

MINDFIGHTER



PLAYERS GUIDE

ABSTRACT
CONCEPTS

MINDFIGHTER

INTRODUCTION

This game follows the story of Robin, an eleven year old boy gifted with psychic powers. The accompanying novel details his experiences in late 1987, the year before the war, and provides an informative background guide to the game.

You control Robin, guiding him through the disturbing sequence of events which beset him. At the start of the game, he has just woken up on a heap of rubble in the middle of a desolate, ruined cityscape. The last thing he remembered was falling asleep in his room at home. Was this a nightmare? He had certainly never woken up *into* a nightmare before. His friends were nowhere to be seen — he was on his own. Where was he, and how was he to get back to his home?

He stood up and looked out across the remains of the city. What was this place? A chill wind brought the salt smell of the sea to his nostrils, the gust of cold air moaning as it passed through the burnt shell of a nearby house. Robin suddenly felt terribly afraid

BACKGROUND

The story of "Mindfighter" was written during late 1986 and early 1987. While it is a fictitious account, all of the material relating to parapsychology, the effects of a nuclear exchange between the Superpowers, current affairs and Nostradamus has been painstakingly researched, and the story is as "believable" and accurate as possible.

THE AUTHORS

An ex-photocopier saleswoman, Anna Popkess wrote the original "Mindfighter" book and designed the game.

Leader of the radical DELTA 4 Software, Fergus McNeill.

Famed for their other adventure systems, Tim Gilberts, Graeme Yeandle and Hugh Hamer-Powell are responsible for the hard coding of SWAN (our System Without A Name).

"Mindfighter" (story and characters) © 1987 Strange Obsessions.

"Mindfighter" (computer game) © 1988 Abstract Concepts.

Marketed and distributed by Activision (UK) Ltd.

SPECIFIC MACHINES

Different versions of the game have different loading instructions and keys. Consult the guide below for details concerning your machine.

SPECTRUM 48/+

Reset the machine and type LOAD "" <ENTER>.

The icon screen is activated by pressing <ENTER> at the start of a command. Move the icon pointer with the cursor keys (CAPS 5/6/7/8) and use <ENTER> to select. The <EDIT> key (CAPS SHIFT 1) recalls the previous command for editing.

SPECTRUM 128/+2/+3

Reset the machine and select the Tape Loader option from the main menu.

The icon screen is activated by pressing <ENTER> at the start of a command. Move the icon pointer with the cursor keys (CAPS 5/6/7/8) and use <ENTER> to select. The <EDIT> key (CAPS SHIFT 1) recalls the previous command for editing.

COMMODORE 64/64c

Tape — Reset the machine and press the SHIFT and RUNSTOP keys.

Disk — Reset the machine and type LOAD "BEGIN",8,1 <RETURN>.

The icon screen is activated by pressing <RETURN> at the start of a command. Move the icon pointer with the cursor keys and use <RETURN> to select. The SHIFT and CLR HOME keys recall the previous command for editing.

COMMODORE 128/128D

Type GO 64 <RETURN> to enter 64 mode.

Tape — Reset the machine and press the SHIFT and RUNSTOP keys.

Disk — Reset the machine and type LOAD "BEGIN",8,1 <RETURN>.

The icon screen is activated by pressing <RETURN> at the start of a command. Move the icon pointer with the cursor keys and use <RETURN> to select. The SHIFT and CLR HOME keys recall the previous command for editing.

AMSTRAD CPC 464

Tape — Reset the machine and press the CONTROL and ENTER keys.

The icon screen is activated by pressing <RETURN> at the start of a

command. Move the icon pointer with the cursor keys and use <RETURN> to select. The COPY key recalls the previous command for editing.

AMSTRAD CPC 664/6128

Tape — Reset the machine and press the CONTROL and ENTER keys.

Disk — Reset the machine and type RUN "BEGIN <ENTER>.

The icon screen is activated by pressing <RETURN> at the start of a command. Move the icon pointer with the cursor keys and use <RETURN> to select. The COPY key recalls the previous command for editing.

AMSTRAD PCW 8256/8512/9512

Boot the machine with CP/M. Type BEGIN <RETURN>.

The icon screen is activated by pressing <RETURN> at the start of a command. Move the icon pointer with the cursor keys and use <RETURN> to select. The COPY key recalls the previous command for editing.

IBM AND PC COMPATIBLES

Type BEGIN <RETURN>.

The icon screen is activated by pressing <RETURN> at the start of a command. Move the icon pointer with the cursor keys and use <RETURN> to select. The F3 key recalls the previous command for editing.

ATARI ST

Boot with Language disk, then double click on the BEGIN. PRG icon.

Backspace deletes the character behind the cursor and DELETE deletes the character under the cursor. The icon screen is activated by pressing <RETURN> or clicking the left mouse button. Move the icon pointer with the mouse and use the left mouse button to select. The UNDO key recalls the previous command for editing.

COMMODORE AMIGA

Double click on the BEGIN icon.

The icon screen is activated by pressing <RETURN> or clicking the left mouse button. Move the icon pointer with the mouse and use the left mouse button to select. The HELP key recalls the previous command for editing.

If you experience problems loading the game, refer to your computer's manual for information on loading commercial software.

INTERACTING WITH THE GAME

If you've never played an adventure before, you may be wondering what this type of game is all about.

Basically, it's a story. Imagine a book, where you can not only decide the outcome of events, but play the lead character as well! A book where you will never be frustrated by characters who continually fail to see what you know is obvious, a book where you can explore all those loose ends you were left wondering about. That's what an adventure is!

You play a part in the story, guiding your character through whatever situations the game holds.

So how does one go about playing an adventure? The process is very simple. Merely type in what you want your character to do. At the start of the game you will be prompted.

WHAT NOW?

Every time you see the prompt, it is time for you to type in your instructions. To explain, let's use an example. Suppose your character was called Mike and this came up on your screen.

A LONG CORRIDOR

Mike found himself in a long, grey corridor. A shabby-looking guardroom lay to the north while a heavy metal door blocked the way south.

WHAT NOW?

> —

Let's assume that you wish to go through that metal door. You might type

> *PLEASE OPEN THE DOOR*

or this could be shortened to

> *OPEN DOOR*

Now, if that door happened to be locked and Mike didn't have the appropriate key, the game would respond

The door was locked. Mike didn't have the key.

Let us assume that the relevant key lies in that guardroom to the north.

You could type.

> *GO NORTH AND GET THE KEY*

The game would then respond

Mike went north.

THE GUARDROOM

Mike was now in a dingy guardroom. The walls had clearly seen better days - they were battered and dirty. A faded calendar hung beside the open doorway. To the south, a long corridor stretched away.

Mike also noticed a key, a fire bucket and a wastepaper basket.

Mike took the key.

Okay, so we have now got the key. Let's send Mike back to that door.

> *GO SOUTH*

Mike went south.

A LONG CORRIDOR

Mike found himself in a long, grey corridor. A shabby-looking guardroom lay to the north while a heavy metal door blocked the way south.

In some adventures you might have to unlock, open and then go through the door, but this game will try and be helpful rather than pedantic. So, if you ask to go in the direction of a locked door (and you are carrying the right key)

> *GO SOUTH*

Mike unlocked the door. He opened the door.

He went south.

THE ROOM ON THE OTHER SIDE OF THE DOOR

Mike now stood in a drab room. A door was set in the north wall and a bench was propped up on the far side of the floor.

Mike also noticed a vase.

WHAT NOW?

> *GET THE VASE AND EXAMINE IT*

Mike took the vase.

He examined the vase. It was beautifully hand painted, with an unusual pattern.

WHAT NOW?

> *DROP THE VASE*

Mike dropped the vase. It fell to the floor and bounced back up again. Amazed, Mike caught it.

WHAT NOW?

> *AGAIN*

Mike dropped the vase. It fell to the floor and shattered, fragments splintering everywhere. A piece of paper lay in the wreckage.

WHAT NOW?

› GET PAPER AND LOOK AT IT

Mike took the piece of paper.

He examined the piece of paper. It read, "Special ornament protective spray. Adds an extra few years to the life of your vase!"

WHAT NOW?

› WAIT

Time passed.

Hugo arrived.

"Where's my vase?" cried Hugo.

WHAT NOW?

› GIVE PAPER TO HUGO. SAY TO HIM "READ IT" THEN GO NORTH AND LOCK THE DOOR

Mike gave the piece of paper to Hugo.

Mike spoke to Hugo.

Hugo examined the piece of paper.

Mike went north.

He closed the door. He locked the door.

On the other side of the door, Hugo raged "Let me out!"

WHAT NOW?

› —

There you have seen an example of the gameplay from an imaginary game. We will now look at the format of some of the more specialized commands available.

MULTIPLE COMMANDS

During the course of the story, you may wish to give more than one command at a time. Let's say that you have a box and a paperweight. You wish to put the paperweight into the box and put them both into the cupboard nearby. Any of the following would do

› PUT THE PAPERWEIGHT INTO THE BOX. PUT THE BOX INTO THE CUPBOARD

› PUT THE PAPERWEIGHT INTO THE BOX AND PUT THE BOX INTO THE CUPBOARD

› PUT THE PAPERWEIGHT INTO THE BOX THEN PUT THE BOX INTO THE CUPBOARD

Another form of multiple command, is an instruction which refers to more than one object. If you found yourself in a room filled with various treasures, you might type

› GET ALL

and would be pleased to note that you now possessed several valuable objects. However, what if there was a cactus among the useful articles? You wouldn't want to hurt your hand by picking it up, so you could type

› GET EVERYTHING EXCEPT THE CACTUS

Use of the words ALL/EVERYTHING is not essential but it can save typing!

HE, SHE AND IT

Often, if you've just typed in a long name, eg.

› GET THE ANCIENT MANUSCRIPT

› SAY TO MR TEMPLETON SMYTH "GOOD MORNING"

› ASK PEGGY SUE JONES TO "CLOSE THE DOOR"

you then don't want to have to repeat the name. So, instead of having to plough through

› READ THE ANCIENT MANUSCRIPT

› KILL MR TEMPLETON SMYTH

› SAY TO PEGGY SUE JONES "KISS ME"

you could instead use

› READ IT

› KILL HIM

› SAY TO HER "KISS ME"

Again, these features are not essential, they are merely included to save unnecessary typing.

NON PLAYER CHARACTERS (NPC's)

In any story, you will meet characters other than the one you play. They may be human or animal, friendly or hostile. There are a number of commands relating to them.

› GIVE <object> TO <name of character>

This command will pass an object that you are holding to the character named.

› KILL <name of character>

If you meet a hostile character, you may wish to attack them. The KILL command will attack the character named (using the most efficient weapon that your character is carrying). There is no need to specify a weapon.

If you are attacked by another character, your own character will automatically retaliate as best he or she can, but initializing the combat yourself will often give you an advantage.

- > SAY TO *name of character* "HELLO"
- > ASK *name of character* TO "TAKE THE GLASS"
- > SAY "LOCK THAT DOOR!" TO *name of character*

Any of the above commands are valid ways of communicating with NPC's. The basic rule is that you must always specify who you are talking to and whatever you say must be enclosed within quotation marks.

You can instruct NPC's to do almost anything. However, you can only give one instruction at a time. Multiple commands or statements referring to more than one object (eg. > DROP EVERYTHING EXCEPT THE ROPE) will be ignored. It is also worth remembering that any NPC who is hostile towards you, or very upset, is unlikely to do what you tell them.

ICONS AND SPECIAL COMMANDS

The following commands are accessed from the icon menu (see "Specific Machines" section for how to activate menu and pointer).

To select an icon, move the pointer over it and use the appropriate button for your machine.

SOUND/SILENCE

On certain versions, there are pieces of incidental music to accompany the text. The SOUND command (represented by a music note with a tick) turns the music on, SILENCE (a music note with a cross) turns it off.

Certain machines without music use the SOUND/SILENCE command to turn the keyboard click on and off.

The game starts with the sound on.

GRAPHICS/TEXT

Areas of the game have a picture to accompany the text. The pictures can be turned off with the TEXT command (represented by a little computer displaying several lines of text) and turned on again with the GRAPHICS command (a little computer with a split graphics/text screen).

The game starts with the pictures on.

SAVE (DISC/TAPE/RAM)

At certain points of the game, you may want the computer to "remember" the current state of play - perhaps because you want to try something

risky, or perhaps because you want to switch off and continue playing at a later date.

You can save a game position to tape or disc (if you have the appropriate hardware connected to your machine) or store the game position in RAM (in memory).

Saving to RAM is practically instantaneous, but your position will be lost when the computer is switched off. Tape and disc take a little longer but they provide a permanent record of your position.

DEVICE SELECTOR

This icon shows which of the devices - disc, tape or RAM - is currently selected for the SAVE and LOAD actions.

LOAD (DISC/TAPE/RAM)

The LOAD command will recall a previously saved game position from the currently selected device. The story will then continue from where you left off.

QUIT

The QUIT command (represented by a computer with a blank screen) allows you to abandon the story before its completion. The game will check that you are sure you want to quit, then offers you the choice of restarting the game or resetting the computer.

SCRIPT/UNSCRIPT

There is the option of sending the game text to a printer (if you have one connected).

The SCRIPT command (represented by a printer with paper) echoes all text to the printer, so that you will have a permanent transcript of your story. The UNSCRIPT command (a printer without paper) turns the printer off.

The printer is switched off when the game starts.

VERBOSE/BRIEF

Every location in the game has a name and a piece of descriptive text. In VERBOSE mode (represented by a long scroll), the name and descriptive text are displayed. In BRIEF (a short scroll), only the location name is shown.

The game starts in verbose mode.

> —

The prompt icon returns to the normal text input line from the icon screen.

DISC/TAPE/RAM

This icon is used to select one of the devices - disc, tape or RAM - for the LOAD and SAVE actions.

INFORMATION

The INFO command (represented by a question mark) will print up information relating to the player's character in the game, such as physical condition, weather, time, score, etc.

OOPS (not available on certain of the small memory machines)

This command essentially "undoes" the last instruction you typed. For example, if you dropped a valuable vase and it broke, you could OOPS back one move to just before you dropped it!

The following commands can only be typed from the keyboard. They have no icon equivalents.

> *AGAIN*

Typing this will cause the game to repeat the last command that was entered (not the last string of commands or conversation with an NPC). AGAIN can be shortened to G.

> *EXITS*

Typing this will list out the obvious exits from your character's current location.

> *INVENTORY*

This command will list the objects that your character is currently carrying or wearing. INVENTORY can be shortened to I.

> *LOOK*

Typing this will give you a description of your character's current location (taking into account whether you are in BRIEF or VERBOSE mode). LOOK can be shortened to L.

> *TIME*

This command will display the current time in the story.

> *WAIT*

Typing this will cause your character to wait for 5 minutes (in the story, not real time). WAIT can be shortened to Z.

EDITING YOUR COMMANDS

Remember, it is possible to edit your last input by pressing the appropriate recall key (see "Specific Machines" section). All versions of the game have left/right editing with full insert and delete.

Using the recall facility can save typing when attempting several similar actions.

EDITING YOUR COMMANDS

When you edit a command, you are editing the text of the command. The text of a command is the part of the command that tells the computer what to do. The text of a command is usually written in a special language called the command language. The text of a command is usually written in a special language called the command language.

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Fabrique en Grand Bretagne**

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