character
2510 GO SUB cls
2520 PRINT AT 3,6; INVERSE 1; IN
K 3;"Clear One Character"
2530 FOR z=1 TO 15: PRINT AT z+4
,3;z;TAB 7;p$(z);TAB 20;q$(z): N
EXT z
2540 INPUT "Choose character ";p
layer: IF player>15 OR player<1
THEN GO TO 2540
2550 GO SUB cls
2560 PRINT AT 3,6; INVERSE 1; IN
K 3;"Clear One Character"
2570 PRINT AT 6,3;"Are you sure
you want this";AT 7,3;"deleted?(
y/n)"
2580 LET z$=INKEY$: IF INKEY$=""
 THEN GO TO 2580
2590 IF z$="y" OR z$="Y" THEN BE
EP .1,5: GO TO 2620
2600 IF z$="n" OR z$="N" THEN BE
EP .1,5: GO TO 22
2610 GO TO 2580
2620 LET q$(player)=""
2625 LET p$(player)=""
2630 LET r$(player)=""
2635 LET c$(player)=""
2640 LET s$(player)=""
2645 FOR z=1 TO 7
2650 LET a(player,z)=0
2655 NEXT z
2660 FOR z=1 TO 3
2665 LET h(player,z)=0
2670 NEXT z
2680 PRINT AT 9,3;"Character No.
";player;" Cleared";AT 10,3;"fro
m memory banks."
2690 GO TO 502
3000 REM Clear all characters
3010 GO SUB cls
3020 PRINT BRIGHT 1;AT 3,6; INVE
RSE 1; INK 3;"Clear all characte
rs":
3030 PRINT BRIGHT 1;AT 6,3; FLAS
H 1; INK 2; PAPER 6;"
                    ";AT 7,3;"
  "; INVERSE 1;"WARNING"; INVERS
E 0;TAB 28;" ";AT 8,3;" ONCE CLE
ARED ALL              ";AT 9,3;" CHAR
ACTERS ARE LOST       ";AT 10,3;"
 COMPLETELY.                ";AT 1
1,3;TAB 28;" "
3040 INPUT "Enter ""CLEAR"" to c
lear ";z$: IF z$="CLEAR" OR z$="
clear" THEN GO TO 3060
3050 GO TO 22
3060 FOR r=1 TO 15
3070 LET q$(r)=""
3080 LET p$(r)=""
3090 LET r$(r)=""
3100 LET c$(r)=""
3110 LET s$(r)=""
3120 FOR x=1 TO 7
3130 LET a(r,x)=0
3140 NEXT x
3150 FOR x=1 TO 3
3160 LET h(r,x)=0
3170 NEXT x
3180 NEXT r
3190 PRINT AT 6,3;TAB 28;" ";AT
7,3;" All characters cleared   "
;AT 8,3;" from memory.
    ";AT 9,3;TAB 28;" ";AT 10,3;T
AB 28;" ";AT 11,3;TAB 28;" "
3200 PRINT AT 18,2; FLASH 1;"Pre
ss key to return to menu.": IF I
NKEY$="" THEN GO TO 3200
3210 BEEP .1,5: GO TO 22
3500 REM Save characters
3510 GO SUB cls
3520 PRINT AT 3,7; INVERSE 1; IN
K 3;"SAVEing Characters"
3530 PRINT AT 5,3;"This will sav
e the entire";AT 6,3;"program an
d all the";AT 7,3;"characters an
d it will";AT 8,3;"take approx.
1 min 13 secs."
3540 SAVE "Character" LINE 1
3560 PRINT AT 18,5; FLASH 1;"Do
you want to Verify?"
3570 LET z$=INKEY$: IF z$="y" OR
 z$="Y" THEN BEEP .1,5: PRINT AT
 10,3;: VERIFY "": PRINT AT 18,3
;"Verified O.K.              "
3575 IF z$="" THEN GO TO 3570
3580 BEEP .1,5: GO SUB 9050: GO
TO 22
9000 REM Clear Screen
9010 FOR x=2 TO 19
9020 PRINT AT x,2; BRIGHT 1;TAB
29;" "
9030 NEXT x
9040 RETURN
9050 REM Border
9051 BRIGHT 0
9055 PRINT AT 0,0;"\\\\\\\\\\
\//////////"
9060 FOR x=2 TO 8 STEP 2
9065 PRINT AT x,0;"\ ";AT x,30;"
 \ ";AT x+1,30;"/ "
9070 NEXT x
9075 FOR x=10 TO 18 STEP 2
9080 PRINT AT x,0;" /";AT x,30;"
\  ";AT x+1,30;"  \"
9085 NEXT x
9090 PRINT AT 20,0;"//////////
//  \\\\\\\\\\"
9095 BRIGHT 1: RETURN
9850 REM Options
9855 RESTORE 9890: FOR x=1 TO 7:
 READ o$(x): NEXT x
9860 RETURN
9890 DATA "1 List character shee
t.","2 Adjust character sheet.",
"3 Copy character sheet.","4 Ent
er new character.","5 Clear one
character.","6 Clear all charact
ers.","7 Save character sheets."
9900 RESTORE 9980
9905 FOR q=144 TO 155
9910 FOR x=0 TO 7: READ b: POKE
USR CHR$ q+x,b: NEXT x
9915 NEXT q
9920 RETURN
9980 DATA 0,0,4,8,16,48,96,192
9981 DATA 128,0,0,0,0,0,0,0
9982 DATA 33,19,14,12,26,114,33,
0
9983 DATA 0,0,0,0,0,0,0,1
9984 DATA 0,132,78,56,48,112,200
,132
9985 DATA 3,6,12,6,16,32,0,0
9986 DATA 0,0,32,16,12,6,3,1
9987 DATA 0,0,0,0,0,0,0,128
9988 DATA 194,100,56,56,76,134,4
,0
9989 DATA 0,32,97,50,26,28,38,67
9990 DATA 1,0,0,0,0,0,0,0
9991 DATA 128,192,96,48,8,4,0,0
```

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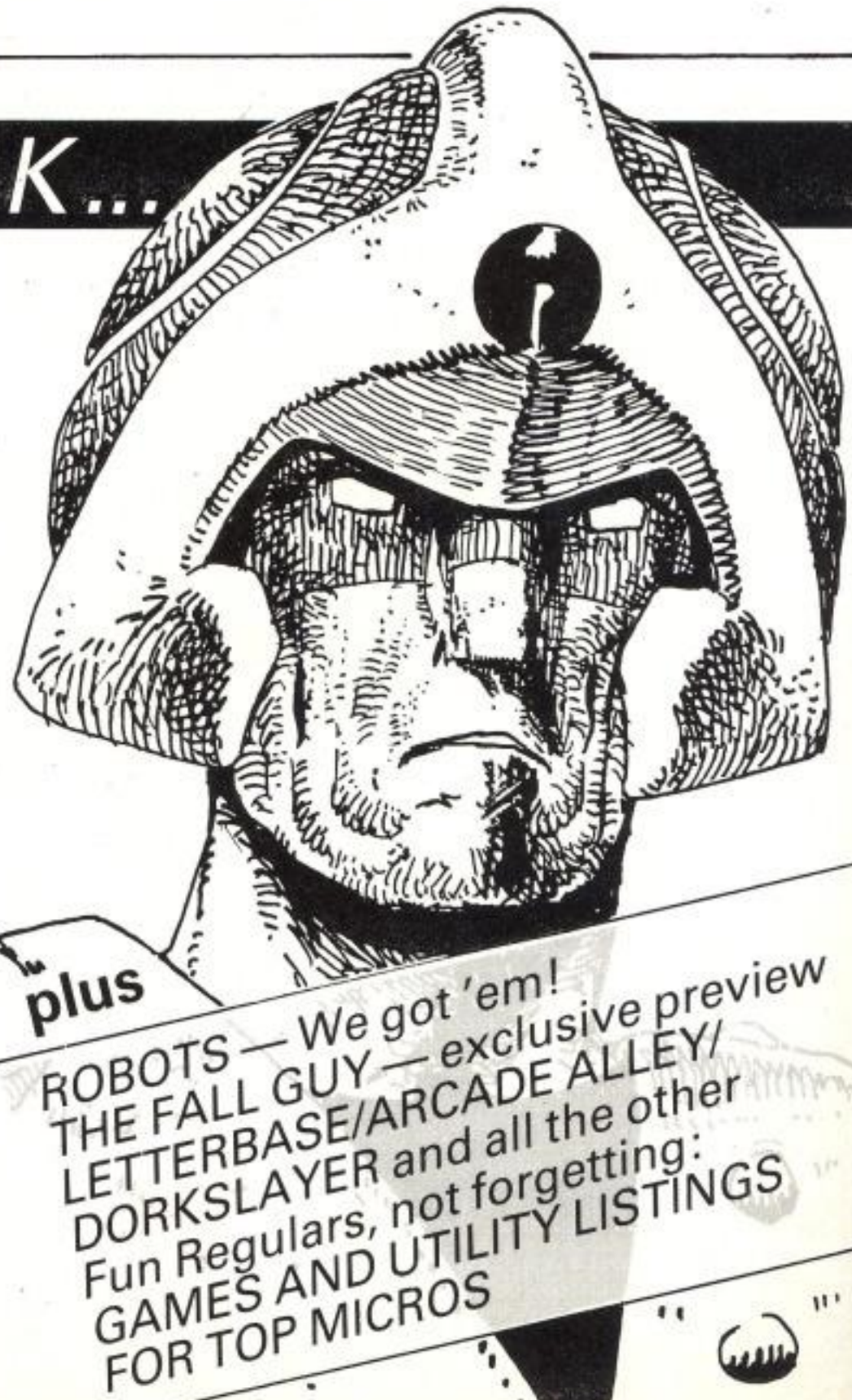

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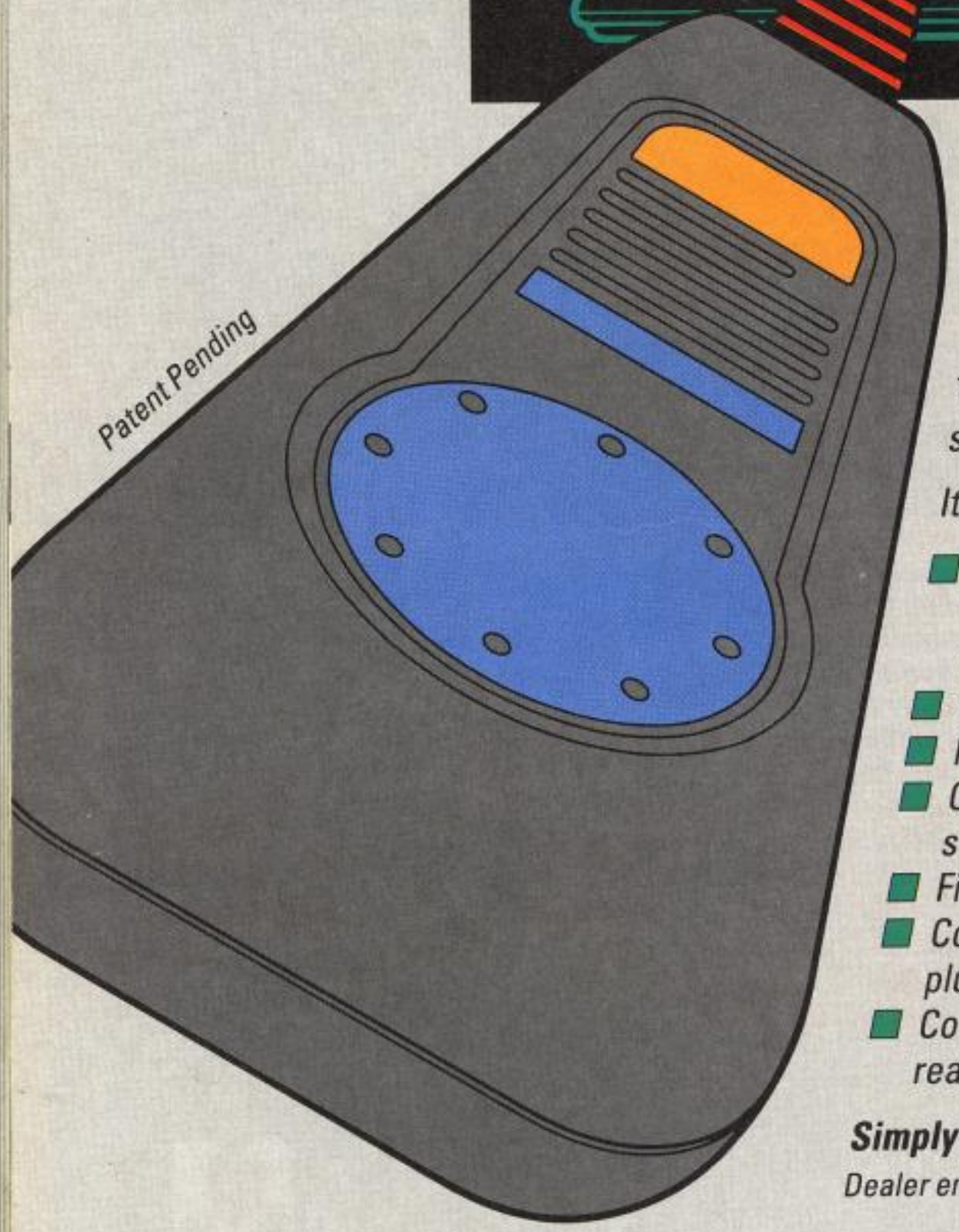

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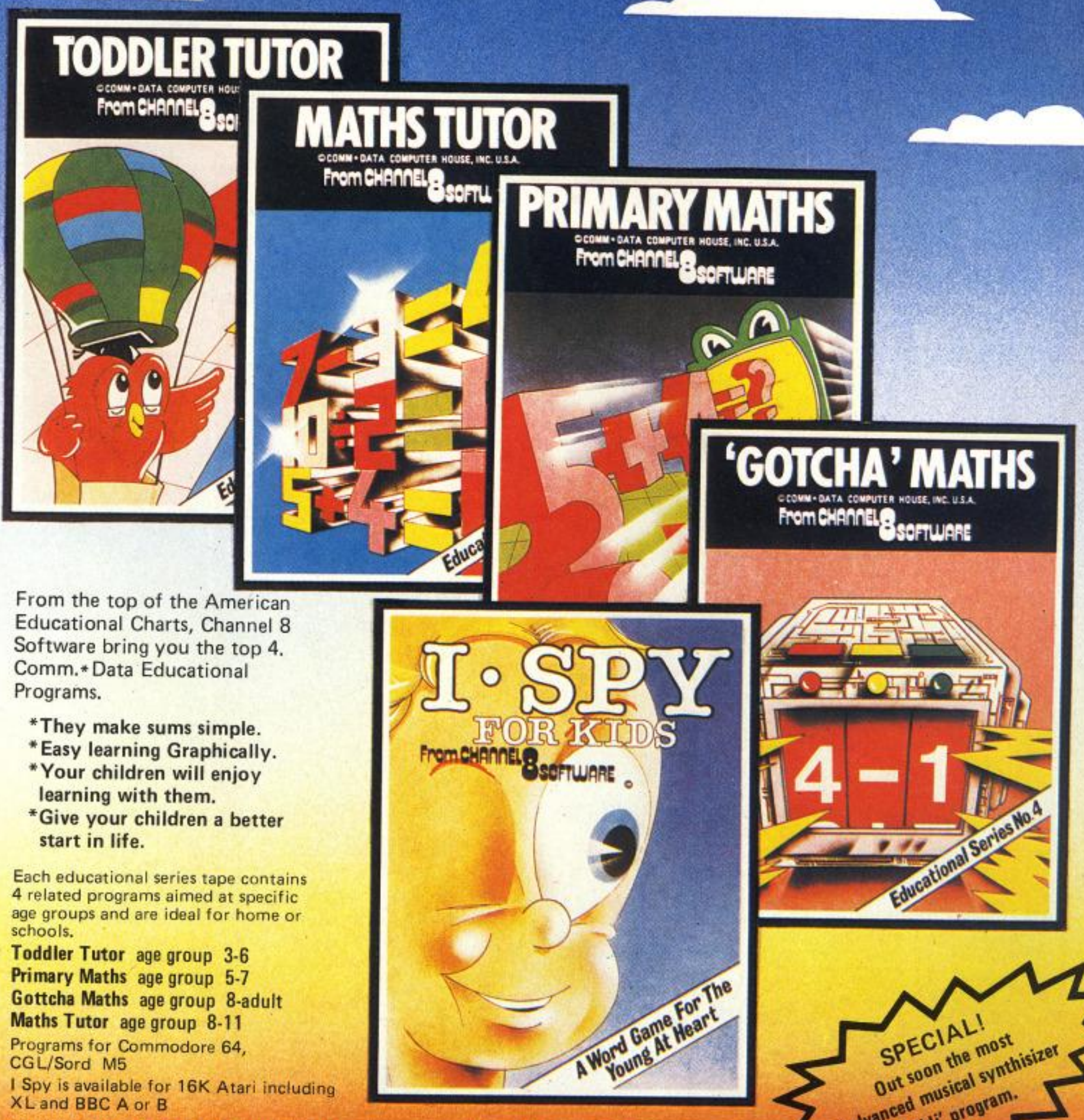

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Letters to BIG K

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Jet Set Willy — The Last Poke

THE FOLLOWING *Jet Set Willy* loader will eliminate all moving objects, allows you to jump from room to room, lets you fall from any height, clears the attic bug and will suck you up walls as if in a lift. And, of course, gives you infinite lives.

```
10 CLEAR 32767 : LOAD "" CODE
20 FOR A=43780 TO 45823 :POKE A,O: NEXT A
30 FOR A=46080 TO 49151 :POKE A,O: NEXT A
40 POKE 36477,1
50 RANDOMIZE USR 33792
```

To jump from room to room, go down the first landing, to the room with the long flight of stairs and a flashing cross. Move to the bottom of the stairs and input WRITETYPER. Then press key 9 and you should jump to the off-licence. You should now be able to jump freely from 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 collect the single, high-up object in the room. Then leave. There's nothing else. Remember you'll be invisible in this room, but don't worry, you can't get killed.

MARK CHARLTON,
Ashford.

Five's the limit?

I TOTALLY agree with Paul Bellamy's views (BIG K 5). All software is vastly overpriced. Why shouldn't we make copies at £5 a throw?
NICHOLAS WATKINS,
Wolverhampton

Piracy Schmiracy

IF "COMPUTER software is, in the main rubbish", why does pirate Paul Bellamy lower himself to copy it? Why publish the views of someone breaking laws like a common shoplifter? I see enough piracy in school.
CHRIS HALL,
Belfast.

● 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 'Lords of Midnight' deserve their high prices because of development costs. However, it's at the £6-7 mark that people get 'ripped off', for games that are just tired variations on familiar themes.

We've got six adventure games retailing at £1.95. Sure — we want to make money, but we don't want a cynical public and a market that boils down to fierce piracy protection, minimal content, and resentful punters.

M. K. WHITE,
8th Day Software,
Wirral.

Ethereal

WHILST playing my short wave radio, I came across a series of high pitched noises. I recorded them and played them into the old CBM 64 — and was amazed when they loaded. The result was a program jumble of confused characters and keywords. How can I translate these codes?

N. WHILLANS,
N. Ireland.

● Sounds like you ran into a bit of BASICODE, of which the sole official transmitter is the BBC. The Beeb will supply you with an interpreter. Alternatively, you might have been tuning in to some sinister hacker of the airways passing on pirated pulses to a fellow plunderer. In which case, don't tell the Beeb.

Bright — But Not Sharp!

I'VE only one thing to say about Mr. Bright, MP, who's trying to include our games in the Video Recordings Bill — he's stupid!
KIERAN NUTBROWN,
Huddersfield.

Hack Attack

I THINK the Bright Bill stinks. However, it could lead to a new breed of political games. How about *Revenge of the Mutant Tories,* or *Kinnock Kong?* Every session of Parliament is a game of *Dungeons and Dragons,* after all. (We won't mention *Manic Miner).*
CAMERON BLACK,
Glasgow.

Kwest For Kong

IN RESPONSE to Analechi Nivadi's quest for the best Commodore Kong — there's only one good Kong game for the Commodore. That's Anirog's.

ANDY CLARKE,
Warwickshire.

King of the Kongs

THE ALL-TIME great Kong game is the arcade *Donkey Kong,* by Nintendo.
NICK BARFOOT,
Colehill, Dorset.

Anagram

HOW COULD you do this to me? My name is not Analechi Nivadi — it is Anaelechi Nnadi.
A. NNADI,
London.

TTERBASELET T

edited by NICKY XIKLUNA

● Improve your handwriting, Annaline Leech.

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,
Dyfed, Wales.

● We agree with your Classic Mags choice, too.

Talk to Me!

IS THERE an interface available to connect a CBM 64 to a Spectrum? We both write programs and it would save us a lot of time in translation.
C. BRIDGER & T. FLYNN,
Merseyside.

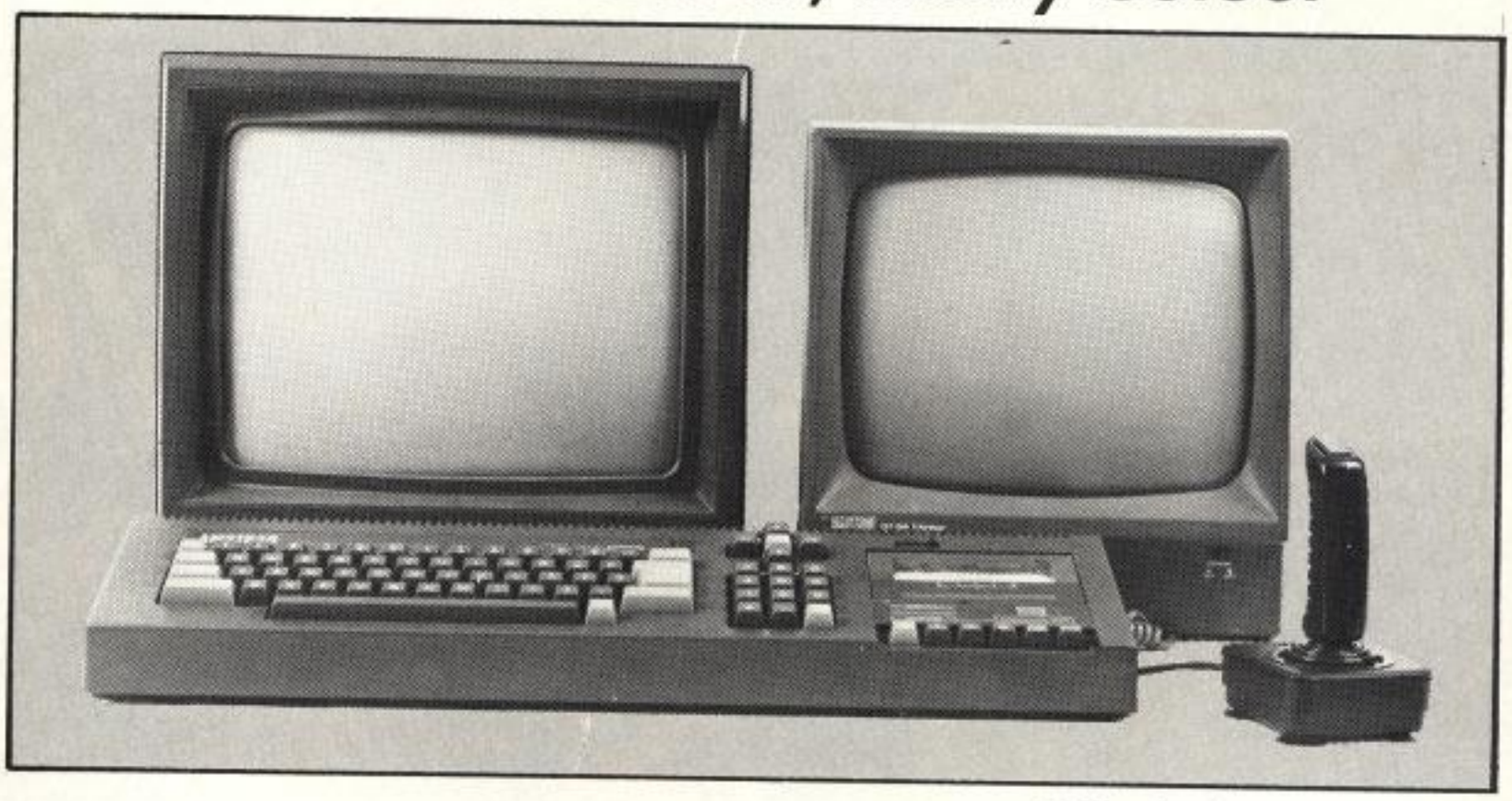
● Sorry, C. and T., but when have you ever heard of two rivals talking to each other?

First Edition

DO YOU think that the first issue of BIG K could be worth some money? If so, how much?
NG WAI TONG,
Kuala Lumpur,
Malaysia.

● YOU START the bidding, Ng old china, and we'll tell you if you're in with 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 (£229) you lose one of the machine's best features. To get your colour back you must purchase a £30 modulator/power supply, and use your TV. So now you've got a redundant monitor.

Of course you could go for the colour model right from the start. But then £329 is above the average micro budget.

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

● Good point, Neil — except that, as you say yourself, most people only have ONE TV. So when *Dynasty's* on, who gets the use of the Family VDU? *Les Parents,* every time. Also: TVs won't support 80-column display, and we think that Amstrad fancy their 'puter's chances as a small business micro (eventually).

Taking Shape

I DISCOVERED the following useful tricks whilst experimenting with my 48K Spectrum:

1. Type PLOT 128,88:DRAW 30,30.4E4 — a rotating shape appears on screen. By altering the third number in the DRAW statement, you can change the size and shape of the object.

To disable the BREAK key during a BASIC program, type POKE 23659,0. But note that the program won't stop to give reports (errors etc).
ELTIN LUNNY,
Dublin.

Another Kim Bites The Dust

I'M SURPRISED to find that Kim Aldis couldn't manage *Jet Power Pack* (BBC). It's easy. I haven't quite finished, but I've got to the fourth garage.
SARA HIRST,
Leeds.

● Kim has this co-ordination problem, you see . . .

Shut-Out At Atari

HERE ARE some tips for Atari owners who want to protect their progs.

1. To disable the BREAK key, include the following after every graphics command: POKE 16,64:POKE 53774,64

2. You can't disable the Atari's SYSTEM RESET, but POKE 580,1 will reset the cold 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: 32767 POKE(PEEK (138)+256*PEEK (139)+2), 0:SAVE"C:":NEW

4. For disc drivers, substitute the SAVE "D:FILENAME ":NEW Then type GOTO 32767 in the immediate mode and the program will be saved in a protected form. When loading use the command RUN"C:" or RUN "D:FILENAME". The program will then save and run itself. Pressing BREAK or loading in any other way will result in a lock up. Be careful — this method of prog protection won't even let you get a listing afterwards!
M. RAHMAN,
London.

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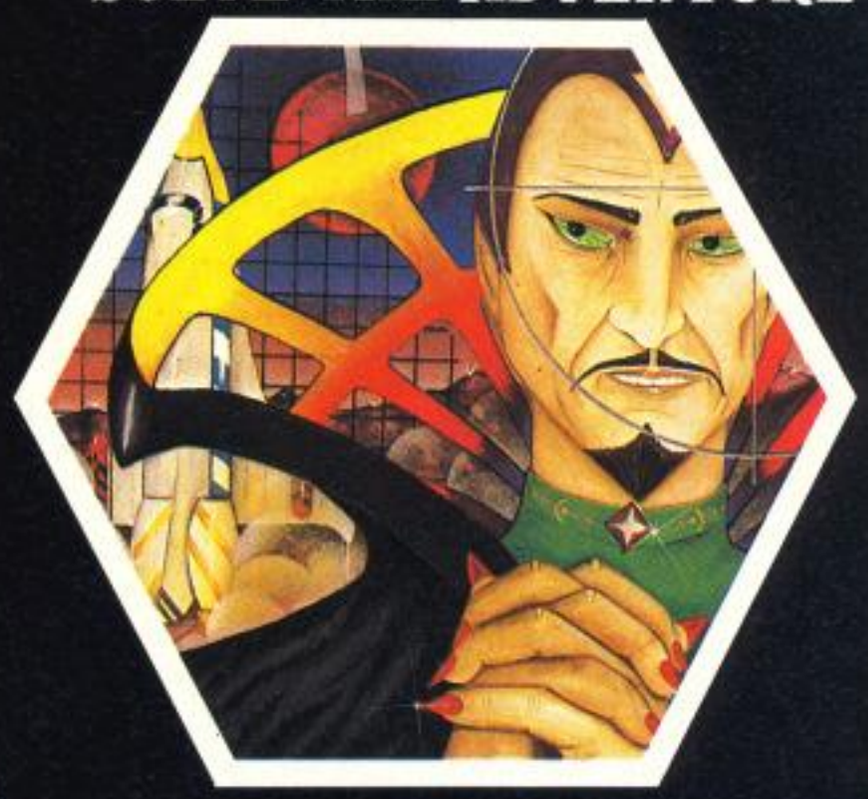
By Nic Ford



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By Brandon James

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