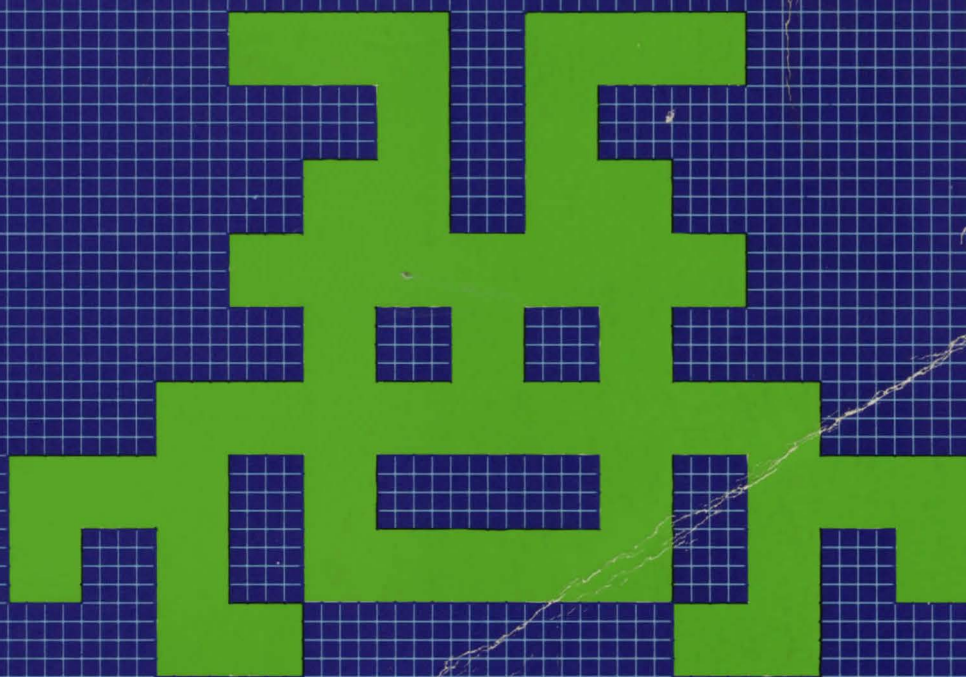


THE SURVIVAL KIT

FOR

APPLE COMPUTER GAMES

RAY SPANGENBURG / DIANE MOSER





A WORD OF CAUTION BEFORE YOU ENTER THE DEPTHS OF THIS BOOK: THE AUTHORS HAVE DETERMINED THAT THE WORLDS OF FANTASY, SKILL, MYSTERY, AND ADVENTURE THAT AWAIT YOU CAN BE TOTALLY ADDICTIVE.

HARDCORE COMPUTER GAME BUFF?

Then what you'll find inside is like the most delicious icing on that cake which already tasted pretty darn good. And, the better you get at these games, the more challenges there are in store for you.

JUST AN INTERESTED BEGINNER?

Then this book will—as we used to say several eons ago—really knock your socks off!

In other words, whatever your experience with a personal computer, this SURVIVAL

KIT will open up the wide and wonderful world of home computer games so that you can have more fun than you ever imagined possible.

The Survival Kit for Apple Computer Games covers 24 games in four different categories—Adventure, Arcade, Fantasy, and Strategy.

EACH GAME IS ACCOMPANIED BY:

- inside tips from the experts—players, programmers, and game designers
- hardware requirements that tell you at a glance what games run on which machines (and, while all the games run on the Apple, many can be played on other home computers as well—like the Atari 400 or 800, the TRS-80, and the IBM PC)
- detailed, fun-to-read descriptions that set the scene
- the authors' personal quality rating to help you decide whether or not you want to shell out good money for that game
- recommended procedures, detailed hints, and strategies for having fun and *winning*

Okay, enough dilly-dallying around. It's time to turn the page and start having the fun you bought this book for in the first place . . .

[illegible]

THE SURVIVAL KIT
FOR
APPLE
COMPUTER
GAMES

RAY SPANGENBURG / DIANE MOSER



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ABOUT THE AUTHORS

Raymond Spangenburg, tall, gray-bearded, and usually dignified, is a science writer whose work has appeared in many popular magazines, such as *Creative Computing*, *Odyssey*, and *Science Digest*. When not losing all of his dignity and adding more gray hairs in avid pursuit of the perfect home computer game, he can be found placidly smoking his pipe, walking his dog, Casey, and muttering aloud about algorithms.

The short and wiry Diane Moser is a writer-researcher who specializes in computer science articles that have appeared in such magazines as *Infoworld*. When not writing, she can most often be found saying mysterious things to the keyboard of an Apple II Plus.

Spangenburg and Moser were accompanied on their journey through the wild and wonderful world of home computer games by "Mycroft," their trusty computer, who also obediently and faithfully helped in the composition of this book.

ACKNOWLEDGMENTS

Mustering all your skills and imagination to stay in the game is half the fun of computer games, and no one can give you tips for succeeding like those who've done it and lived to tell the tale. Our heartfelt appreciation to all these "vets," master players whose expertise provided some of the finest strategies offered in this "Survival Kit":

Jim Yarbrough

Game expert and new-found friend

Lauress L. Wise, Ph.D.

Old friend, and master of the impossible,
the improbable,
and the just plain difficult

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INTRODUCTION

WELCOME TO THE RENDEZVOUS

Midnight, and as the old song goes, "One more night without sleeping." Somewhere down the hall the clock ticks. Outside, in the streets, an occasional hack makes its lonely way into the cold darkness of the night.

Inside, the dull light of the video monitor suddenly illuminates the room, a disk drive whirs, chokes, and whirs again. Pensive fingers stroke the computer keyboard, stop, raise, and prepare for action, mystery . . . and adventure.

If you own an Apple computer, the chances are good that you also own at least one computer game. If you are like most computer buffs, you probably own many more than one.

After all, where else can you step into fantastic adventures with such ease, play nine great innings of baseball against some of the greatest players in World Series history without leaving your living room, save the world from alien invaders, or solve a murder mystery that you, yourself, take part in?

Fantasy? Of course it is. A return to childhood? Probably. The day that we lose that last touch of the child in us all is the day when we lose our ca-

capacity to wonder, to learn, to discover, and to grow.

Games can be fun, a source of self-improvement, enjoyment, even occasionally (dare we say it?) ego gratification. But, like most everything else in this world, they can be used, misused, and abused.

If you are worried about becoming a slave to your computer—turn it off! Read a book, take a walk, get things back in perspective.

If your children eat, drink, and sleep "Invaders from the Planet Whatever," give them a while for the phase to pass; chances are good that it will. If it doesn't, it may be that they are being driven to the fantasy, rather than being drawn to it, and some consideration is due.

Remember, your computer, your servant, only follows your orders. Use it well and wisely and it can lighten your work load and enrich your imagination. Use it badly and you are the one to pay the bill.

Personal computer games have come a long way from the early days of "Pong" and "Space Invaders" variations using simple programs and low-resolution graphics. In the fast-growing field of personal computer software, computer

games have kept pace with the best of modern programming, offering sophisticated programs, complex and rich game structures and detailed, high-resolution graphics and sound.

Today there are games that appeal to just about every taste and every variety of imagination and intellectual appetite, from the simplest shoot-em-ups to the most complex fantasy games; from checkers to chess; from well-devised simulations of pinball and pool to baseball and football. There are complex fantasy role-playing games to stimulate your imagination and strategic games to exercise your intelligence. In the world of computer games, you can spend an evening sharpening up your hand-eye coordination with arcade-style games or put your logic to the test with a series of complex, interlocking intellectual puzzles in adventure games. You can enjoy the quiet challenge of solitary play or spend a social evening in competition with friends.

With the computer as an opponent, you can win with exultation and lose without losing face. The computer is the most mannerly of adversaries. It won't drum its fingers waiting

for your next move or distract you with gossip. It will never refuse your offer of a draw or have a temper tantrum. It won't remember your mistakes or hold them against you. When *it* wins, it wins gracefully and without condescension. It may not applaud when you win, but then again it won't knock over the game board either. As a referee in a game between friends, it is totally unbiased.

The Survival Kit for Apple Computer Games is designed to be your companion in adventure through some of the most challenging and exciting Apple computer games avail-

able today. It is intended to be your good-natured cohort, a friendly kibitzer offering advice and occasional hints to help you over some rough spots and get you past some of the more difficult obstacles in adventure, fantasy, arcade, and strategy games. Winning is your job and your challenge. We can offer clues and strategies to help you play better, smoother, and with less frustration; *your* skill and talent must do the rest.

For tips before buying, we have also included an overview of all games, a brief description of the game itself, its rules,

hardware requirements, and quirks, if any. For most games we have also included a "Prologue" which we hope will help you to get into the spirit of the game and aid you in its enjoyment.

Whether you are a devoted computer game buff, or just an interested beginner, the *Survival Kit* is your handy guide to the wide and wonderful world of Apple computer games. So get comfortable, boot up your disk and step with us into those fascinating and enchanting worlds of fantasy, skill, and adventure.

GETTING STARTED

With most personal computer games running into the \$29.95 to \$49.95 range, it's a good idea to know what you are buying before putting your money down. If you're interested in a game you've never seen played—unless you have the recommendation of a trusted friend—then ask for a chance to review the game in the store before you buy. Most legitimate computer stores have a machine set aside for demonstrations and will oblige you. If your store will not permit you to try the game out before putting your money down, then you should consider buying it from a dealer who will.

When you try out a game,

there are a couple of things you should look for. Is the program free of obvious "bugs"? Most game programs are tested before shipment, but the law of averages occasionally allows a defective disk to slip through. Make certain, that the disk boots easily and correctly, with no little "nudges or tricks" needed, and that it plays as advertised. Make certain too, that the game requirements fit in with your computer configuration. Do you have sufficient memory and do you need joysticks or paddles to play the game?

In looking at the game itself, your judgment will have to be more subjective. Does the

game appeal to you on a level deeper than flashy graphics and fancy "bells and whistles"? Will it still be fun after the newness has worn off? Will the game be continually challenging? If you are spending \$29.95 to \$49.95 dollars for an arcade-style game, you don't want to be able to master it in the first few hours of play. A good game has progressively more difficult levels of play and should offer months of challenge (even with the hints offered in this book).

Adventure and fantasy games are more difficult to observe in the store, since their playing time can run not just in hours, but weeks and months.

for a single game. Do you have the recommendation of a game buff? Are the games you're considering distributed by a software house whose previous games you have enjoyed? Have you read favorable reviews or does the programmer's name ring a bell? Programmers, like writers, have

their own particular style, and chances are good that if you like one game by a particular programmer, you'll like the next one, too.

Lastly, a word of caution. Does the dealer or software house offer a provision for replacement of damaged or troublesome disks? Most deal-

ers will let you exchange a bad disk for a good one of the same game at no additional charge, and most major software houses will replace disks later for a nominal fee, but check out your options before you buy.

A NOTE ABOUT THE RATING SYSTEM

With hundreds of home computer games on the market, choosing the two dozen or so to include in *The Survival Kit* was not an easy task. We based our choices on published best-seller lists, user comments, dealer opinion, advice from our "vets," and our own evaluation of their playability. We also tried to include some of the hottest new entries on the market and some of the classics.

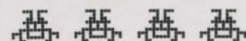
We've included a rating for each game based on our experience. Enjoyment of games is always a subjective process. There are, however, certain criteria which we felt must be met to justify the relatively high

cost of most home computer games. Was the game as much fun and as much challenge the second week as it had been the first? Or was it just another toy to be thrown in the "toy box" and be forgotten after its initial originality had worn off? Was the game well thought out, and did it continue to challenge and delight? Did it meet our "peanut test"? That is, did it always tempt us to play "just one more time" by its promise of eventual mastery? And, of course, most important, was it *fun* to play? Did it excite our imagination and draw us into it by its intrinsic entertainment value? Did it offer that extra something, that elusive, some-

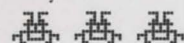
times indefinable magic of truly great games—that special quality that touches areas of delight and appreciation on a level far beyond its basic competitive appeal?

KEY TO RATINGS

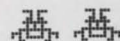
Excellent



Very Good



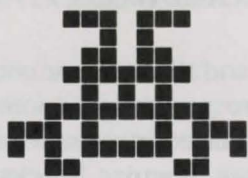
Good



Fair

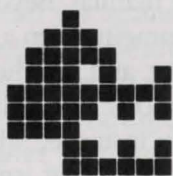


Robert Jensen
Dave Moore



THE FIRST FORAY

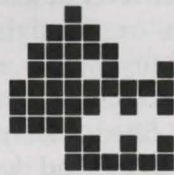
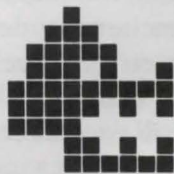
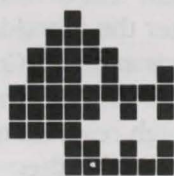
ADVENTURE GAMES



As you enter the strange, fantastic world of adventure-type games, bring along with you all your keenest puzzle-solving skills, plus all the patience and persistence you can muster, and the nimblest sense of humor you can find—for you are about to test your wit and wits against the wiliest of living creatures: the “adventure” programmer.

Somewhere in Programmer Heaven sits an Imp who blesses each adventure programmer with an off-the-wall mind and the blackest sense of humor since that first practical joker who convinced someone along the way to eat an oyster. Most adventure programmers seem to delight in convoluted puzzles and obliquely disguised “obvious solutions.”

Especially geared to those



who glory in solving tricky problems and ingenious puzzles, adventure games embody an essentially questing nature—the search for fabulous treasures or mysteriously missing princesses—much like their cousins, the fantasy games, except that adventure games don't focus on role playing. (More on role playing in the fantasy section of this book!) Instead they pit the adventurer up against a series of interlocking puzzles which must be solved in order to accomplish the set objective.

While the first adventure games were text oriented, patterned after the granddaddy by Don Woods and Will Crowther, many of the most recent games include high-resolution graphics, which make them all the more fun for family participation.

Most, too, follow a geographic progression: As you wander from room to room, or from treacherous desert to mountain stream, seeking to reach your objective, along the way you will encounter a series of baffling puzzles or problematic situations. And each problem you solve either contributes to the final solution of the game or allows you access to a higher level or game area. Incorrect or ill-advised answers often lead to sudden-death endings, so watch out!

Usually filled with complex “head-bangers,” and devised to

tease and titillate your wits, adventure games aren't intended to be played in a single sitting, but can require weeks and even months (sometimes years!) of patient play. To offer the weary player a break, and to preserve the sanctity of the family, most games offer some sort of option to “save” the cumulative progress of each sitting so that next time you can pick up where you left off. (Otherwise, you would find yourself scrambling through early agonies over and over every time you sat down to play.)

As you enter this world of intense mind benders—just a few words of overall advice:

1. Know how to speak the game's language.

Communicating with an adventure game isn't difficult, but there are a few simple rules:

- A. Learn the game's syntax. Most adventure games accept directional commands—NORTH, SOUTH, EAST, WEST (which you can abbreviate to N, S, E, W); UP and DOWN (U, D); and sometimes LEFT and RIGHT (L, R). Beyond that, two-word verb-noun combinations are the usual rule. This can make for some strange expressions like GO CAVE, and some primitive-sounding combinations like TAKE CROW-

BAR, OPEN DOOR, or DRINK WATER. But they work. Occasionally, a variation like LANTERN OUT will also work, and the more linguistically complex games, like “Dead-line” and “Zork,” will accept more elaborate sentences.

- B. Learn the game's vocabulary. No matter how sophisticated the program is, there will be many words it doesn't understand. Good clues to some of the verbs understood by your game can usually be found in the game manual. Beyond that, experiment, keep a vocabulary list, and use the game's limitations to second-guess it. For instance, when you use a word that isn't in the game's vocabulary, you'll get responses like I DON'T KNOW HOW TO “ERADICATE” SOMETHING, or I DON'T UNDERSTAND “ALBATROSS.” But if, instead, the game replies something like I CAN'T DO THAT HERE, or even, I DON'T SEE ANY ALBATROSS HERE that's a pretty good clue that these words *are* in the game's vocabulary, and will come in handy in some other part of the game!

- 2. **Remember, nearly everything has its use.** Although there may be some red herrings, a good rule o

thumb is: If you can pick it up, take it with you. If you get overloaded, leave some things behind, but keep track of where you left them so you can return for them later. If you find a message, write it down.

3. **Develop creative techniques for solving "head-bangers."** Nearly every adventure game has a few real stumbers—like the snake in the desert in "The Wizard and the Princess," the pink bull in "Cranston Manor," and the dragon in "Apple Adventure!" When you run up against one of these, stay flexible, use logic, and try to think like a zany programmer/game designer. Try free association and brainstorming. Make note of all the clues you have, and rummage through your knowledge of related mythology, history, technology, and little-known facts. Invite friends over to brainstorm with you. Take frequent thinking breaks. Try even the most ludicrous ideas (and make a list of what doesn't work, to avoid trying the same things over again). Sooner or later you'll crack it.

4. **Use the suspended game options.** If the game you're playing can be "saved," take advantage of the option, not just at the end of a session,

but also just before you do something dangerous. If you're standing with only a bow and arrow in hand in front of a two-headed monster, retreat and save the game before you begin slinging arrows. Then, if slinging arrows ends in your demise, you won't have to go back to the beginning of the game, recollect all the treasures you've collected, and re-solve all the puzzles (just a tedious process once they've been solved for the first time). Instead, you can restore the saved game and start right out trying to solve the major problem at hand.

5. **Don't get lost.** In nearly all adventure situations, the one and only way to follow this excellent advice is to make maps of all buildings and terrain. Which brings us to . . .

A WORD ABOUT MAPPING

Both in adventure games and in fantasy games, it can be tremendous fun to just boot up the game and jump in cold to see what happens. Just run down corridors, explore rooms and caves. Poke around.

Confront strange creatures. *However*, usually what happens is sudden death, or else you get hopelessly lost. And once you're lost it's hard to reconstruct your whereabouts. Once you're dead you usually have to start from scratch again, and it can be handy not to repeat the error of your ways. So it's not a bad idea to keep complete maps from the start for most adventure and fantasy games.

There are really just three basic rules:

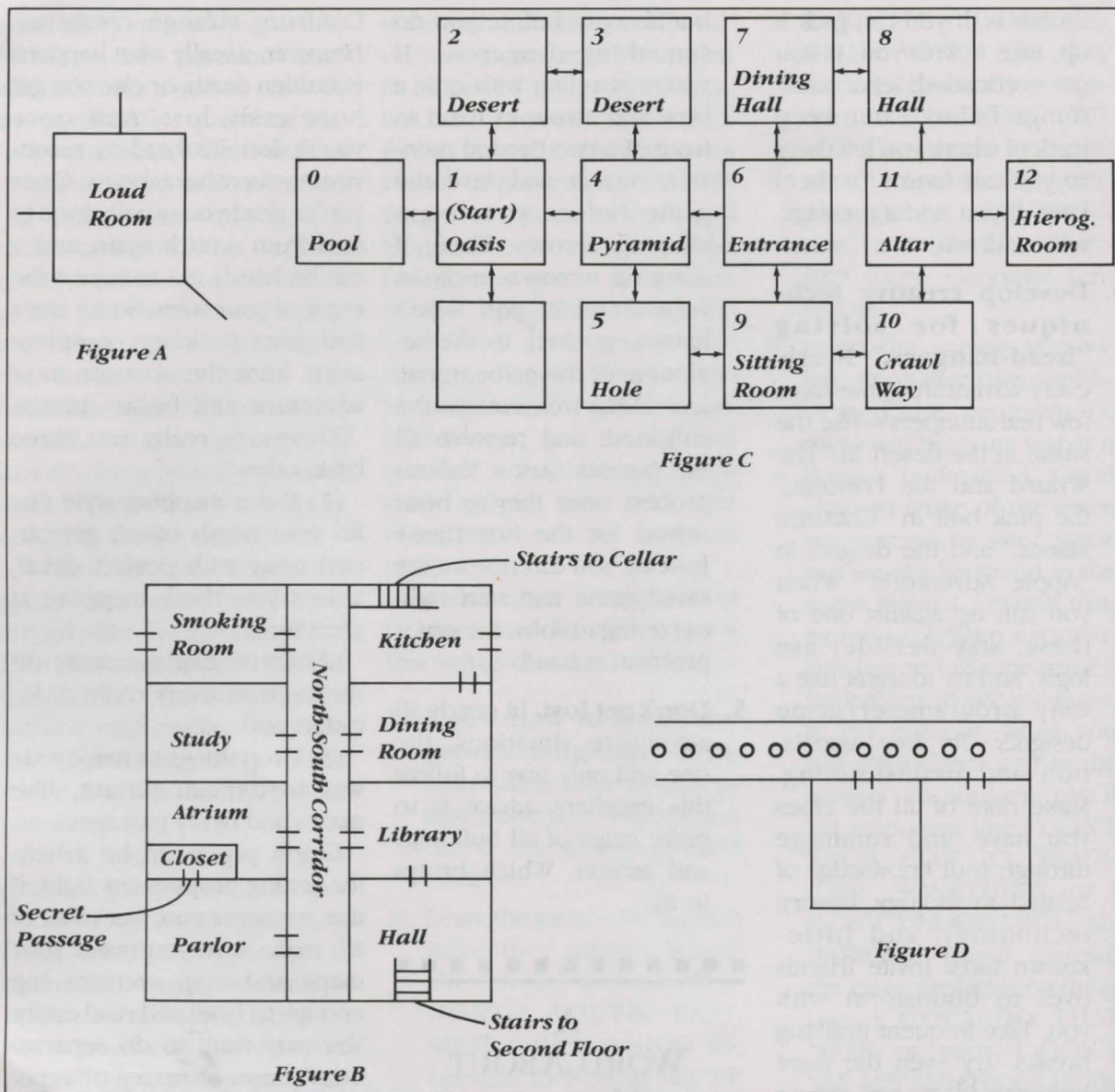
(1) Use a mapping style that fits your needs (don't get carried away with perfect detail, unless you think mapping is great fun),

(2) Try to explore every direction from every room or location, and

(3) Drop things to mark your way in difficult terrain, like mazes and twisty passages.

Graph paper can be a help for getting proportions right, if that concerns you, but most of all, make sure you make your maps and map sections big enough to label and read easily. You may want to do separate detail maps of mazes or especially knotty problem areas.

As for style, suit your map format to the needs of the moment. Circles or squares with connectors leading off to represent N, NE, NW, S, E, W passages, etc., work well for caves or above-ground areas (See Figure A). For buildings, you may want to do archi-



Mapmaking Suggestions

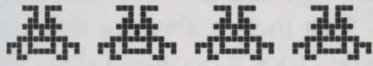
tectural-style top cutaways (Figure B). If some passages are one-way, you'll want to indicate direction with arrows (Figure C). And for areas you move through one step at a time (as in "Wizardry"), you'll want to keep track of the num-

ber of steps you take (Figure D) from one end of a corridor to another, or from one room to another. (Otherwise it all looks the same, or nearly so.) Or use scientific graph paper, using one square for each step, to measure off distances.

Whatever your mapmaking procedure, keep it up as much as you need to, don't get erasures in your keyboard, make it part of the fun, and, remember, this is how "Roads" Scholars are made!

DEADLINE

RATING:



```

FRONT PATH          TIME: 8:02 AM
>KNOCK ON THE DOOR
YOU HEAR FOOTSTEPS INSIDE THE HOUSE.
MRS. ROBNER, DRESSED IN BLACK, OPENS THE
DOOR AND GREET'S YOU.
"HELLO," SHE SAYS, "I AM MRS. ROBNER.
PLEASE COME IN. I'M AFRAID I REALLY
CAN'T BE OF MUCH HELP TO YOU. THIS IS
SURELY ALL A TERRIBLE WASTE OF TIME, AND
NOT A LITTLE UPSETTING, HAVING ALL THESE
POLICE MARCHING AROUND YOUR HOUSE. THIS
HAS BEEN A VERY TRYING TIME, AS I
SUPPOSE YOU CAN UNDERSTAND. AS I SAID TO
MR. COATES AND THAT OTHER DETECTIVE, YOU
MAY LOOK AROUND HERE, BUT YOU MUST BE
OUT BY 8 O'CLOCK AT THE LATEST... OH, I
ALMOST FORGOT. MR. COATES WILL BE
READING MY HUSBAND'S WILL AT NOON IN THE
LIVING ROOM. YOU MAY ATTEND IF YOU
WISH."
MRS. ROBNER LEADS YOU INTO THE HOUSE AND
CLOSES THE DOOR BEHIND YOU.
  
```

INFOCOM

FROM "DEADLINE" BY INFOCOM.

TYPE OF GAME: Adventure-mystery.

GRAPHICS: None—text oriented. Excellent in black and white.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus (or Apple III in Apple Emulation mode) 32K bytes of RAM. One 16-sector disk drive. Also available for Atari, IBM, NEC, PDP-II, plus systems running the CP/M Operating System.

PROGRAMMED BY: Marc Blank and Dave Lebling.

PUBLISHED BY: Infocom.

COMMENTS: Despite the lack of graphics, the sheer originality and top-notch playability of "Deadline" win it our highest rating!

PROLOGUE

They say that everyone liked Marshall Robner, but I guess there was someone who didn't. In fact, someone must have disliked Robner quite a bit. Enough, that is, to kill him. I figure that

anybody who has that kind of money has got to have his share of enemies. The whole thing looked just a little too pat to me, a suicide behind a locked door. All wrapped up nice and neat and clean by someone who knew his business, someone who figured to get away with murder. Maybe that's why I took the case, because I've been around long enough to know that something that looks that clean usually isn't. That there's always a little dirt under the carpet. Then again, maybe I took it because I don't like people thinking they can get away with murder. It isn't good for my business when they do. It isn't good for me or any other shamus, here or anywhere else. When somebody gets killed you're expected to do something about it. Because that's your job, and you're expected to do it right, when murder is your beat.

OBJECTIVE

Investigate the murder of the wealthy Marshall Robner. Interrogate the suspects, collect evidence, and bring the killer to justice within twelve hours.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- A house full of suspects
- A murderer
- And a loaded gun

RECONNAISSANCE REPORT

A brilliantly conceived game from Infocom (the creators of "Zork"), "Deadline" marks an exciting and original new level in computer gaming.

The objective in "Deadline" is not to find a treasure, but to solve a mystery and find a murderer. The originality of the game comes not just from its premise, but from its execution. In wandering around the grounds and mansion of the Robner Estate the player encounters a cast of characters as interesting and complex as in a stage thriller, and—more important—*interacts* with these characters on a level never before possible in a computer game.

"Deadline" achieves a level of realism that is totally engrossing, thanks in part to the clever, innovative packaging, which includes a documentary file of the case, transcripts of interrogations

lab reports, a photo of the scene of the crime, and even a small, plastic-wrapped package of "Ebullion" pills (the method of the "suicide")—all offered as accompanying material to the program disk.

As with "Zork," "Deadline" accepts full-sentence commands. It also includes a built-in "clock" that registers the player's "time" in moves throughout the game. A "save" feature permits the player to suspend action and pick it up at a later time. A separate, initialized disk is required for the "save" option.

RECOMMENDED PROCEDURE

Unlike most adventure games, "Deadline" requires little or no mapping. The geography is relatively simple and straightforward, consisting of the house and grounds, and there are no mazes or tricky passages to contend with. Although it is essential that you discover a secret room in the house, the complex mechanics of the program permit you to discover the room only by following one of the central characters in the plot.

Your first job as detective is to survey the evidence already collected by the police. Carefully review every document in the folder, and begin to develop a few hypotheses. From the interview transcriptions, can you detect any hidden motives? What are the lines of suspicion? Is anyone trying to cast blame on someone else? In the lab report, do you see any evidence that looks fishy? What about the coroner's report? No, don't take the pills for your headache. Instead, take a few moments to mull over the evidence before you.

Time and the suspects are the keys to solving "Deadline." The ingenuity of the programming puts you, the detective, in the center of a complicated plot in which characters move in and out of rooms and other locations, apparently under their own volition. The whole thing is rather like finding yourself unprepared in the middle of a stage play. It is this lifelike quality of the program that makes it both enticing and difficult. People in the manor come and go, living their daily routine as you try to investigate the crime. You can interact with them, ask them questions, follow them, and even direct them to show you specific objects—but, as you do so, your activities can influence them to alter theirs. Remember also that you can't be in two places at once. While you are questioning the secretary, someone somewhere else in the house may at the same time be removing a valuable piece of evidence. While you are investigating the grounds outside the house you may miss an important telephone

SOUTH LAWN**TIME: 8:00 AM****SOUTH LAWN**

YOU ARE ON A WIDE LAWN JUST NORTH OF THE ENTRANCE TO THE ROBNER ESTATE. DIRECTLY NORTH AT THE END OF A PEBBLED PATH IS THE ROBNER HOUSE, FLANKED TO THE NORTHEAST AND NORTHWEST BY A VAST EXPANSE OF WELL-KEPT LAWN. BEYOND THE HOUSE CAN BE SEEN THE LAKEFRONT.

. . .

► MRS. ROBNER, TELL ME ABOUT THE TELEPHONE CALL.

"IT WAS JUST A FRIEND OF MINE, OFFERING HIS CONDOLENCES."

. . .

► TELL ME ABOUT THE NEW WILL.
(SAID TO GEORGE)

"DAD ALWAYS THREATENED TO WRITE A NEW WILL, BUT I GUESS HE RAN OUT OF TIME." HE CHUCKLES DISTURBINGLY.

. . .

► SHOW THE LOBLO TO GEORGE.

GEORGE LETS OUT A LOUD YAWN.
GEORGE STARTS TO MOVE ABOUT DISTRACTEDLY.

Examples of a "Deadline" Game in Progress

call. Suspects may lie to you or tell you the truth. And they may lie at one time and tell the truth at another. Sometimes a bit of hard evidence is necessary to break a suspect down. SHOW XXX TO XXX may get an interesting result, or it may get you an impatient shrug.

In general, you'll get best results if you phrase your questions as suggested in the manual. Despite its sophistication, this program can't comprehend Faulknerian clauses, and there's nothing more frustrating than entering a lengthy sentence, only to be

answered with THE WORD “YOUR” ISN’T IN YOUR VOCABULARY, or THE WORD “WHAT” CAN’T BE USED IN THAT SENSE.

The recommended strategy is to be a good detective. Follow clues, collect evidence, interrogate the suspects, and use a little deductive reasoning until you can make a successful arrest. An unsuccessful arrest, incidentally, can be embarrassing, ill-timed, and even deadly.

Remember, you must collect evidence and know how to use it. Motive, means, and opportunity are necessary to establish guilt. Keep your eyes and ears open at all times. Examine the scene of the crime carefully, and analyze everything of interest. If you have done your job carefully you are going to find plenty of suspects on your hands, along with a few red herrings. But be dogged, don’t abandon any trails. Even an innocent suspect may have a clue that you need in order to find the guilty one.

Trust your instincts and keep after suspects. You can learn more sometimes from a nervous suspect than a calm one. Try a little stressful questioning. Question them about one another and look for slight discrepancies in their stories. Don’t ignore the housekeeper, Mrs. Rourke. She may be a bit of a gossip, but she keeps her eyes open. Keep your eye on McNabb, the gardener, also. Remember, time passes, and what may not be known at one moment may be known at another. A gardener can see a lot of things on his daily rounds.

SOME STRATEGIC LOCATIONS

THE LIBRARY

Check it for clues, but don’t forget that you are dealing with suspects who have minds of their own. Someone knows something about the library that you don’t. There may be more to those bookshelves than meets the eye.

THE ROSE GARDEN

Again, time marches on. Try asking about it both early in the game, and then again later in the afternoon.

THE SHED

Hmmm. A ladder?

THE LIBRARY BALCONY

If you get frustrated, you can try going onto the balcony and screaming, or just ranting and *railing*.

THE KITCHEN

Nice cups here (and where have you seen one like them before?). Try counting them . . . and the saucers.

THE LIVING ROOM

Almost everyone ends up here, sooner or later. It's a good place to ask questions, particularly if you have some solid evidence by the time the will is read.

THE SAFE

What, you haven't found it? Keep your eye on George. Provided you can get him upset enough by showing him something incriminating that you've found.

ADVICE FROM THE VETS

You're a detective, remember? Check the library carefully. Read all the scraps of paper you can. Robner spent a lot of time in this room, and did all of his planning here. Try playing Sherlock Holmes—rub a pencil on the paper and see what happens. Interesting? Take another look at the calendar. Remember that Robner was a busy man and planned ahead.

It's a busy household, and things can happen even when you are not around. If you miss the telephone call, try picking the phone up a few minutes later. Try it even if you get a chance to answer the phone. Mrs. Robner isn't as innocent as she would like you to think, and you might just overhear a second important telephone conversation.

Did George really not know about the new will? Try showing him the calendar right after the reading of the will, but make certain that you have it turned to the right page!

Murder is big news. Take a look out the front door for the

afternoon paper. Read it all. How do you expect to solve anything if you don't know what's going on?

Don't stand around reading the paper while George vanishes upstairs. Was it your imagination, or was he really upset? Does the murderer always return to the scene of the crime? Or maybe George just knows something he hasn't told you. Try hiding on the library balcony and see what happens. But don't move too fast. The most difficult part of the case is getting the timing right in your investigation. If you interrupt George too soon when he mysteriously vanishes into the secret room, you are going to blow your case. Take advantage of your computer assistant here and save your progress. Then you can afford to manipulate time a little bit.

That new will may make George look guilty, but try digging a little deeper. Remember that old saying about people being what they eat. Keep in mind what George had for breakfast (and you know the kid has got to have problems if he eats like that), then see what else you can find in the safe.

Beginning to get the picture? It seems that nice Mr. Baxter liked mergers. Maybe he liked them in his personal life also. Let's see, Mrs. Robner appears to have her own little thing going on the side. Mrs. Rourke is a little long in the tooth. And well, George doesn't exactly seem to be Baxter's type . . .

Swell, all the suspects are complete. But how was it done, and who did it?

Is that McNabb, yelling in the distance about something? He was calm enough this morning when you asked him about his roses (you did ask him, didn't you?). Try asking him the same thing now. Get him to show you what he is so upset about. *Don't stop there. Look around.* Find anything interesting? Remember all those pretty cups. So why would somebody be trying to get rid of one, or is it the same one? Try analyzing it. What's that suspicion ticking away in the back of your mind about Dunbar's medicine cabinet? What, you didn't look inside? What are you trying to do, get fired? The smart detective always looks *for* something, right? Why not help the boys at the lab and tell them what they are looking for?

Think that you've got a nice case going yet? Be careful, though, on the arrest. Don't count your chickens before they're hatched, or your case is closed before you have sufficient *proof*. Take that lab report to Dunbar and see how she reacts. Then keep your eyes on her. Baxter is looking pretty nervous, too, isn't he? Especially after you showed him the evidence from the safe.

In fact, maybe Baxter is getting too nervous. If he is your killer,

maybe he won't stop at just one murder. Not with a jittery witness around—or a snooping detective—so take it easy and careful. One false move and it might be curtains for somebody. Better “save” your game here again and get it right. Remember, what you are looking for is the *perfect* solution to a near perfect crime. “Deadline” has many possible endings, but the good detective is after the best one. Second best may not be good enough, if you lose a suspect and gain another victim, and third best may just get you killed.

A final note. If you do get the perfect solution you will know it by the author's summary presented to you at the end of the case. If you get yourself killed, well that's life, and death . . . on the murder beat.

A floorplan of the Robner house and grounds is available from Zork Users Group, P.O. Box 20923, Milwaukee, WI 55220-0923.

APPLE ADVENTURE!

RATING:



IT MAY TAKE A BIT TO GET USED TO THE PROGRAM, SO HAVE FUN AND ENJOY!

YOU ARE STANDING AT THE END OF A ROAD BEFORE A SMALL BRICK BUILDING. AROUND YOU IS A FOREST. A SMALL STREAM FLOWS OUT OF THE BUILDING AND DOWN A GULLY.

ENTER BUILDING

YOU ARE INSIDE A BUILDING, A WELL HOUSE FOR A LARGE SPRING.

THERE ARE SOME KEYS ON THE GROUND HERE.

THERE IS A SHINY BRASS LANTERN NEARBY.

THERE IS FOOD HERE.

THERE IS A BOTTLE OF WATER HERE.

TYPE OF GAME: Adventure.

GRAPHICS: None—Text oriented. Absolutely fine in black and white.

SOUND: No.

NUMBER OF PLAYERS: One (plus kibitzers).

SYSTEM REQUIREMENTS: 48K Apple II Plus or 48K Apple II with Language System or Applesoft II Firmware Card. One disk drive with controller card.

PROGRAMMED BY: Peter Schmuckal and Leonard Barshack—adapted from the original, created by Don Woods and Will Crowther.

PUBLISHED BY: Apple Computer, Inc.

COMMENTS: A complete Apple version of the original text-oriented “Adventure” game. A tough one with some good, original thinking required and more than its fair share of dangers.

PROLOGUE

Colossal Cave, they say, is somewhere near the well house, and in that cave lie fabulous treasures and adventures. It is also very dangerous. Your assignment, should you decide to take it, is to use your brains and your computer to find that cave, get in, collect the treasures, and get out again without getting yourself trapped or “terminated with extreme prejudice.”

Good luck, adventurer. And remember, if you do get caught up in this game, we will disavow any responsibility for your neglect of friends, loved ones, job, or sanity.

OBJECTIVE

Achieve the 350-point “Grand Master” rating by finding the treasures hidden inside Colossal Cave and returning them to the surface.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- | | | |
|----------------|---------------------|----------------------------|
| ■ A dragon | ■ A hungry bear | ■ A wall of hot lava |
| ■ A small maze | ■ A thieving pirate | ■ A dwarf with an axe |
| ■ A large maze | ■ A snake | ■ Many dwarves with knives |
| ■ A troll | ■ Trapped rooms | |

RECONNAISSANCE REPORT

A text-oriented adventure game from Apple Computer, Inc., "Apple Adventure!" is an Apple version of the classic that has obsessed mainframe users for years. The action takes place mostly within the confines of Colossal Cave, and a colossal cave it is, with tortuous twists, turns, sudden deadly drops, mazes, passageways, and secret junctions.

Since the game is text-oriented, you may want to use your printer to get a printout of your progress. Suspending the game can be accomplished by using a blank, initialized disk.

RECOMMENDED PROCEDURE

Be sure to come to the computer with mapmaking tools in hand. You may be impatient to get on with things, but you will become hopelessly lost in Colossal Cave if you don't map your progress. Even Daedalus had to use a system for finding his way out of the Minotaur's cave, remember. (See "A Word about Mapping" in the introduction to this section.)

A daily printout of your progress is also helpful. The printout will give you an instant recall of long descriptions of places or objects you have encountered and may need to find again. Key your printout to your map, and you're in business.

Since "Apple Adventure!" requires solving a series of puzzles in order to collect all the possible treasures, several strategies are useful:

1. As always, keep track of and even write down the words that the program does or does not understand. Take along all the objects you can carry, and keep track of the locations of all those you can't. Write down words or phrases that are written on walls or whispered out of thin air. (For more on these strategies, see the introduction to this adventure game section.)
2. Tackle obstacles with a will to win. Of the many puzzles in "Apple Adventure!," three represent "immovable" obstacles to be overcome. Such "barriers" are common in adventure games, and can be real head-bangers. "Apple Adventure!" features a large, green snake; a troll; and a sleepy but dangerous dragon. Check your inventory when encountering the snake. It pops up early in the game, and you should have something on hand that you can use if you have been a faithful

YOU ARE STANDING AT THE END OF A ROAD BEFORE A SMALL BRICK BUILDING. AROUND YOU IS A FOREST. A SMALL STREAM FLOWS OUT OF THE BUILDING AND DOWN A GULLY.

. . .

YOU ARE IN A VALLEY IN THE FOREST BESIDE A STREAM TUMBLING ALONG A ROCKY BED.

SOUTH

AT YOUR FEET ALL THE WATER OF THE STREAM SPLASHES INTO A 2-INCH SLIT IN THE ROCK. DOWNSTREAM THE STREAMBED IS BARE ROCK.

DOWN

YOU DON'T FIT THROUGH A TWO-INCH SLIT!
YOU'RE AT SLIT IN STREAMBED.

DIG HOLE

DIGGING WITHOUT A SHOVEL IS QUITE IMPRACTICAL. EVEN WITH A SHOVEL PROGRESS IS UNLIKELY.

. . .

REPRODUCED WITH PERMISSION FROM APPLE COMPUTER, INC.

Examples of an "Apple Adventure!" Game in Progress

collector. No matter how improbable the solution seems, try it.

As for the troll, he isn't a real problem as long as you aren't stingy. But remember, to reach "Grand Master" status, you will need *all* of the treasures; so you are going to have to find another way eventually of getting rid of the little devil.

The dragon may be the most frustrating obstacle of them all, except perhaps for the final puzzle in the Master's Section. Keep your cool when facing the dragon. Remember the fable of the "Tinker and the Flies." Take the matter into your own hands and be persistent. Stick to your decision and don't let the computer talk you out of it. Adventurers have spent months haunted by nightmares of sleeping dragons before finally solving this one—only to explode into hysterical laughter on discovering the devious simplicity of the solution.

3. It goes without saying that it is a good idea to get through the cave without getting “killed.” Sudden death can be embarrassing and fatal pitfalls are abundant. Some, like jumping off a cliff or dropping your lantern and stumbling to your death in the dark, are immediate and obvious. Others, like getting stuck on the far side of the troll bridge with no treasures to buy your way back, are more difficult and frustrating. Being killed by a dwarf seems to be a chance occurrence, but if you keep your axe handy and toss it quickly once or twice you should survive successfully.
4. Remember, treasures are sometimes needed as a solution to solve the puzzle of other treasures. For example, the trident may be useful in dealing with something else from the sea.
5. Finally, time counts. (At least, economy of movement counts.) You must collect all of the treasures before your batteries run out on the lantern. And each command you enter diminishes the battery power a little more. Buying new batteries will cost you the option of saving the coins as treasure and rising to “Grand Master” status. Just one more good reason to keep maps — saving as many steps as you can as you dash about the cavern, collecting and swashbuckling as you go.

SOME STRATEGIC LOCATIONS

THE WELL HOUSE

Stop inside for an illuminating experience or you will never survive the journey.

THE BIRD CHAMBER

Be cagey. You may be able to wing your way out of a somewhat reptilian situation.

THE NUGGET ROOM

Having trouble getting out? Just keep on “plugh”ing away. But don’t come back through the main entrance, or the trip is liable to be more dangerous than you thought.

THE GIANT'S ROOM

"Fee Fie Foe Foo." You said it once, and back the eggs flew. They might be good to pay the troll, if you want to keep your treasures whole.

THE BARREN ROOM

A well-fed bear can be a good companion. But remember, he is also a very heavy one.

THE SHELL ROOM

If you can't pry the clam open, you might at least *try denting* it.

ADVICE FROM THE VETS

Tricky though this game may be, it starts off slowly. Get what you need in the well house and start your maps right away. It may take you a while to get to the cave entrance. (Try finding the stream with the slit in the rock.) The paths outside the cave bend around a lot, giving a false impression of complexity—there are really only a few different locations. To check this out, try dropping something, and when you see it again, you'll know you are in the same spot.

Once inside, the pace is steady for a while. Take everything you can, and experiment mercilessly! Try out your equipment—for instance, try dropping your wand. (Carrying it may frighten small creatures.) But temper your valor with caution—you just might want to pick it up again. Never can tell when it might come in handy.

Sure, it's a swashbuckling adventure, but, like it or not, you've got to have a little bookkeeper in your soul. Inventory management is a real key to success. (Use the command INVENTORY to see what you have with you.) You'll reach a point where you are carrying too much to continue your journey. So decide carefully just what may be expendable and drop it. But you may need to double back and pick it up, so keep track of dropped objects on your map. Dropping objects can also be a useful trick for finding your way through the two mazes—but don't forget to reclaim anything useful.

Don't let frustration get you down: Take frequent breaks—fatigue can cloud your logic. Why else would you try to take a very heavy bear across a very light troll bridge?

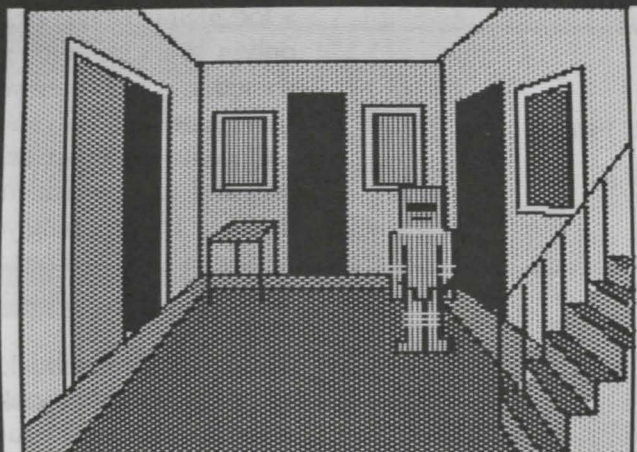
Be relentless. Once the pirate has appeared, you can find his secret hiding place and capture his chest. After this you will be free from him forever. But be careful in that maze.

If you make it into the Master's Section, you should immediately save the game on disk if at all possible. Otherwise, you will have to endure the tedious and potentially dangerous process of recapturing all the treasures in order to qualify again.

Last, but not least: *Be confident*. If you are in the Master's Section, it is because you are good enough to be in there. Of course you can get out! It may just take a while. Go over your list of words and see if you can get some clues. Be tough on yourself. Demand that you do it. If you handle the whole thing right, a dynamite solution may come to you, and you can survive with glory; if not—well, the whole thing was a blast, anyhow, wasn't it?

CRANSTON MANOR

RATING:



THERE IS A SUIT OF ARMOR HERE.
YOU ARE IN THE PICTURE HALL. THERE IS A
DOOR TO THE SOUTH.
----- ENTER COMMAND?

TYPE OF GAME: Adventure.

GRAPHICS: High resolution—nice color, but playable in black and white.

SOUND: No.

NUMBER OF PLAYERS: One (plus kibitzers).

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K, 3.2 or 3.3 DOS. Disk drive with controller card.

PROGRAMMED BY: Harold DeWitz and Ken Williams.

PUBLISHED BY: On-Line Systems.

PROLOGUE

They don't come much greedier than old man Cranston. Looking over the deserted little town of Coursegold, California, gets you to wondering about the dark depths of human greed and avarice. Only empty buildings and storefronts are left now, monuments to man's inhumanity to man as they sit silent in the shadow of brooding Cranston Manor.

Legend has it that the old man's ghost still haunts the house on the hill, that at night it roams the dark, empty corridors of the big house and lasciviously fondles the gold and treasures he had in life stolen from the ravaged town. Some folks even say that, deep below the bowels of the manor, monsters lurk.

They say that adventurers have come to Cranston Manor, looking for the old man's treasure—adventurers who have never been seen again.

They say that only the foolhardy would attempt such an adventure.

OBJECTIVE

Find and retrieve the 16 treasures hidden on the estate of Cranston Manor. They may be hidden on the grounds, in the manor itself, or below the manor in the secret cave.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- A maze on the grounds
- A pond of hungry piranhas
- A menacing suit of armor
- Dangerous pools of water
- An angry pink bull
- A very deadly toy soldier
- Locked doors and booby-trapped rooms

RECONNAISSANCE REPORT

A high-resolution graphics game from On-Line Systems, "Cranston Manor" features good, if not spectacular, graphics and a five-area playing field—the town, the manor grounds, the first and second floors of the manor house, and the gigantic cave beneath the house. There are, in addition, two basement rooms beneath the manor, a garage, and a walkway.

As with most adventure games, getting from place to place is accomplished by two-word commands, usually a verb and a noun—CLIMB TREE, GO CAVE—or simple, one-word directional commands—NORTH, SOUTH, EAST, WEST, UP, DOWN. TAKE, DROP, and USE allow objects to be handled and manipulated. Occasionally, a closer inspection of the picture presented on the monitor might be needed to discover secret hiding places or hidden clues. SEARCH and LOOK may produce interesting results.

A major feature of "Cranston Manor" is the ability of the player to suspend and save a game at any point and then pick it up later without having to repeat all previous moves. To accomplish this, the player needs a blank disk, initialized and completely free of any other data.

RECOMMENDED PROCEDURE

Take your time and don't be too anxious to get to "Cranston Manor." Search the town carefully. The place may be spooky and abandoned, but you can pick up some objects that are needed for your long night's work in the place on the hill. It gets dark in the mansion at night, they say. And how do you plan to get into the grounds in the first place? Although the layout of the town is simple, it is a good place to get some practice in on the fine art of mapping. (See "A Word about Mapping" in the introduction to this section.) As with most adventure-type games, maps are essential. Separate maps for the town, manor grounds, manor, and the gigantic cave will come in handy. The town is also a good place to become familiar with the directional instructions without becoming hopelessly lost. You can afford a wrong turn now and then without bumping into something that would very much like to eat you, or encountering a mind-boggling maze.

Once you have satisfied yourself that there is nothing worthwhile in town, a careful inspection around the manor walls will reveal two separate entrances. If you have been diligent in town and are carrying the right equipment, you should be able to gain access to the grounds without too much difficulty.

Once on the manor grounds, move carefully and begin keeping a complete map. You'll find a maze of hedges containing treasure, but it may be wise to avoid it until you have mapped the rest of the grounds first.

In the course of inspecting and mapping the grounds you may also discover the cave entrance. A foray into the cave without the necessary equipment for survival can be disastrous, so it would be wise to avoid it until you have made a complete search of the house and grounds.

Once you have gone inside the manor, continue to search carefully. Secret rooms, panels, and passageways may contain treasures, tools, or clues. The rooms themselves may be deceptively simple. Use SEARCH and LOOK for closer inspections. Try to open drawers in dressers and doors to closets. But don't get discouraged. Some rooms may look promising but contain nothing of real value. Meanwhile, others may contain some small item of apparently little importance that turns out to be just the thing you'll need later to snare a treasure or to get out of a tight spot.

Take whatever you can. Unlike some adventure games, there is no limit in "Cranston Manor" to the number of things you can carry.

Besides maps, make notes. Keep taking stock of your inventory—what tools or objects you carry and how many treasures you still have to search for. (Just use the command INVENTORY.) Your wits have to be sharp; check your inventory in tight spots to see if you have anything with you that you can use in some ingenious and deviously clever way to get out of trouble.

Once inside the house, you may also discover another entrance to the cave. Resist the temptation to jump in and explore. The outside entrance will get you to the computer room buried inside the cave much faster. And once there, you may discover a way to make your life much easier.

Remember, the cave is much more dangerous than the house; once you are ready for it, beware of the toy soldier and the pink bull, and watch your step.

SOME STRATEGIC LOCATIONS

INSIDE THE HOUSE

THE KITCHEN: Don't be too intimidated by the brooding suit of armor. It can't harm you. Although it may prevent you from taking some of the objects in the kitchen, you can make off with an extremely valuable one. Remember to return later for whatever else you can get.

THE BIRD ATRIUM: You won't get the bird here (What! A bird in an adventure game without a bird?) but you will get the cage. Take it home. You are sure to find a good use for it.

THE MOUSE ROOM: Adventure games can be lonely. Take the little creature along to keep you company. The little devil is fast, though, so you had better feed him first and let him sleep off a good meal. (Any idea what the cage might be for?)

THE ORGAN ROOM: The right key here can open up some new doors for you, both now and later.

THE CISTERN ROOM: Some time in the country might help you solve this one. The puzzle may be prime but the solution holds water.

THE CHILDREN'S PLAYROOM: It can save you a raft of trouble. Especially when dealing with envious eyes.

THE BRIDAL ROOM: It doesn't take a Don Juan to get in, but it does take one to get out. (No, Rapunzel's trick doesn't work here.)

THE MASTER BEDROOM: Old man Cranston must have been a bit of a lecher. Why else would he have a secret passage way into the servants' quarters?

Discovered a good use for that little mouse yet? Why not let that little fellow go then? Especially if that nasty suit of armor is still hanging around.

MORE STRATEGIC LOCATIONS

ON THE GROUNDS

THE WATCHTOWER: Swear at the computer all you want. Kick it. Turn the power off. Watch television in frustration. You just can't get in there from here.

THE GARAGE: Don't lose that coin. It could get you a ride on the subway—or something better.

INSIDE THE CAVE

THE STAIRS: Let them lead you where they may, but watch that little soldier with the gun. He is deadly.

THE HEAVY BLAST DOOR: It needs an I.D. card, but maybe you can slip by with a phony. No card? You had better find a dispenser somewhere and get one.

THE COMPUTER ROOM: You can be zapped here like a bolt from the blue. Be careful. Think. Don't be greedy. There is a solution to a lot of your problems in this room. Most of the ideas you'll have won't hold water—keep trying until you find one that will.

THE ROOM WITH BLUE ROCKS: This is the entrance to what may be your last chance. Put a big "X" here on your map. You may be grateful for it in the future.

THE WALL WITH SCRATCHING ON IT: Yep! There is a beast around here, all right. Step east and have a look. Then get back quickly before you are stomped. Think fast. Think on your feet and in the dark, and maybe you can get away.

THE ROOM WITH THE GREEN LIGHT: If you are getting discouraged, why not just drop everything and lift your troubles away?

THE ROUND ROOM WITH HOLES: Round and round and round it goes and where you come out nobody knows.

ADVICE FROM THE VETS

Like most adventure games, "Cranston Manor" calls for both logical and imaginative thinking. Don't expect to win it the first couple of times out. Keep maps. Mark the locations of found objects or interesting places. Use the "SAVE" option to explore at will. You can save different progressions and attacks on the game in files ranging from "A" to "O" on your "save game" disk. Doing this can save you time if you keep getting hung up at some tricky spot late in the game. Just boot the disk and pick up where you left off, or even re-examine a section of the game on an earlier file to see if you missed anything, then jump ahead by re-booting to a later file. Example: Save everything on the disk just before you make the east turn from the wall with the scratching on it. This will give you a number of shots at getting away from the pink bull, without the frustration of losing everything every time your efforts prove fatal.

Not only your wits, but your possessions are the key to winning. Know what you have in inventory at all times and try using what

you have. Don't be shy. Try anything, no matter how unlikely it may seem. The most innocent object may open a door, put a man Cranston's computer out of commission, or save your life.

Remember—not all rooms yield results. Think creatively about possible secret doors, hidden clues, and unusual methods of solving problems, but don't get hung up by your own ingenuity. Some rooms in the house are designed only to tempt you and waste your time.

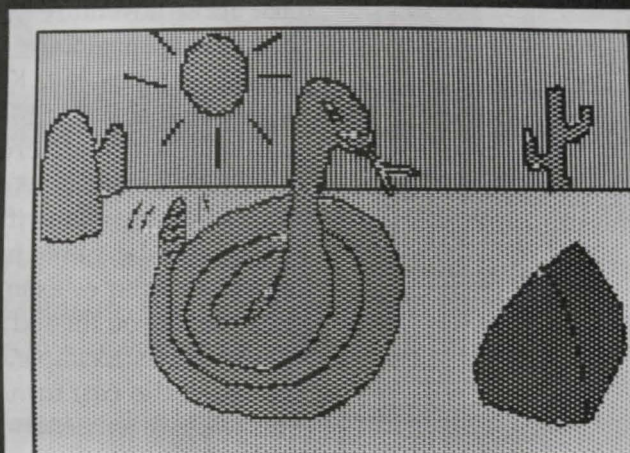
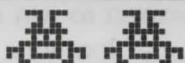
Think over your choice of language. You might have the right idea but could be giving the computer a command that it doesn't understand. Try various ways of giving the same command.

Lastly, don't let it frustrate you. Don't bite your nails, panic fanatically, or shout at your loved ones. Take a break when you need it. Think it over away from the machine. Pretend that you are Sherlock Holmes. Don't let it bother you if people stare at you strangely on the street. Cultivate a "Genius at Work" look.

And if you really get stuck, On-Line Systems will be glad to help. You can reach them during business hours in California by dialing (209) 683-6858, or by writing them: On-Line Systems, 36575 Mudge Ranch Road, Coursegold, CA 93614.

THE WIZARD AND THE PRINCESS

RATING:



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AROUND YOU IS A DESERT
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YOU ARE IN THE DESERT
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ENTER COMMAND?N
ENTER COMMAND?
  
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TYPE OF GAME: Adventure.

GRAPHICS: High-resolution color (although you can get along with black and white).

SOUND: No.

NUMBER OF PLAYERS: One (plus kibitzers).

SYSTEM REQUIREMENTS: 48K Apple II Plus and 48K Apple II with Language System or Applesoft Firmware Card. One disk drive with controller card. Also available for Atari 400 and 800, 40K with disk drive.

PROGRAMMED BY: Ken and Roberta Williams.

PUBLISHED BY: On-Line Systems.

COMMENTS: This "Hi-Res Adventure #2" from On-Line Systems has become an "Adventuring" standard, and a challenge for true adventurers. Don't be put off by the tough opening sequence.

PROLOGUE

The desert town is in despair, the land of Serenia in an uproar. Once again the wicked wizard Harlin has terrorized these innocent people, this time whisking away to his mountain castle their beloved Princess Priscilla, symbol of their national pride. The old king, desolate and heartbroken, stands yet with grandeur before the crowd and offers half his kingdom to any who will risk the terrible wrath of Harlin to pursue and rescue her. The castle of Harlin lies far to the north, in the mountains, and the journey is long and fraught with danger. Will no one step forward and undertake the quest?

Standing in the crowd there is one with steady eyes and a firm hand, a stranger to the land, an adventurer who has vowed to defeat evil wherever it is found. The crowd parts as the stranger steps forward and, not speaking, boldly touches the king's aged shoulder with a compassionate hand, then looks north.

OBJECTIVE

Alone and unaided to make your way against terrible odds across the land of Serenia to the Castle of the Wizard. And there to rescue the princess from her cruel captor, then bring her back to her heartbroken father.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- A deadly snake in a treacherous desert
- A wide chasm
- A thieving gnome
- A hungry lion
- A gigantic ocean to be crossed
- A pirate
- A giant
- A flimsy bridge
- Mountains
- A castle with a crocodile-infested moat
- A maze
- A wanton, wicked, weird, and wholly rotten wizard

RECONNAISSANCE REPORT

Another in the series of fine adventure games from On-Line Systems, "The Wizard and the Princess" features some nice high resolution graphics and a straightforward but challenging objective. Utilizing the more or less standard two-word verb-noun adventure commands, plus the N, S, E, W, UP (U), DOWN (D) commands, the adventurer pits wits against an assortment of adversaries in a difficult sequence of exotic terrains. The opening "desert sequence" has become notorious for its difficulty and can be discouraging, since it has to be overcome before getting on with the other challenges. On-Line has recently taken to adding a small, folded "cheat sheet" to their package, suggesting a solution to "getting past the snake," but the scant information it offers really doesn't provide much help.

Like other On-Line adventures, "The Wizard and the Princess" can be suspended and saved for later recall by using a blank initialized disk. If you have forgotten to initialize before starting, fear not; the game includes an "INIT" routine. Just follow the instructions.

RECOMMENDED PROCEDURE

As always, be sure to sit down to the game with plenty of paper on hand for maps. Graph paper can be particularly useful; likewise, a good eraser. (See "A Word about Mapping" in the introduction to this section.)

The first confrontation in "The Wizard and the Princess" is also the most frustrating. How do you get past the snake without getting deep-sixed?

If you want to know the secret to success, read on. Otherwise, skip ahead to the next paragraph! The secret is that you must first locate a rock you can use to destroy it. But be careful. Of the six rocks scattered across the desert floor only one is safe—the rest provide convenient hiding places for deadly little scorpions that can quickly bring your adventure to an end. (And yes, there really *are* only six movable rocks, total!) Make certain to use LOOK ROCK before trying to pick any of them up. On-Line suggests looking south of the town for the safe rock, and mapping is particularly important here, since the desert sequence is craftily designed to get you lost. There are a number of ways to get to the rock and back. This sequence may not be among the most elegant, but, if you really get desperate, begin at the end of the alphabet soup below and work backwards (starting from the town). Hit RETURN each time you see a / (slash): KCOR ESU/N/W/S/E/ KCOR EKAT/W/N/W/W/W/W/S/S/S.

Keep track of your steps in the desert. There is some tricky programming here, and you often can't retrace your steps to return the way you came. There is also a time element to be considered: You may run out of water before you have found your way to the chasm. Remember that north is your eventual destination. Remember, too, that the desert has more than one danger, and you might pick up some objects that can be useful in saving your life.

Although you start off by clobbering the guardian snake just north of Serenia, you'll be wise to curb your bloodlust as you venture forth. Indiscriminate killing will not only get you a bad reputation but might rob you of some valuable clues. Think before you hit and look before you leap.

Check your inventory before you start. You have some essentials with you, and you are going to need them before you are through. Keep checking frequently throughout the game. With a little ingenuity you can save yourself a lot of frustration. Get in the habit of considering even the wildest possibilities for objects in your possession. Remember to use your imagination.

If you have inspected everything carefully in the desert, you should have a couple of notes in your possession. You'll need them to get across the chasm and into the woods. Make certain that you have them before trying to leave the desert, no matter how much of a hurry you are in to get out of that godforsaken place. Fact is, you're not likely to get far without stopping to piece things together.

After the desert, you are going to have to make your way through a forest, cross an ocean, explore an island, and climb some mountains. Listen to your common sense (and your computer). It is all going to be hot and thirsty work, so take a drink of water when advised, but be careful what you eat; you may find that your food can serve a better purpose later on.

SOME STRATEGIC LOCATIONS

THE CHASM

To quest onward through other lands, check the notes that are in your hands. Turn them, fold them, study them together.

THE APPLE IN THE COTTAGE

Eating one of these a day may not keep the doctor away.

THE LION AT THE EDGE OF THE WOODS

He may be just “loafing” around, but then again it may be you who is hungry for.

THE BOAT AT THE OCEAN

Look before you leap. You could have a “whole” lot of problems, but there is a blanket solution.

THE ISLAND

If you had been nicer to animals you might not be stranded here.

BRIDGE TO THE MOUNTAINS

There is a way across — locket up if you don't believe us.

THE CAVE IN THE MOUNTAINS

You had better find it if you expect to continue.

THE CASTLE MOAT

If you are going to start horning into the wizard's territory, you may as well begin here.

THE CELL IN THE CASTLE

"Boo, boo! hiss, hiss," you should know your way out of this one by now!

THE COURTYARD WITH A WILD BOAR

So your least favorite relative is coming to dinner. The quicker you feed him, the quicker you get rid of him.

THE CLOSET WITH SHOES

It's been a long journey and your own shoes might need replacing, but look carefully first.

ADVICE FROM THE VETS

Creative thinking and perseverance will win the day. If you're stumped, keep thinking. Save the game, if you've reached a key spot, and try zany solutions.

Keep a good map of the desert in the beginning of the game; it is notorious for its deadliness and you are going to need all the help you find there to meet later challenges.

The two notes in "strange writing" provide the only means for crossing the chasm; so write them out on a separate piece of paper, folded to duplicate the originals, and play around with them until the "strange writing" doesn't look so strange. (Cutting them on the folds and manipulating the two pieces until you can make a translation will save you time.)

Unlike other games, in "The Wizard and the Princess" your objective is to rescue the princess—not to collect treasures. So check your valuables to see how they can be used, what secret spells they may have, or what information might be contained in them. You will find two items that can be worn. WEAR XXX will do it for you. Both these items, incidentally, are absolutely essential in delivering the princess back home.

Don't panic if you get stuck on the island. There is a way off but you can waste a lot of time taking the boat back and forth from the mainland. Remember: Your adventure lies onward, so you have made the trip a couple of times to no avail, get back to the island and look for another way off. Try double-checking your inventory. Stop, take a drink, think it over.

When you get to the mountains, stay cheerful, stay bright, and look for the pot of gold at the end of the rainbow. But, if you hesitate, you may lose it. Trust your *own* eyes. Whatever happens, don't let your spirits get down. A little music can sometimes work the day, charm a giant, or open up new doors to you.

And last, but not least, remember that appearances can sometimes be deceiving. Use your imagination and try to think like a wizard while you are in the castle. He has a wicked sense of humor and a high-flown opinion of himself. But he is a stickler for tradition.

ZORK I

RATING:



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RE-ENTER NAME          SCORE 000
DOOR
THERE IS A SMALL MAILBOX HERE.
>OPEN THE MAILBOX
OPENING THE MAILBOX REVEALS A LEAFLET.
>TAKE THE LEAFLET AND GO NORTH
TAKEN.
NORTH OF HOUSE
YOU ARE FACING THE NORTH SIDE OF A WHITE
HOUSE. THERE IS NO DOOR HERE, AND ALL
THE WINDOWS ARE BOARDED UP. TO THE NORTH
A NARROW PATH WINDS THROUGH THE TREES.
>GO EAST
BEHIND HOUSE
YOU ARE BEHIND THE WHITE HOUSE. A PATH
LEADS INTO THE FOREST TO THE EAST. IN
ONE CORNER OF THE HOUSE THERE IS A SMALL
WINDOW WHICH IS SLIGHTLY AJAR.
>ENTER THE HOUSE
THE WINDOW IS CLOSED.
>OPEN THE WINDOW
WITH GREAT EFFORT, YOU OPEN THE WINDOW
FAR ENOUGH TO ALLOW ENTRY.
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TYPE OF GAME: Adventure.

GRAPHICS: No—text oriented. Excellent in black and white.

SOUND: No.

NUMBER OF PLAYERS: One (plus kibitzers).

SYSTEM REQUIREMENTS: Apple II, or Apple II Plus, with at least 32K RAM and one 16-sector disk drive. Also available for Atari 800, IBM PC, TRS-80 Model I and Model III, and NEC PC, as well as systems running on CP/M operating system.

PROGRAMMED BY: Marc Blank, David Lebling, Joel Berez, and Scott Cutler.

PUBLISHED BY: Infocom.

COMMENTS: A classic. Only the lack of graphics holds Zork I back from the top rating.

PROLOGUE

As your footsteps crunch noisily along the gravel paths, the hot summer sun beats down on your neck. The message you found in the mailbox still dances before your eyes. Finally, around at the back of the house, you come upon an open window, a way inside! Within, the place looks eerily as if someone else has just been here before you—a lunch still sitting on the kitchen table, tools and useful items lying about, and a great sword that beckons you to adventure! Somewhere, you've heard, beneath the floors of these rooms, lie great caverns. Caverns of danger, death, and adventure. Once more the game is about to begin. Once more, for a little while, you live, fight, conquer. You take the sword solidly in hand. It begins to glow. An ironic smile once again crosses your face as you begin your search for the hidden entrance to the Great Underground Empire of Zork!

OBJECTIVE

Survive the labyrinthian tangle of dungeons. Dispatch evil, and return the treasures of the darkness to the safety of the surface.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- A violent and bloodthirsty troll
- A guardian Cyclops
- A sneaky and dangerous thief
- The wrath of Hades
- Lurking Grues
- A nasty vampire bat

- The dangers of darkness and death in the long corridors of the unknown, the maze of the lost, and the whims of the unexpected.

RECONNAISSANCE REPORT

A text-oriented adventure game from Infocom, "Zork I" is, for many adventure game players, *the* standard by which all others are measured. Permitting full-sentence commands and incorporating well-thought-out adventures and "problems," the world of "Zork" is one of the most complex and richly structured of all adventure games.

"Zork" demands of the player the exercise of both intellect and imagination—and a lively sense of humor. A built-in time constraint in the form of a slowly diminishing light source adds additional tension to the dangers of the quest and necessitates some careful planning and fast thinking. The game, however, can be "saved" at any point on a separate, initialized disk to give the player a hedge against sudden death. Re-booting will in essence reverse time back to the "saved" position, but, of course, lose any progress made beyond that point.

Collecting treasures in "Zork" will also collect points for the player. Three hundred fifty points wins the game, and a line is displayed on a reversed video field at the top of the monitor telling location, present score, and turns taken.

RECOMMENDED PROCEDURE

Remember, in the realm of "Zork," time is relative, and in the dungeons you are not playing in "real time." Minutes of your adventurer's life only pass at each command you enter. Unlike "arcade" games that are for the most part played in "real time," survival in Zork often demands some deep pondering rather than quick reflex action. Especially since every move you make wears out your lantern batteries a little more. So take your time and look before you leap.

Keep maps. This "Golden Rule" of adventure game playing has never been more important than here. (See "A Word about Mapping" in the introduction to this section.) If you become trapped and lost, with a lantern slowly burning out and lurking Grues breathing in the shadows, it can mean sudden death and the loss of a lot of hard-fought-for treasures and points.

Examine every item you find. Like Chinese puzzles, some co

FOREST PATH**SCORE: 5/9****► CLIMB THE TREE****UP A TREE**

YOU ARE ABOUT 10 FEET ABOVE THE GROUND NESTLED AMONG SOME LARGE BRANCHES. THE NEAREST BRANCH ABOVE YOU IS ABOVE YOUR REACH. BESIDE YOU ON THE BRANCH IS A SMALL BIRD'S NEST. IN THE BIRD'S NEST IS A LARGE EGG ENCRUSTED WITH PRECIOUS JEWELS, APPARENTLY SCAVENGED SOMEWHERE BY A CHILDLESS SONGBIRD. THE EGG IS COVERED WITH FINE GOLD INLAY, AND ORNAMENTED IN LAPIS LAZULI AND MOTHER-OF-PEARL. UNLIKE MOST EGGS, THIS ONE IS HINGED AND HAS A DELICATE LOOKING CLASP HOLDING IT CLOSED. THE EGG APPEARS EXTREMELY FRAGILE.

► TAKE THE EGG AND CLIMB DOWN THE TREE**TAKEN****► FOREST PATH**

FROM "ZORK I" BY INFOCOM.

Example of a "Zork I" Game in Progress

tain within them the secrets of other items. If a treasure can be opened, open it. You just might find something hidden inside that you will need to survive the dungeon's dangers. And it won't help you if you've already stashed it in the trophy case upstairs!

Check your inventory frequently. "Zork" is tricky. You can only carry a limited number of tools and treasures with you at any one time. So you may have to DROP some item you are carrying in preference for another. But beware. The general rule of thumb: If you can carry it, it is useful or important. And yet, any item you decide to drop may be picked up by the wandering thief and moved to some other location in the dungeon, making recovery just that much tougher! So plan your inventory carefully, get back quickly for dropped items, and search around for those that might have been moved.

Read the descriptions of each room carefully, even if you've been in that room before. You may discover an item newly dropped by the thief, or a turn or exit that you missed on your first time around.

Don't be afraid to try using anything you find in "Zork" as a tool

for your survival or as a solution to a knotty problem (but it does help to have your game “saved” in some situations). While some tools have obvious uses, others can be a little more esoteric. Keep your imagination as well as your logic well oiled, and you should be all right. A highly developed sense of humor isn't going to hurt either. Remember, “Zork” is meant to be fun as well as challenging.

Read carefully any readable items you discover in the dungeons, but take them with a grain of salt. You might discover some good advice, a hidden clue, or just a good-humored bit of ribbing—sometimes a bit of all three. It is one of the natures of the dungeon to lead you on with false hope, both “written clues” and blind trails. Again, keep your senses sharp and don't let your sense of humor get away from you. Nobody is going to sell you the Brooklyn Bridge, but you might find yourself running around looking for a left-handed, double-widgete three-quarter-square whoosis if you are not careful. Then again, it's just possible that you can use that whoosis on a whatsomewhere.

SOME STRATEGIC LOCATIONS

THE BACK OF THE HOUSE

It's going to be a glorious adventure, so don't feel humbled entering it the back way. But have you taken a look at the front path yet? It's not too soon to branch out and try to make some discoveries.

THE KITCHEN

Even an adventurer gets hungry, but hold off for a bit, or a bat, maybe somebody who might just be hungry for you.

THE LIVING ROOM

Get yourself outfitted, but don't be in too much of a hurry to start. Explore the rest of the house before you jump in. Or you're ready and think you have everything that you are going to need, take a good look around here. Somebody might be trying

to send you on a wild goose chase already, but you should be able to pull the rug out from under that idea.

THE GALLERY

You might be able to collect your first treasure here, but studying the situation will tell you that only Santa Claus could get it out.

THE TROLL ROOM

So what did you expect to find? You have to start fighting somewhere.

THE MIRROR ROOM

Looking tired already? Spruce yourself up if you want to. Just the right touch could change your entire outlook on the situation.

THE BAT ROOM

If you hadn't been so busy running around and chasing after adventure all of your life you might have learned a thing or two by sitting home and watching "Creature Features."

GAS ROOM

Let's stop and think this over for a minute. Chances are good that this is your second time here and you should have learned your lesson the first time. What was it that your mother said about playing around with matches?

THE SHAFT ROOM

Time to give the bad guys the you-know-what by thinking things over a bit. Maybe if you lowered your expectations you might have a better chance of discovering a diamond in the rough.

TIMBER ROOM

If you have figured things right you shouldn't have to lumber about with all that baggage. Step through for a breath of fresh air and get your reward by going south.

THE RESERVOIR NORTH

Afraid of water? Then pump up some courage. If you can't figure this one out then spruce up your image again and attack the problem from the other side.

MAINTENANCE ROOM

Maintain your cool. Don't get carried away by the vanity jig you have been on and try brushing your teeth. There are better uses for what you find here.

THE DAM LOBBY

Use your matchless intelligence here and you won't be left without an idea later.

THE DAM

Got your courage back yet, or did you push the wrong buttons in the maintenance room? Hope you have "saved" the game before you started pushing any buttons. If you have handled things right you might just find something in the reservoir provided you haven't been afraid of a little heart-wrenching experience.

THE DAM BASE

It's going to take more than courage and a little hot air to get the one worked out. Check your inventory. Don't let yourself get carried away too far though, or you are liable to be in for a fall.

ON THE RAINBOW

It's a long way back from here unless you have the proper equipment with you. Been to the Egyptian room yet? Sorry. Maybe you should have looked inside that coffin.

THE TEMPLE

Don't take everything for "granite," but, when you do, it can give you something to lean on when you need a quick exit. But be prepared for possible trouble.

THE ALTAR

At last, a place you can really put your faith in. Don't put your faith in those candles, though, unless you have some way to light them. Do you really want to try that torch? It might just be a bit of overkill. Don't believe everything you read in the book either, but then there might be a little truth in it, especially if you look carefully. Got the word, or are you one of those conforming types who reads just straight across the page? Take what you can with you and scam. Having trouble? A prayer might be advisable, but you will have to pull everything back together afterward.

THE ENTRANCE TO HADES

You won't stand a ghost of a chance here unless you are prepared for an exorcism. Now what do you need for a really good one? Seen a bell, book, and candle recently?

THE CYCLOPS ROOM

Need more hints, or have you gotten the word already? Let's hope this character remembers his mythology. Give him the word and find out. You might treasure your power then by taking a quick jaunt south. Loaded to the gills after your journey? Find a short-cut home.

ADVICE FROM THE VETS

Let your imagination run free. In “Zork” you are in the land of imagination. Be creative but be careful. “Saving” the game helps, but there are going to be times when it’s too late. Don’t get discouraged if you have to start over. Remember, if you are “killed” you can usually find all your tools scattered around outside the dungeons, but it may take some time to find them. The treasures will be harder to recover and are usually scattered back throughout the dungeons. They won’t be in their original locations, however, unless you have completely re-booted the game.

Conserve your lantern power; once you run out, death is inevitable. Keep your eye open for other light sources and use them when you can. Careful with that open flame in the game room, though.

You may not be as lucky or as nimble as a cat, but you do have three lives before everything goes black for you. If you find yourself roaming around as a spirit you aren’t going to be able to lift anything until you can get yourself resurrected in a more tangible form. Where better to put in an emergency call to the gods than at the altar?

Study the dam area carefully. Along with the coal mine area it is one of the most difficult sections to solve. Experiment until you come up with the right sequence of actions—but “save” the game at those points to spare yourself a lot of trouble and backtracking.

Keep alert for the thief, but don’t try to fight him too early in the game. He’ll do you in. After you have some adventures behind you, your odds of defeating him get better. So play it cagey—the take him on near the end of the game, dispatch him once and for all, and reclaim your treasures in his lair.

And finally, just to keep you from getting egg on your face (figuratively speaking), no, you can’t open the jewel-encrusted egg! Only the thief with his nimble fingers can do that. Let him get it and take it away from him later if you can. Then get back outside, wind the canary in the forest, and you are in with a son

For maps and additional help, contact the Zork Users Group, P.O. Box 20923, Milwaukee, WI 55220-0923.



SKIRMISHES

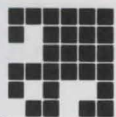
ARCADE-TYPE

GAMES

They're fast and they're furious, filled with excitement, action, danger, and challenge. They are probably the most popular of all home computer games, and certainly the most addictive. "Just one more time!" is the common refrain in this ballad of human and computer. Not since the advent of the toy electric train have so many adults coaxed, bribed, bartered, and begged bewildered offspring to let them have five minutes more. "Just one more time!"

Whether it's a classic "shoot-em-up," a "Space Invaders" variation, or a gobble-the-dots maze game, the appeal of arcade-style games is universal—the excitement of rapid action and the constant challenge to go one better.

In the games described in



this section we will give you hints and strategies for survival and winning some of the most popular arcade games designed especially for your home computer. Using the advice found in each of our game descriptions should help you get a better score, but better game playing is up to you. That old bromide about practice making perfect holds as true in arcade games as anywhere else. If you want to get really smooth, to make all the moves at the right time, and to become a true arcade wizard, you are going to have to put some hours into the game of your choice. *Study it as well as play it.* Learn the patterns, the algorithms of the program. Do creatures always attack from

one side of the screen first? Is their speed constant, or does it change?

Play the game awhile without worrying about getting a high score, but simply to study the game situation in action. Can you define a general overall pattern of movement? When do variations of that pattern appear? If you are faced with a maze, study the movements of the enemy inside that maze. Do they always "appear" at particular places at the start of the game? Are their movements random, or do they appear to be locked into your own in some way? Are there certain areas where you can lock them into a repeating pattern, send them scurrying around after their own tails? Work out some

patterns of your own in response. Don't worry about finding the perfect one right away—experiment. Try "what happens if" situations.

The trick is to learn as much as possible about the program's algorithms and counter them with your own. Get it all down pat. . . . And then forge all that intellectualizing and do it all on a nice, smooth, subconscious level—just shoot Zen arrow at a Zen target and . . .

Sound easy? It isn't. But it is fun, and how much fun would it be if it *were* easy?

All right, fingers limbered up, reflexes sharp, eyes keen. Into the first challenge we go.

DAVID'S MIDNIGHT MAGIC

RATING:



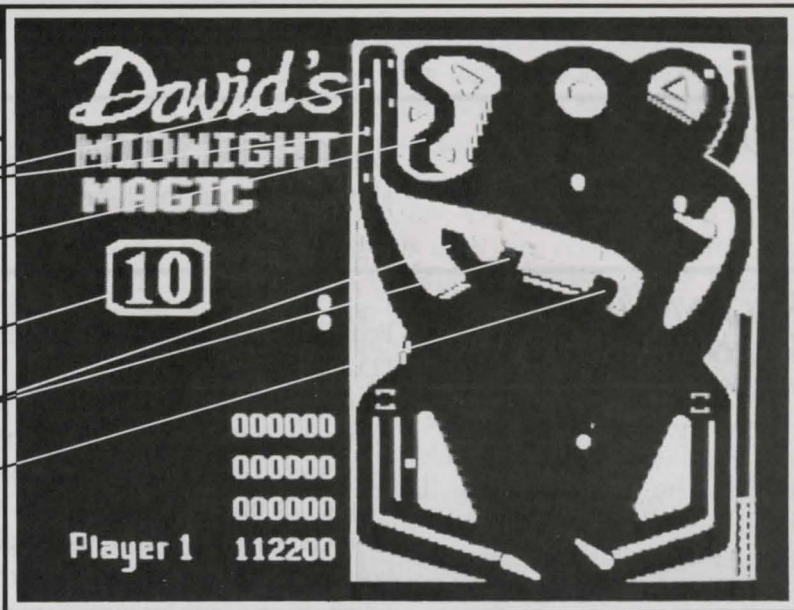
Orange Rollovers (1000 points each + 1 Bonus Point each)

"S" Trap or Collector (10,000 + 10 Bonus Points)

Bonus Points

"Multiplier" tunnels (5000 points + multiplies bonus points)

Release trigger for "S" collector



PHOTOGRAPH COURTESY OF BRØDERBUND SOFTWARE.

TYPE OF GAME: Arcade pinball.

GRAPHICS: High-resolution, brightly colored simulation of a fully operative pinball machine. Plays OK in black and white—though it loses some of its mystique, and it's hard to distinguish types of targets.

SOUND: Yes; toggle on and off with CTRL-S.

NUMBER OF PLAYERS: One to four.

SYSTEM REQUIREMENTS: 48K Apple II Integer or Plus. DOS 3.2 or 3.3. One disk drive. Joystick with two buttons, or paddles. Also available for the Atari 400 or 800, 48K, with disk and paddles.

PROGRAMMED BY: David Snider.

PUBLISHED BY: Brøderbund Software.

PROLOGUE

Midnight. Outside on the wet city streets the cars glide by, windows open, the sounds of Bill Haley and the Comets, Elvis Presley, and Buddy Holly cut through the cool night air. Inside,

behind the steamy windows, the air smells of fried food, hot dogs, something sweet, bubble-gum breath. Hair combed back in a ducktail, the cool leather-jacket dude strolls over to the machine. Drops his money in, and plays, and tomorrow is a long time away.

OBJECTIVE

Relive the old-time thrill of that pre-video masterpiece of diversion, the pinball machine.

RECONNAISSANCE REPORT

Featuring a good graphic representation of a pinball machine, "David's Midnight Magic" may lack the gritty realism of all those wonderful hours of misspent youth, but it's still a great way to while away those after-midnight hours.

In fact, on a large enough color monitor—and "Midnight Magic" is one of those games that cries out to be played on a 19-inch color TV—you just might fool yourself into thinking that you hear Little Anthony and the Imperials wailing from some jukebox on some faraway corner.

Packing in as much realism as can be packed into a 480-line program, "David's Midnight Magic" features plenty of color, four flippers, flashing lights, bonus points, flashing tilt warning, and some nice, realistic ball action.

To play with friends, choose one of the two-to-four-play settings by first pressing the paddle button, then the space bar (or any other key), and then the paddle button again to start.

High score known to date: 1,690,480.

RECOMMENDED PROCEDURE

Get a feeling for the setup.

Dividing the top and bottom sets of flippers into separate playing fields narrows your concentration and helps you to get a better sense of game control. You can set the launching spring to your choice of tension, but remember that if you set it tight, then the ball is going to come out at a very fast speed. It will give you faster action but also increases the chance of letting the ball slip away from you. Experiment until you find a tension coil that you like. You might want to begin playing with a slower ball until you get a feel for the layout of the game.

If you decide to set the tension spring tight, try trapping

ball in the top section first by intercepting with the top flipper. (If you don't, it will head straight between the bottom flippers.) This not only prevents a runaway ball but gives you plenty of momentum.

Start by trying for the five left drop targets for 5,000 points total, plus 5 bonus points. The top right flipper should trap it for you, bouncing the ball toward the left. Note also that the targets are immediately reset and you can go for them as many times as you want.

The point system works like this: As long as the ball is in play, bonus points (worth 1,000 points each) are collected in the large box on the left. When the current ball drops out of play, the points are multiplied by 1,000 and added to your score in a lump.

While you are playing the top section, go for the right top drop targets, worth 3,000 points and 3 bonus points. Curiously, you may find that the top left targets are actually easier to hit, while scoring more points. Don't complain. Just keep blasting away at them until you either lose the ball, grow bored, or drop the ball into the S-shaped ball collector in the top left corner. If you manage to put a ball in the collector you pick up a quick 10,000 points, plus 10 bonus points. You also get to save the ball (that's why it is called a "collector") for later play.

When playing the bottom section, remember that kicking the ball through the multiplier will score 5,000 points as well as multiply your bonus points until you lose that ball. If you are on a hot streak and can get the multiplier up to 5X, you can get yourself an extra ball as well.

The first time through the multiplier (one side), you double each bonus point; the next time, 3X; the third time, 5X — up to 5 X 99 bonus points. It's actually possible to score higher, but higher scores will add into your regular score immediately, instead of showing up as bonus points plus multiplier.

For lesser game points, if you start to lose control going after the biggies, remember that the orange rollovers score 1,000 points plus 1 bonus point. If you can send a ball up to the top of the left-hand loop and drop back, you can hit the rollovers there as many as eight times. The white apple bumper in the top half will get you 500; the bottom kickers rack up 300; the orange targets, 440; and the blue targets, 250 each.

ADVICE FROM THE VETS

Slip on your blue jeans, your leather jacket, and your white T-shirt, slick back your D.A., and glide into your "cool" mode. Or

at least try to forget that it is 3 a.m. and you are in your pajamas and robe with a cup of coffee at your elbow. "Style" is what counts in pinball, and cool is the name of the game.

If you get into the right frame of mind and hear the Big Bopper coaxing you along in the background, you are going to be tempted to use the jostle option, but use it sparingly. You can jostle the ball by hitting the space bar, but remember you can get blown away if you've got a good score going and the machine decides to shoot you down with a nasty "tilt" warning that robs you of all your collected bonus points.

You're going to find also that the "Magicsave" option is difficult to use, requiring first that you knock down all the bottom targets and then that you hit the "Z," "X," "C," or "V" key for a save on the left or the "M," ".", or "/" key for a save on the right. That's an especially difficult trick if you are using game paddles to activate your flippers—so don't count too heavily on the "save" feature. If you do want to give it a whirl, though, try using the outside heel of your left and right hands to pound down on the keyboard, but don't complain if your machine rebels from the abuse by demanding a new keyboard after a while.

You can learn not to rely too heavily on either the "jostle" option or the "Magicsave" by working on your skills in handling the ball and developing a sense of finesse. Remember, play only one ball at a time in your mind (unless you have a multi-ball game going on). Don't worry about how many balls you have left or you'll find the one you have in action slipping through your flippers. You can rack up a phenomenal score with only one ball if you have to—all you have to do is play that one ball well. So play as if every ball were your last. Keep it alive and keep moving, and when it goes don't regret it, but move on to the new one.

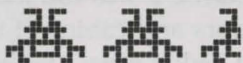
A few last hints: Remember, you want to send a ball through the multiplier loop to get the multiplier kicked into action as soon as possible, and as often as possible. Putting a couple of balls in the S-trap (using a kind of gentle back-flip with the left flipper) is good strategy, but get some use out of them first. If you do get a couple trapped, make certain that you get the multiplier activated before releasing them, and try to avoid an accidental release caused by tripping the lower release lever too soon. When you are ready to blast open, let it go with a bang—in one of three ways: (1) Drop a third ball in on top of two already collected in the "S," (2) send another ball through the release trigger tunnel just below the top left flipper, or (3) on your last

ball, run over the purple light that comes on at either side of the lower screen.

You can push your blood pressure and your point score up by freeing three trapped balls after you've got the multiplier set to 5X. All it takes is a little practice for a really "with-it" type cat. In the ensuing havoc (played coolly, of course, by the cool player) all the balls bouncing around will look something like the inside of an overheated popcorn machine. Your job then is simply to keep them in play as long as possible, look absolutely *cold*, and watch the score mount up.

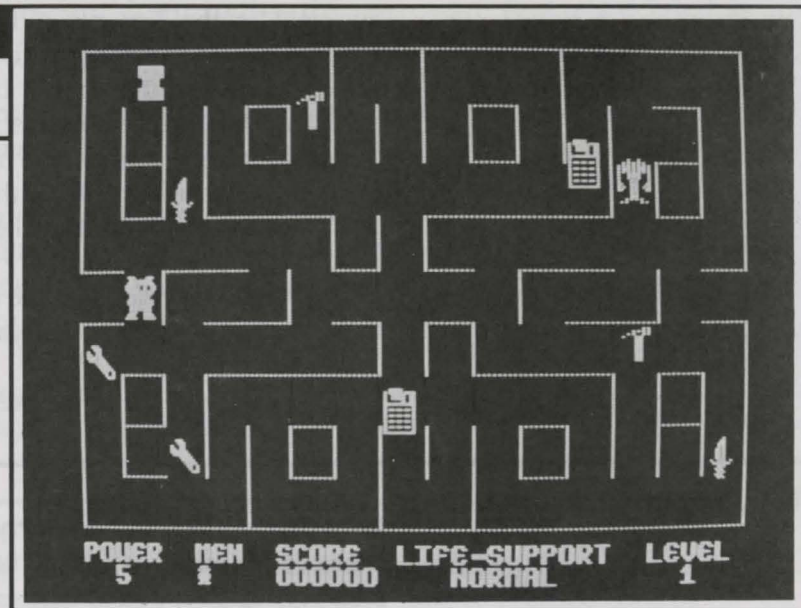
MICROWAVE

RATING:



D

C



A

B

FROM "MICROWAVE" BY CAVALIER COMPUTER CORP.

TYPE OF GAME: Arcade.

GRAPHICS: High resolution — fine in black and white.

SOUND: A delightful, fast-moving, syncopated tune you can switch off if you tire of it (CTRL-S).

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K with one disk drive. Uses joystick or keyboard.

PROGRAMMED BY: Jay P. Zimmermann and James I. Nitchals.

PUBLISHED BY: Cavalier Computer Corporation.

PROLOGUE

Scurrying through the long, lonely corridors of the derelict spaceship "Dark Quester," Teddy the Salvage Man stops suddenly and listens. For the third time since docking alongside "Dark Quester" in its slowly deteriorating planetary orbit, Teddy checks the reading on his life-detection unit. For the third time the unit registers negative. But something inside him cannot be persuaded. Perhaps he should have checked the unit out at the assignment station. Perhaps he shouldn't have accepted the assignment in the first place. Lately he had been having funny feelings. Maybe it was space fever. Maybe it was too many hours alone, wandering the ghostly corridors and cabins of too many dead and dying ships. But just now Teddy wasn't feeling alone. Too many strange sounds, too many unknown shadows. Lately he had been having the feeling that someone, or some *thing*, had laid a claim of its own on the fleet's derelict ships, a claim that it was intruding on.

Turning the corridor into the engineering section, Teddy's footsteps stopped suddenly. He gazed, surprised at the amount of damage to the ship.

Behind him, the other footsteps did not stop . . .

OBJECTIVE

To zip about each maze, scurrying quickly beyond the reach of the aliens as you pick up salvage items (calculators, wrenches, hammers . . .). Then speed out the exit before the aliens catch up with you or bomb you. Any aliens you destroy in the process, of course, are greatly to your credit.

RECONNAISSANCE REPORT

Despite the grotesque and totally inappropriate artwork on the cover brochure, "Microwave" is a relatively charming, clever game. The protagonist in the story is Teddy the Salvage Man, whose job it is to salvage parts from derelict spaceships. However, the story goes, his work is hampered by groups of alien

who try to waylay him with bombs and direct attacks upon his person. Here's where what initially seems to be a delightful, totally nonviolent game turns out to be as nonpacifist as the next. To protect himself against the dangerous attacks by the aliens, Teddy carries with him a handful of microwave weapons, or dishes, with which he can zap out microwave beams. While Teddy gets 50 points apiece for picking up salvage items, and an extra 50-point bonus for completing a job, or level, he also picks up points for melting aliens in his microwave beams. (Teddy can additionally use the beam to keep aliens from following him, since *they* can't cross the beam, but Teddy doesn't get extra points for that.) The game can be played in a pacifist vein—hopping from level to level without catching aliens in the beam—but the really high-point score only comes when you destroy the aliens, too.

One disastrous error in the printed game instructions could slow you down badly—the microwave beams are listed as an item to *avoid*. They aren't. They are your only available hiding place. Teddy can scurry around under the protection of the beam, collecting available salvage items as he goes, completely oblivious to the dangers of the aliens.

The game has five mazes, each with salvage items scattered about, each with a different entrance and exit for Teddy, and a different breeding ground for the aliens. However, the same four alien types haunt all five mazes—a new one pops out each time one is destroyed.

Incidentally, the keyboard gives you tighter control than the joystick, so don't worry if you don't have a joystick. High score known to date: 109,061.

RECOMMENDED PROCEDURE

If you're using the keyboard—which may be a little harder to master at first—set aside a little time to practice control. As you come to a corner, press the directional key you will want to use when you get there—just like signalling a turn in a car. The computer will receive your signal and act on it when the opportunity arrives. And keep calm. You will quickly develop excellent control and will be able to zip in and out of all parts of the maze like lightning.

The aliens all move in a pattern—at least until they sense your presence—and they always pop up in the same areas on any one level. The salvage items you need to pick up are always in the same spots on a given level, so try different pattern movements to

develop one you can execute smoothly, while successfully avoiding the aliens. (See "Advice from the Vets" for more on this.)

And watch out for those bombs! They'll turn red (if your color monitor's tuned right) and flip their handles (your cue in *B/V*) before they go off, but you won't have much time to get out of the way. The bombs also go off according to a fixed algorithm you can plan around. (For example, in *Maze III*, the bomb in the upper left-hand corner will go off shortly after you come on the scene. So either speed by before it does, or wait it out for a couple of seconds.) Watch out for the ones you know will get in your way, but always remain alert in case you have to vary your patterns.

To really rack up those extra points, chase around the maze until you have a string of aliens following behind you in a straight line. Then zap them with your microwave beam. But keep an eye on your life-support readout. If you waste too much time on one level, you begin to run low on oxygen. If you run out, you're done for. And don't use up all your power packs at the early levels. You start out with five microwave beams, and you pick up one extra on each level (they're the dumbbell-shaped items you don't gain points for picking up), but you'll find them essential for survival on the later levels. The power readout in the lower left-hand corner of the screen tells you how many are left.

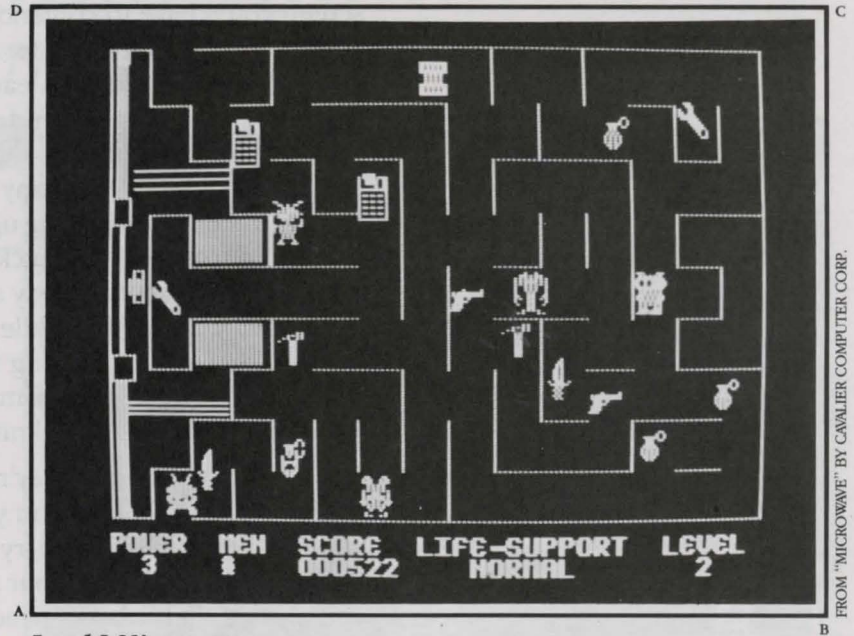
Likewise, you start the game with only three men. So hang onto them for dear life. No bonus replacements will bail you out later on. Move fast and smart. Use microwave dishes effectively. And stay cool.

ADVICE FROM THE VETS

The vets suggest four basic procedures for psyching out the game: (1) Develop patterns that work for you; (2) Fake out the aliens; (3) Manage your microwave trail; (4) Always keep an escape route handy.

- 1. Timing, smooth movement, and knowledge of the aliens and their movements are the basic keys to success.** Keep cool and let your fingers do the work. Whether you're using a joystick or the keyboard, don't let your muscles tense up. Self-consciousness is your enemy; fast, automatic reflexes your allies.

A couple of patterns that work — if you get the timing right. On Level 1 — Move down to corner A, pick up the wre



Level 2 Microwave

on the way, zip up to snatch the second wrench outside the alien entrance (move fast here, or an alien will pop out and nail you), back down and right, zigzagging up for the calculator on the run, then down toward corner B, up for the knife, a quick foray for the hammer (or you may have to come back for it if your timing isn't just right), up past the exit and around corner C for the topside calculator, across the long run to the left to pick up the power pack, knife, and hammer, and then, avoiding the aliens (or zapping them if you need to), make for the exit.

On Level 2—Zip up to corner C right away to get the wrench out of that cul-de-sac. You won't have another good opportunity. Then retrace your steps down toward B, zip in and grab the revolver and the knife, around and up the middle to grab the hammer and the revolver. You may want to zap the aliens on your trail with your microwave, but if you do, you'll attract the attention of the others. If you leave them alone, they'll go on their way and you can move quickly on about your business. Zig up to the top left to grab the power pack, then zag down to catch the two calculators. If you time this just right, you can then continue down to corner A, grabbing the hammer and the knife before anyone gets wise. (However, if you don't make it on your first try, on the second

screen you'll have to contend with aliens emerging from the corner and you'll have to foray, retreat, wait, and foray again. Two will emerge close on each other. Then you'll have a lu when you can charge in and get out fast.) Quickly on to pick up the wrench, maybe zap that alien on your trail, and exit.

Level 3—This is in many ways the easiest maze. Whi around the outside, picking up objects as you go. (If you go the left, though, make it quick. There's a bomb that will go o on the left-hand run, shortly after you enter the maze.) Mak quick forays into the middle to grab the other objects, an then make a final run along the bottom, collecting aliens. you go—zap them with a microwave beam—and duck o the exit as you collect the knife.

2. **Fake out the aliens.** They're basically not all that bright, seems. If you've got one on your trail, but don't want to u your microwave, or can't, try pretending you're headed in different direction from your actual intent. They may fall fo and change their plan of attack. That accomplished, you m be able to reverse quickly back to your original destination.

In any case, the best pattern in the world may not be t right answer in a given situation. Patterns depend on ex timing. Anything could throw you off, and then the key is remain flexible and alert to the changing situation.

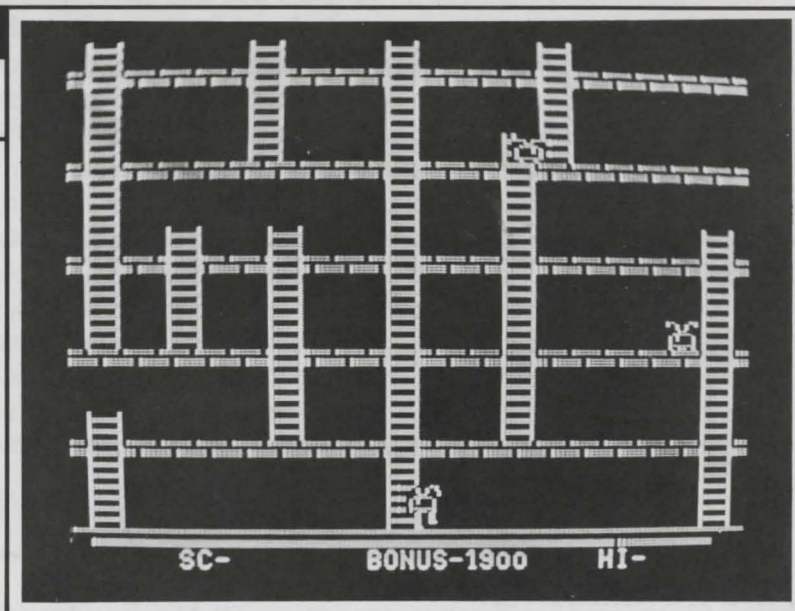
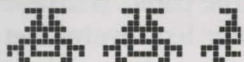
3. **Manage your microwave trail.** Not only should you try put as many aliens out of commission as possible with a sing shot, but you should try to plan its effect well. Aliens ca cross your trail, so you can trap them all on one side of t maze by laying a long beam. But, once you've shot a bea until it disappears, you can't shoot another one. So don't yourself get into a tight spot with other aliens while yo microwave beam is working for you in another part of t maze.

Hiding in the beam can work really well for you. A should you need to zap an alien that's coming at you head quickly reverse your direction for a split second, and th turn it on—so that when it spins out behind you it catc your target.

4. **Always keep an escape route handy.** Don't lock the ali into a corner you need to get to, and don't get yourself bo into a corner with aliens coming in both directions.

And once again, as you heat up your microwave, stay at l one step ahead and keep dodging!

APPLE PANIC

RATING:

FROM "APPLE PANIC" BY BRØDERBUND SOFTWARE.

TYPE OF GAME: Arcade.

GRAPHICS: High-resolution color graphics. Not as easy to play in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K, with one disk drive. Boots directly on either 13- or 16-sector controllers. Keyboard control. Also available for Atari 400 and 800, 16K, in disk, cassette, or cartridge format; requires joystick. Also available for the IBM.

PROGRAMMED BY: Ben Serki.

PUBLISHED BY: Brøderbund Software, Inc.

PROLOGUE

Whomp! Crunch! Chomp! The karatelike chops of your frenzied axe and mallet echo through the deserted floors of the cannery.

Crazed apples scurry about you as you work. What could have driven them to such destruction? They've gone mad! Was it the blue light that flashed above the cannery at midnight? No time to consider the question. Applesauce splatters the walls. A dead green butterfly materializes above you, followed by an ominous blue mask of death. Fighting down the panic, you raise your ax as another killer apple rolls near your leg. Twelve feet away is a ladder and temporary safety. Safety from the attack of the murderous McIntoshes . . .

OBJECTIVE

You work in a cannery where, somehow, the apples (or are they killer tomatoes?) have all gone berserk. As they rush around the five floors of the cannery, wildly out of control and endangering lives, your job becomes clear: to lay traps as fast and as expert as you can to snare them and put an end to their career of mayhem.

RECONNAISSANCE REPORT

A system of ladders reaching from floor to floor enables you to scramble about the cannery levels, keeping clear of your adversaries. To lay a trap, you must dig a hole in the floor. Apples running blithely along will slip into the hole, where you can then use your mallet to pound them through to the lower levels.

Because of some bizarre arrangement you've made with the law of gravity, you won't get hurt by falling through the holes you chop in the floor, no matter how far you fall. However, even a one-story tumble is enough to do in the apples. (As far back as Isaac Newton's time, apples have had a hard time with gravity.) For each floor an apple falls through in one tumble, you score 100 points.

To chop a hole, press the "A" key while moving your man right or left (using "J" or "K") across the brick floors. (It will take several swings of the ax, but only one press of the key.) You can't chop holes in the ladders or on the ground floor. To pound a trapped apple through to its doom, or to fill up an unwanted hole, press "S" as you approach the trapped apple or unwanted hole.

If you abandon a partially dug hole to attend to other urgent matters, an apple scurrying across it can fill it back in, undoing your hard work. You, however, can't cross an unfinished hole at all, once it's started. So beware of getting trapped this way! If you do get caught in a pinch, you may be able to bail out either

finishing up quickly and jumping through, or by filling the hole back up quickly and scurrying across.

If an apple catches you, not only do you lose one of your three lives, but you also lose all those strategically placed holes you've dug. Plus, you'll suddenly find yourself continuing your battle in a different part of the cannery—with a different set of ladders leading from floor to floor—requiring a whole new battle plan!

In the first go-round you only have three apples to fight off, then five in the next, and seven in the third. If you make it through all these levels, next you'll encounter the green butterfly, plus three apples (followed then by five more apples, plus butterfly, and next by seven, plus butterfly). The green butterfly is harder than the apples—you have to drop it through two stories at once to get rid of it (for 200 points each floor). At even higher levels, you'll also encounter the blue death mask, which will take a drop of three stories to bite the dust (at 300 points each story).

The bottom line is your readout:



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On the far left of the readout, you can check on the number of workers you still have left to finish the project (besides the one you see onscreen); to the right, your current score; in the center, the bonus you'll receive if you finish off all the apples onscreen right now. (The bonus gets smaller as time goes on—so there are some big advantages to working fast.) The far right-hand figure is the all-time high score on the disk you're using—at least since it was last booted.

So far, the all-time best we've heard of is 546,320 (Apple) and 285,310 (Atari). Now *that's* applesauce.

ADVICE FROM THE VETS

For real success at "Apple Panic," keep in mind four basic rules: (1) Don't panic. (2) Plan your moves, with a constant eye on the crazed apple/butterfly/death mask movements. (3) Plan your traps for maximum points. (4) Keep in mind the tradeoffs between moving quickly to pick up bonus points and gaining extra points by dropping objects through more than one floor (which takes more planning, strategy, and time).

1. Don't panic. These apples are running around crazy—and they'll only pick up on you and chase you down if they get fairly close. As often as not, you can fake them out when

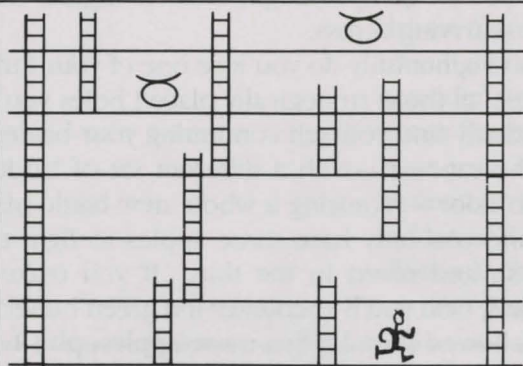


Figure 1

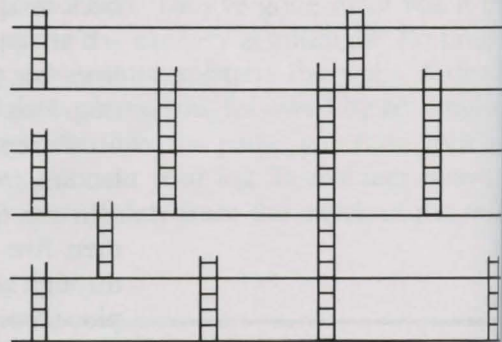


Figure 2

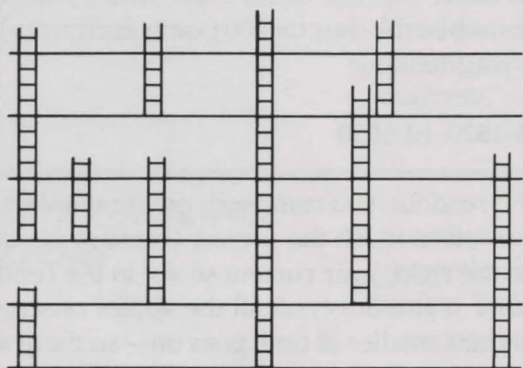


Figure 3

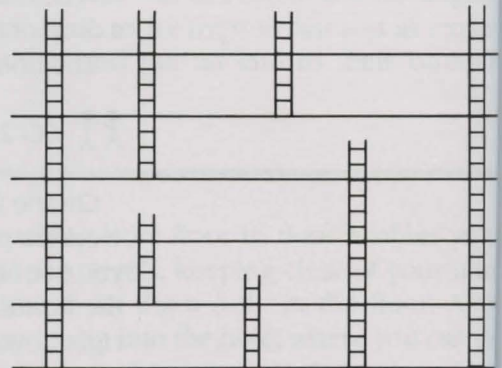


Figure 4

Ladder Setups for "Apple Panic"

they're after you by pretending to be chased off from your work. When they follow your trail, quickly double back and return to digging your traps. Strategy will win the day.

2. **Plan your moves.** Don't let them sneak up on your backside. You're chasing these mad apples through four different parts of the cannery—so there are four different possible ladder arrangements—each with its ideal strategy. The setups in Figures 1 and 4 present the best arrangements for protected trap building, since you can run up and down the right-hand ladder, busily chopping and pounding, with no worry about an attack from the right. For the two other scenarios (Figures 2 and 3), you may prefer to lay quick

and get out fast—especially if you have seven apples swarming about you.

3. **Plan your traps.** This is where real finesse comes in. If you can line up your traps from the top floor to the first, one exactly above the other, you can succeed in trapping an apple on the top floor and pounding him through for a five-floor drop and 500 points! A couple of coups like that, and you've more than made up for the drop in bonus points caused by the time it takes you.

In fact, if you're really lucky (or more likely, clever), you'll trap two at once—one above the other—and you can push both through at once, by pounding the top one through onto the second one, for a total of 900 points at one time!

Here's how it's done: First of all, find a ladder that runs all the way from top to bottom, if possible. In Figure 2, you can work off the pair of ladders running the gamut just right of center. In Figure 3, you can work off both sides of the ladder, digging two vertical rows of holes at once. (But watch out! You may have to nosedive to the bottom to save your skin.) Stand with one foot on the ladder, so that the side of the ladder becomes a sort of straightedge. Measure off the same distance from the ladder every time, and begin chopping. This way, every hole you dig will be in exact alignment, and the apples can be pounded all the way through. Otherwise, if you're even a hair off when you line up your holes vertically, the apples and other critters won't fall all the way through, and you'll have spent all that time for nothing.

Once you've pounded an apple through, just stay put and start chopping on your next trap. You'll be in exactly the right position. Then continue on down the line to reconstruct your whole (or should that be "hole"?) system.

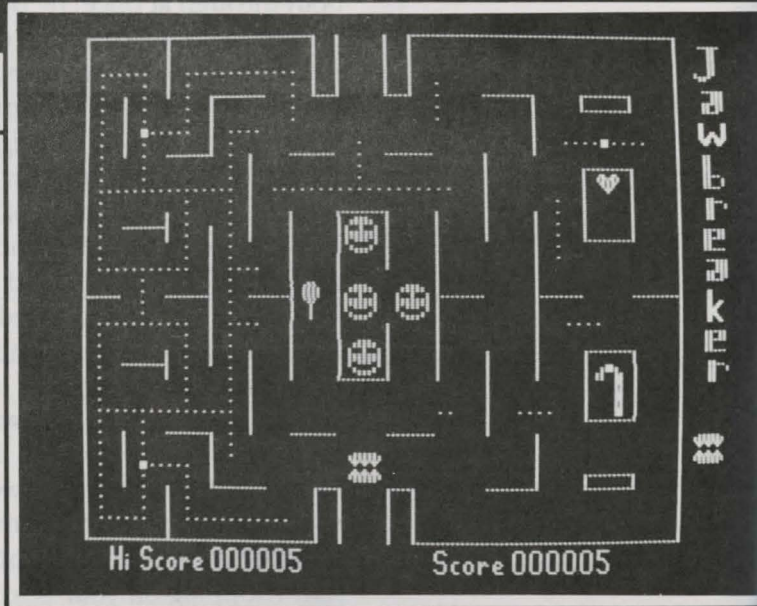
If an apple falls into your top-floor trap before you've finished digging a series on the lower floors, just keep on chopping. You'll have about fifteen seconds before your quarry will figure out how to crawl out and get away. With any kind of luck you can finish what you're doing, speed up there, and push it on through. Be careful, though—if too much time has elapsed, the apple will start crawling out even after you've begun pounding.

4. **Tradeoffs, tradeoffs, tradeoffs.** The more time you take setting multistory traps, the fewer bonus points you'll get at the end of a level. Plus, when there are many apples on the screen, you're better off to exercise a very conservative strate-

gy; then, as the apple population decreases, it's safer and more profitable to take more chances and set more elaborate traps. So make short, quick drops when the pressure is on—and go for the higher payoff, multistory drops later. Always remember, when in doubt, just chop, drop, grab your bonus points, and run.

JAWBREAKER (AKA GOBBLER)

RATING:



TYPE OF GAME: Arcade.

GRAPHICS: High-resolution color. More difficult in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, DOS or 3.3. One disk drive with controller card. Joystick optional. Also available for 24K Atari 400/800 with disk drive, or 16K 400/800 with cassette.

PROGRAMMED BY: Jay John Harris and Olaf Lubeck.

PUBLISHED BY: On-Line Systems.

PROLOGUE

Avariciously they stalk the maze, turn the corners, plan their plays.

They've learned their secrets from the beaten. You've got to eat or you'll be eaten.

Gobbling Burbblewarps, chomping Gizmos, jawbreaking, stomach churning, Leaping Lizmos—

All sing the same song, "If you want to be a winner, take your fork to the table, but don't become the dinner!"

OBJECTIVE

To eat all the dots in sight, including "energizer" dots, and to gobble up as many of the fleeing adversaries as possible before the flow of energy reverses again, and they go back to nibbling at *you*!

RECONNAISSANCE REPORT

"Gobbler" and its updated look-alike, "Jawbreaker," are basically the same game with slightly different graphics. Spinoffs of the "Pac-Man" craze, they both operate with either keyboard or joystick commands, although the keyboard is actually somewhat easier once you get the feel of the control keys. "A" moves the "gobbler" or jaws up. "Z" moves it down. The left arrow moves the figure left, and the right arrow moves it right. Hitting the space bar begins the game.

The object in both games is to manipulate your "eater" through a maze, gobbling up dots along the way. Each dot that you nibble gets you five points. Four "energizing" dots (somewhat larger than the rest) allow you to turn on your pursuers for a short period of time (ten seconds, to be exact) and devour them to gain 200–800 points each. (You get 200 for the first one, 400 for the next, 600 for the third, and 800 for the last.) For dessert, and additional points, candy or fruit appears in the maze at various intervals of the game, and each delicious morsel you manage to wolf down gets you an additional 200 points.

Both games end if your three conspicuous consumers (jaws or gobblers) are devoured by hungry pursuers, or if you successfully eat up all the dots. "Jawbreaker," however, gives you another crack at the maze, if you're a winner—with slightly faster action the second time around, although the maze pattern and "Jawbreaker" algorithms remain the same. "Gobbler" owners should keep in mind that the "faces" in our description are the little

“ghosts” in their maze, and that the candy in “Jawbreaker” appears in “Gobbler” as fruit. Edible ghosts show their unhappiness by turning green. But despite these differences, all of the strategic advice for “Jawbreaker” applies equally to “Gobbler.”

For “Gobbler,” highest known score to date: 484,635.

For “Jawbreaker”: 244,230 (Apple); 113,250 (Atari).

ADVICE FROM THE VETS

The first bit of advice for running the “Jawbreaker Gauntlet” *don't blink!* As in most games of this type, things happen fast. One false step and the eater quickly becomes the eaten.

Secondly, remember that the object of the game is to score points—lots of them. The tiny dots may look delicious (which they are), but turning on your pursuers (who look like those little smiling faces on “Have a Nice Day” buttons) is much more nourishing. The trick here is to hang around one of the four corners where the “energizing” dots hang out, keep your eye on the faces until they start getting close, swallow an “energizer” fast—which turns the smiles into frowns—and chase and gobble down as many glum faces as you can until the warning buzz tells you that your energy has run out and the faces are about to turn smiling again. When the buzz sounds—get away fast. The little devils are faster than a politician's handshake and twice as cold-blooded.

Don't use up all your energizers too soon; keep some in reserve, or you are going to lose your chance to turn the tables on your pursuers and pick up big points.

Remember: If you eat up all the dots, the game is over and you will be declared a winner—but you will not necessarily have a high score. The trick is to eat wisely and well. Become a seasoned hunter and stalk your prey.

Hanging around the center of the maze can pick you up some quick points, if you are speedy enough. When the candy appears it always does so on the left aisle next to the center. If you find yourself in a state of desperation and have greedily eaten all your energizers too soon, try keeping your fingers on the “A” and “S” keys, and, bouncing up and down the aisle (while keeping your eye out for pursuers), you can nip the candy off as soon as it appears. This strategy can help you rack up some fast points before you are finally caught.

The right aisle on the center is even more interesting provided that you have a good supply of energizers on hand. Where the “happy face heaven” is, they always get resurrected in the w

center of the maze, then come out through the little opening on the right aisle. Swallowing down one of the little devils will cause it to vanish and *reappear in the center, where it has to come out again*. Again, quick fingers on the "A" and "Z" keys will allow you to nip them off as soon as they come out the door. But don't forget that you have to be energized for this action and that the second the warning buzzer sounds you have to get away fast before they become nasty again. If you play your timing right, you can keep devouring the same frowning faces four or five times and score some major points before you have to run for cover in some other part of the maze. This strategy can be dangerous if you don't move fast, but it will let you push your score up into the thousands.

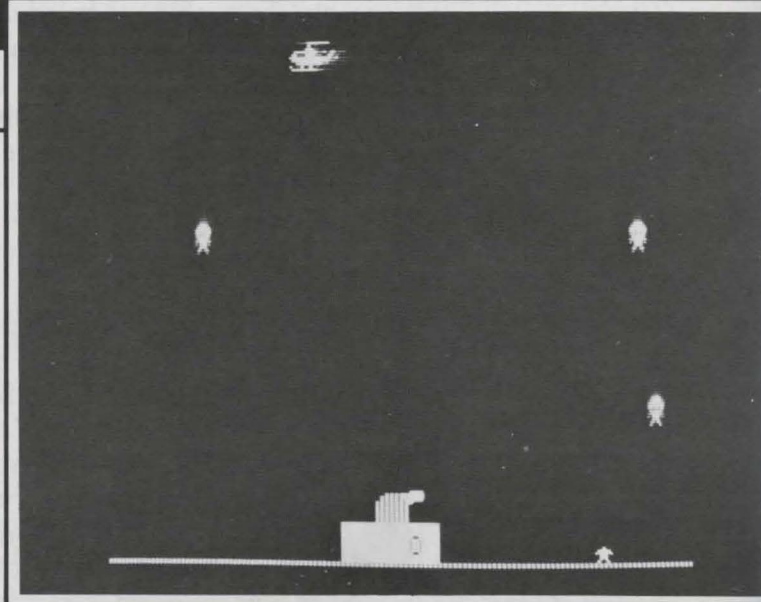
Always be careful in the corners. Although that is where the energizers are, they can also be deadly traps. Your pursuers are drawn to them like flies to honey (and you in this case are a sweet-tasting tidbit). If you are stuck in a corner without an energizer, because greedily you have already eaten it sometime before, you are going to end up a nice chubby little meal.

One last tip: Be careful about using the top and bottom exits to the maze. Although they look like a convenient escape when you're hotly pursued, you may zip through one of them only to find yourself running head-on into a hungry "smiler" just hanging around the other "door," waiting for a delicious little delicacy right where you pop back out! If you have to use the exits, do so carefully and make certain to keep a lookout so you don't head right back into trouble. A quick look can save you an unpleasant surprise and deprive a pursuer of an easy meal.

Good luck and good eating. Keep your fingers on the keys, your mind sharp, and may the food be with you.

SABOTAGE

RATING:



TYPE OF GAME: Arcade.

GRAPHICS: High resolution, featuring machine-gun nest, helicopters, bombs, jets, and falling parachutists. Fine in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus. One drive with controller card. Paddles almost a necessity.

PROGRAMMED BY: Mark Allen.

DISTRIBUTED BY: On-Line Systems.

OBJECTIVE

Defend your position by zapping the enemy attack units and shooting down the falling parachutists with as few bullets as possible.

RECONNAISSANCE REPORT

A clever variation on "Invader"-type games, "Sabotage," with its attacking parachutists attempting to capture a machine-gun nest, features a more down-to-earth, as well as more violent, scenario. Like most "shooting" games, "Sabotage" isn't for pacifists or parents worried about the effects of violence on their young children. The action is hot and heavy and the rules of war, modern. It is a game of kill or be killed with no measure given and none taken. The object quite simply is to stop an enemy parachute invasion by strafing as many chutists as you can before they hit the ground around your machine-gun nest and put you out of action. Although helicopters and jets also figure in the action, and permit you to score points for direct hits, keep a keen eye out for bombs and chutists. The bombs are immediately deadly if you miss, and the chutists can also do you in, so these will demand your heaviest fire. If you can put aside the queasy feeling of mowing down relatively defenseless human beings, or rationalize that, after all, if they make it to the ground safely they are going to destroy you, then give it a go. It may be a healthy way to work out your aggressions, as long as you can tuck your sensitivities in your back pocket and put your morality on hold for the duration.

Highest known score to date: 86,431.

ADVICE FROM THE VETS

Watch your trigger finger. You can fire either single shots or machine-gun bursts, but remember, each shell costs you points. If you are playing just to release some hostility, then go ahead and blast away. But if you are playing for a high score, remember the key to winning is not just to reach a high score, but to keep it. (Your score actually *drops* when you shoot and miss!) Wasted shots are wasted points. Shoot carefully and pick your targets.

Each parachutist scores only two points apiece, three less than helicopters and jets, but they drop steadily and profusely. Moreover, they are a menace. If one lands on your machine-gun emplacement, he will do you in. And remember, if four of them land on either side of your machine gun, they are out of your range of fire and will quickly go into action against you with a cute but deadly maneuver.

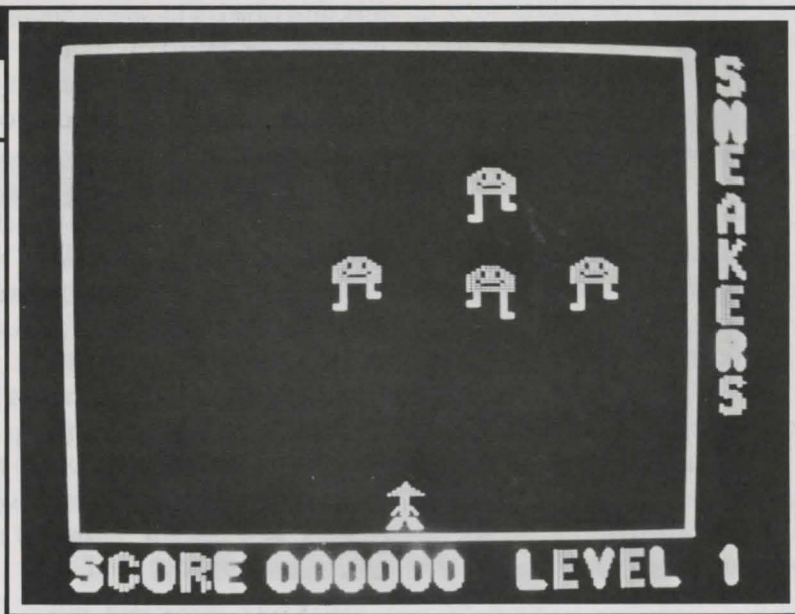
Your only hope for disposing of safely landed parachutists is to push your sensitivity even further down in your back pocket and

begin shooting *for the chutes* of the soldiers in the air. The nasty trick here is to destroy the chutes, causing the soldiers to fall and hopefully smash helplessly down on top of their own landed comrades! (No one said the game was nice. . . .)

If you go for the bombers you can avoid being bombed—which is a deadly experience. But bombs are worth 25 points each. When shooting, keep in mind that, although it is easier to hit a target with a “steerable” shell, it also takes longer. With “non-steerable” shells you can shoot more quickly at a greater number of objects, but your aim also has to be better. Sweeping with your machine gun early in the game can give you a better chance of hitting chutists, but it also will use up a lot of shells. Better to avoid it if you are going for a high score.

Remember too, when going for a high score, that panic can be your enemy. Once you have pushed your score up, play it cool. Wasted shots detract from your total score, so you may want to play a very conservative end-game, shooting only at the five-point helicopters and ignoring the faster-falling chutists. Just keep plugging away until the landed chutists finally put you out of commission. You should be able to knock down a few more five-pointers before you go, and you won't be detracting from your score by shooting wildly and missing.

SNEAKERS

RATING:

FROM "SNEAKERS" © 1981 SIRIUS SOFTWARE, INC.

TYPE OF GAME: Arcade.

GRAPHICS: High resolution — fine in black and white, though more fun in color.

SOUND: Yes — toggles on/off with CTRL-S.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K, 13- or 16-sector, with one disk drive, using keyboard or paddles. Also available for the Atari 800, 48K, with disk drive; joystick recommended.

PROGRAMMED BY: Mark Turmell.

PUBLISHED BY: Sirius Software.

OBJECTIVE

Your objective in this classic, arcade-style shooting game is to hit as many flying objects as possible and avoid getting hit by them — for the highest possible score.

RECONNAISSANCE REPORT

You have five spaceships—four of which are stashed in the mother ship. (So, essentially, you have five lives.) Cartoon characters and objects in space begin flying past, taking potshots at you or crashing into you as they go. Your job: to zap them, from your runway at the bottom of the screen, before they zap you. You have unlimited ammunition, so don't worry about conserving your fire.

The ongoing barrage from above begins with the Sneakers—little cartoon half-domes wearing tennis shoes. (Every Sneaker you hit gains you 10 points.) Next, an attack of flying one-eyed Cyclopes (25 points), followed by Saucers (30), Fangs (30), H-Wing flyers (50), large and small meteors (85 and 12 points) and Scrubs (a whopping 100).

The groups of flying shapes always come in the same order and at the end of each group the computer always warns you what's coming next—so you have a moment to prepare your next strategy. At each successive level you'll encounter the same objects, but usually more of them, flying lower or otherwise more dangerously.

For every level you finish (that is, a complete series from Sneakers to Scrubs), you gain a ship, and bonus points are awarded if you pick off all the objects in a group, as long as you have five ships or more (for Sneakers, 100 points; 150 for Cyclopes; 200 for Saucers; 250 for Fangs; 400 for H-Wings). On the meteor screen, you get a bonus, regardless of the number of ships you have, if you let no more than one large meteor escape—and the bonus is a whopping 500 points.

You have your choice between the keyboard and game paddle, but with keyboard control it's very difficult to control the horizontal movement of your ship, so the paddles are by far the easier of the two.

As you build up more skill, you can press CTRL-R plus a number to choose a higher starting level, up to Level 5.

Current high score we've heard of to date: 1,035,982. Any takers?

RECOMMENDED PROCEDURE

Develop a strategy for each group of flying objects. Watch them carefully, and you'll begin to catch onto their tactics. (See "Advice from the Vets.") If your strategy is sound and your reflexes fast, you can pick them off for an astoundingly high score.

ADVICE FROM THE VETS

Bonus points provide one of the big keys to high scoring. But bonuses are awarded only if you still have five ships. So your first strategy for a high score is to keep your initial ship intact as long as you can — while you go after as many flying objects as possible:

SNEAKERS

You'll start out with four of these leggy little gumdrops at Level 1, and work up to eight at Level 5. Because Sneakers are fairly large and bob about slowly, they are the easiest of all to manage. Their random travels continue in diagonal, horizontal, or vertical paths without changing direction until they run into the edge of the screen — so you can plan the trajectory of your shots. In general, however, they are so easy you can just shoot and dodge.

If the Sneakers land nearby, don't get too close. They usually take off at a sharp diagonal — either left or right — usually with an extra little jump to the left just before they leave the ground, so watch out, and avoid retreating to the left corner. If you're in the wrong spot, you'll collide, and you can say good-bye to that ship.

CYCLOPSES

These little bubbles travel in triangular groups of eight, with a wide base at the bottom. With every shot you fire, they pick up an initial burst of speed and then drop a little lower, so no machine-gunning here! If you aim your shots well, however, you can pick off more than one at a time. Start at the left-hand side of your screen (or you may prefer center-screen), wait for the right-hand corner of the triangle to appear above you, and start picking off the bottom row as you lead them across the screen. Be sure to aim exclusively at the bottom row — if you aim at the top, the bottom row will squash you. You should be able to get them all with a little practice.

The higher the level you're working on, the lower the Cyclops triangles start out, making a single miss a disaster! However, if they succeed in destroying your ship, they'll move back up to a higher position for your next ship.

SAUCERS

The onslaught of flying Saucers approaches from two directions at once, one group zipping by from left to right in a modified triangle formation, the other set from right to left in a hi-hedgehog formation. And, just to make life more interesting, they drop two kinds of bombs at you as they speed by. The safest position against this group is center-screen. From here, you can easily pick off the slow-moving saucers, dodging their vertical drops—and the deadlier, fast-moving diagonal bombs can't hit you. Just stay cool, get a routine going (especially on the left-right travelers), and shoot. You can get all four in one direction with a correctly timed four-shot burst. Or, machine-gunning works well here, so go to it.

FANGS

Against the Fang invasion, move your ship to the far right and work left. In their Fang disguise, these fellows won't hurt you, but when the little vampire bat shape turns into a falling sword, watch out! Once they change, the swords fall very fast and are virtually impossible to hit. At higher levels there are more of them and they drop their swords even faster and more often. However, the right-hand corner is always out of range for all of them, so it is always safe to start there and work left for hits against them, dodging back to safety as you need to. Just after the swords hit the dirt, they'll change into Fangs again and zip to the top of the screen. If you adjust your timing to shoot just after the change back to Fangs, your shot will connect, and you can clear them up.

H-WINGS

These guys are tough. As the screen comes on, you'll see a lead ship coming in at a diagonal from the left. Nail him, or it's all over. If you can get him, you have a chance at hitting them all. If you miss, your retreat to the right will be blocked, and you won't get out alive.

METEORS, LARGE AND SMALL

The real danger here is greed. With large meteors going for 85 points and small ones for 12, who wouldn't go after the biggies? Besides, if you are able to pick off all the big meteors, letting no more than one go by, you'll pick up an extra bonus of 500 points (with or without five ships).

But if you decide to go for the big ones, watch out! The little ones are plentiful and deadly, and you can't afford to get so fixated on high points that you forget to watch out for them.

Especially at early levels, the smartest move is to play it defensively and try to make it through the level alive. Find a straight line of meteors, and just start picking them off, one right after the other, creating a safe corridor for yourself—and wait it out. In fact, with a little artful dodging, moving just slightly to the left and right, you can often get through this screen successfully without firing a shot. The wave of meteors will pass in about a minute, whether you hit any of them or not.

SCRAMBLES

These strange gizmos sometimes drop vertically and sometimes come whizzing in at deadly diagonals, and they may suddenly change their direction just as they near the ground. So watch out! When you make a hit, you send your target scrambling back up to the top of the screen. From there, it'll speed down again in the same spot—so you can take another bead on it for continuous points, until you've finished them all off. Hold a center-screen position, because these guys will whip around from the side in a deadly wrap-around routine and finish you off. Just stay out of their way, keeping a sharp eye out and a ready laser.

SCRUBS

Possibly the most dangerous of your targets, Scrubs also have the highest payoff. When you hit one in its chevron shape, it will suddenly dive-bomb you vertically, like a hawk. The secret here is "shoot high." Start in the left corner and let the first two for-

mations go (they're low). Then just keep on shooting at the same Scrub as it dive-bombs you—racking up 100 points every time you score a hit—and at the last moment duck out to safety. This is the greatest point-making technique. You should be able to score as many points against Scrubs as on all other targets combined.

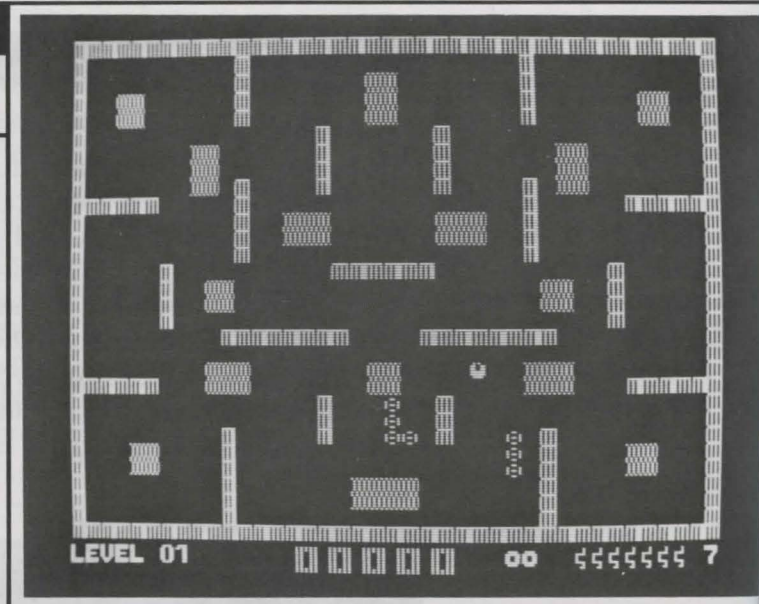
If they do get you, your next ship will be greeted with the same two opening formations. Let them go again, and keep shooting high.

Of course, there's one other nasty point to consider: Scrubs come at you from two directions instead of just one. The first set moves right to left, followed by another set that moves left to right. Just when you think you have them psyched out, they switch on you. Start working the corner opposite their entering side, and you'll be in good shape—but stand ready to switch fast.

Good luck, and may your mother ship be with you!

CYCLOD

RATING:



TYPE OF GAME: Arcade.

GRAPHICS: High resolution. Only fair in black and white.

SOUND: Yes—toggles on/off with CTRL-S.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: 48K Apple II or Apple II Plus, with disk. Runs on either 13- or 16-sector systems. Uses keyboard or Apple-compatible joystick, or Atari-type joystick with Sirius joyport. Also available for Atari 800, 48K, with one disk drive, using either keyboard or joystick (joystick recommended).

PROGRAMMED BY: Hunter Hancock.

PUBLISHED BY: Sirius Software.

PROLOGUE

You are an eyeball, that's right, a naked eyeball, and, with all the ire and single purpose of St. Patrick, you have one objective only: to destroy snakes. Meanwhile, the snakes, winding about the partially movable maze you live in, may slither up on your blind side and squish you, if you're not very clever and/or very fast. You are naked and vulnerable, and it is a fight to the death. If they touch you, you're dead, and your only protection is the bricks of your movable maze and your own ingenuity.

OBJECTIVE

Like St. Patrick in Ireland, to banish all snakes from Cyclodland, before they destroy you and your kelly-green homeland.

RECONNAISSANCE REPORT

The red bricks that surround you are both your weapons and protection. Push a brick up against a snake, and your enemy disintegrates. Let a snake slither up against you, and you've lost a life. You start the game with only three lives, and there are more than 20 levels—so self-protection is a must.

And that's where strategy comes in! Those movable bricks can be more than weapons—they can be your fortress, your cleverly set trap, your holding cells—all depending upon how you arrange them.

To complete a level, you have to banish all the snakes on that level—then on to the next, where there will be more snakes, deadlier and faster than ever before. But you have one great advantage—as you move from level to level, you take with you

the arrangement of movable bricks you've created! Thus, your early strategy can continue to pay off at later, more difficult levels.

Snakes come at you from all directions—but they always initially materialize at one of the outside walls. Diabolically camouflaged to blend in with the red bricks, they can be pretty tricky to spot with peripheral vision, even for an eyeball, and especially if you're color blind.

A readout below the maze keeps you posted on level, score, number of eyeballs remaining, and the number of snakes left at your current level.

You can skip to harder levels without working through lower ones, up to Level 20. As for levels above 20, you'll reach those only by playing through to them, and good luck!

You can reach high scores faster at higher levels—gaining bonus points based on the difficulty of level and the speed with which you complete it.

If the dinner bell rings or you receive an important business call in the middle of your game, you can put "Cyclod" on hold (ESC), and the toggle CTRL-S shuts off the sound for those late-night sessions while the rest of the world sleeps.

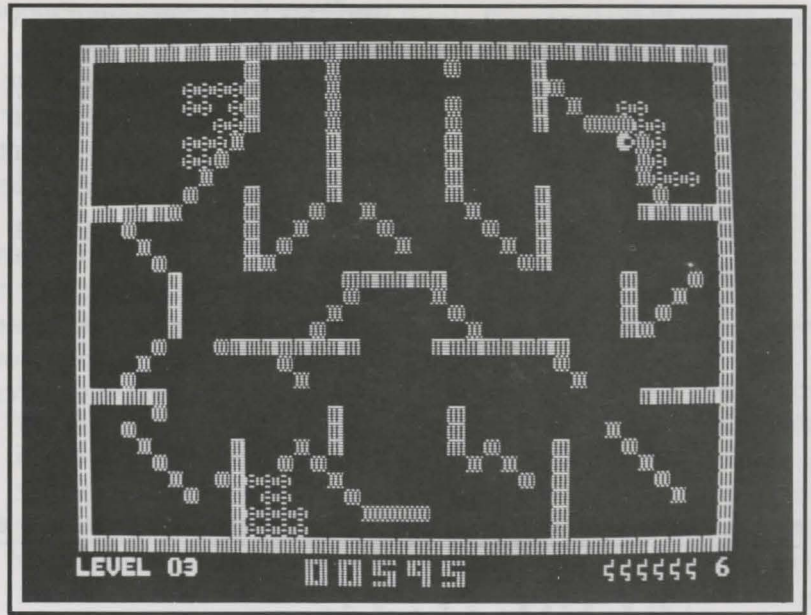
Choose your control mode—keyboard, joystick, or Atari joystick with Sirius joyport. You can redefine control keys if you're using the keyboard. And just press "/" to move in rapid motion; toggle it again to go back to one step at a time.

High score to date: 28,470.

RECOMMENDED PROCEDURE

In a way this game offers the best of two worlds—the excitement and challenge of quick, real-time action to test your reflexes, plus the satisfaction of strategic planning and development. When a snake is in your vicinity, you must move quickly and effectively to protect yourself—especially at the higher levels. However, early in the game the snakes are slow enough and few enough that you have a little time for planning. Here is where your strategic expertise comes into play—plotting schemes that will work to your long-term advantage against your adversaries. By pushing the little red bricks into a network of elaborate fortresses and walled prisons you can keep the snakes under control, setting them up to be picked off one by one.

As the game progresses and the snakes become more dangerous, you will slowly shift from offense to defense, and your constructed walls will become more and more important to your survival.



FROM "CYCLOD," © 1982, SIRIUS SOFTWARE, INC.

Bricks Positioned for Strategic Advantage at Early Levels

ADVICE FROM THE VETS

Start out at a lower level and take time to build a good network of walls. (See photo above for suggested ways to position bricks for strategic advantage.) Make use of the natural strategic assets of your maze. Build a series of corrals off the corner walls to put snakes "on hold" as they appear, until you are ready to deal with them. Erect barriers and dividing bars to slow down their progress and make their movements more predictable and controllable.

Diagonal lines of defense like those shown in the photo provide you with an ideal advantage. Situate yourself in a niche on one side of the wall (see eyeball position shown) so you can push in either of two directions for maximum leverage against the snake, depending upon its position on the other side.

Restraining bars and dividing bars with single-space openings on either end make it possible for you to get in behind them if you want to, without damaging your setup, and yet limit the movement of the snakes. The more flexibility you leave yourself, the more effective your squeeze tactics.

Be sure to get that rapid movement under control in the early levels. Although it's hard to manage your little eye at high speed,

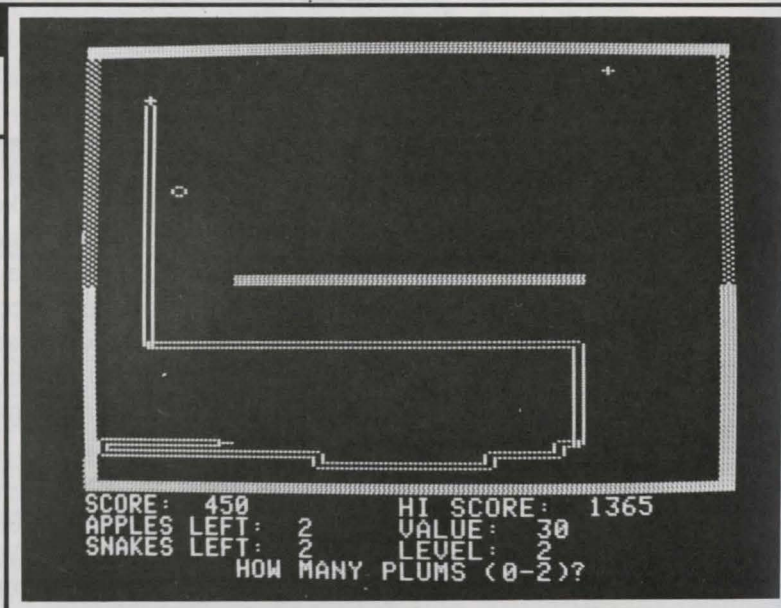
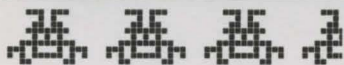
you'll need that maximum mobility when you reach the speed of the upper levels.

Start building a fortress in the center, to provide a hiding place for later levels, when you may want to exchange your outland snake-control system for a central citadel. Then, if you want to, you can skip up to a higher level once you have your walls in good shape.

Then you can maintain control from the center of your brick citadel, zapping snakes as they come after you, while maintaining a system of protection for your vulnerable, bloodshot cornea. The pace will be plenty fast enough to keep you hopping! So play fast, think ahead, and always remember: Keep your eye on your target!

--- ***SNAKE BYTE***

RATING:



TYPE OF GAME: Arcade.

GRAPHICS: Yes—plays well in black and white.

SOUND: Yes—toggles off/on with CTRL-S.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K, and one disk drive; keyboard control, or Atari joystick with Sirius joyport. Also available for Atari 800, 48K, with disk; joystick recommended.

PROGRAMMED BY: Chuck Sommerville.

PUBLISHED BY: Sirius Software.

PROLOGUE

Far off in an obscure corner of the Garden of Eden, a series of complex mazes contains more apples than anyone could ever hope to eat. There in the midst of them all you lurk—a cunning serpent, devouring apples as fast as you can. But your job never seems to end. The more apples you devour, the more appear; the more mazes you agilely speed through, the more complex are the next ones. And all this knowledge, instead of going to your head, goes to your body. How long can a greedy snake survive this way? Who knows. But you intend to show the world that you can score when it counts. And you don't need any naive Adam and Eve to help.

OBJECTIVE

To eat all the apples given you on a level, while dodging the plums (if you choose to put up with them at all), all before the time limit is up.

RECONNAISSANCE REPORT

This game is a sleeper. Not flashy graphically, it nonetheless has unusually long-term playability. It is fast-moving, exciting, and continually challenging. A series of 28 progressively more difficult mazes demands fast action and quick strategy development, if you want to stay alive!

The scenario goes like this: You are a snake and you eat apples. The more apples you eat, the faster you move and the longer you get. You start each level with ten apples and a time limit in which to finish eating each one. (Watch the rising color change on the right and left borders. When it reaches the top, your time is up.) The apples will appear randomly, and you must guide your snaky, rapidly growing body around the screen to pick them up.

As you speed about, you must not run into walls, parts of mazes, plums, or your own body. (More about plums in a moment.) And the apples do not appear all at once, making it especially difficult to plan your itinerary.

If your time limit runs out, you receive three penalty apples (which do appear all at once, just to demoralize you), and the time limit starts over again. Meanwhile, as you eat, your snake gets longer and faster.

You start the game with three snake lives. Each time you lose a life, you start over with ten apples (no matter how many you've already eaten), plus whatever number of time-penalty apples you've accumulated on that level. To avoid getting stuck with those penalty apples, it's smart to move as fast and as efficiently as you can from the start.

As for movement control, you have several choices. On the keyboard, you can choose absolute direction—using the keys I and M for up and down, J and K for left and right. Or you can use the “←” and “→” keys for a relative clockwise and counterclockwise two-finger control. And, if you prefer to use different keys for these controls, you can program any keys you want. For instance, you might choose A and Z for up and down and J and K for left and right—providing rapid two-finger control for each axis. (Be sure not to assign the SPACE, RETURN, ESC, SHIFT, CTRL, or RESET keys.) Or you can use an Atari joystick with an adapter, such as the Sirius joyport.

As you advance from level to level, the mazes become more and more complicated, requiring an ever-advancing expertise. As you complete a level, a door pops open at the top of the maze, through which you must carefully guide the entire length of your snake. For each level you successfully complete without losing a snake, you receive a bonus snake life.

About plums: At the beginning of each game, you have the option to include two, one, or zero plums among your hazards. Plums are fast-moving rocket-type objects that dart around the screen, to your detriment. If they bong your snake on the head, you're done for (or at least that snake is). On the other hand, you can obtain a higher score by including them—five extra points for each apple if you're playing with one plum, and ten extra per apple if you're playing with two. Plus, bonuses are doubled if you play with two plums, and are increased by one and a half times if you have one. In general, though, plums are such a nasty additional hazard that you're better off without them in the beginning.

Highest known score to date: 623,240 (Level 201).

RECOMMENDED PROCEDURE

For best manipulation, use the two-finger relative control—assigning the keys conveniently for your own maximum dexterity. And then, *think of yourself as the snake*. If you want the snake's head to make a right-hand turn, direct it to the right. Never mind if it's headed down-screen and if, from where you sit, you see the direction as left. Forget yourself. Think clockwise and counterclockwise. You want the snake's head to move clockwise? Go right. You want counterclockwise? Go left.

While this system may not seem like the simplest method of control, when you get to the higher levels, where quick reflexes and fast action are a must, this will be the easiest, most direct control technique.

ADVICE FROM THE VETS

1. **Don't box yourself in.** Try to leave yourself open avenues of escape as you snake around the screen. It's extremely difficult to squeeze out through small spaces at the speed you are moving, and you may easily create an unescapable prison with your own body if you don't watch out.
2. **Zigzag in tight spots, for maximum control.** Especially if you are using the two-key controls, you'll find that close maneuvering is best done one space at a time in little zigzag motions.
3. **Don't flinch at walls.** To pick up an apple lying next to a wall, aim at a spot on the wall nearby, and just as the snake's nose touches the wall, veer into a turn, snake along the wall, pick up your apple, and veer away. Split-second timing is essential here, but if you lose your nerve, you'll miss altogether and lose valuable time.
4. **Double back along the body of the snake.** By layering the snake tightly back on itself, you can avoid boxing yourself in.
5. **Plan carefully and think ahead as much as possible.** Because you never know where the apples will turn up next, you may find yourself boxed in—despite all your strategies. But if you constantly think one or two loops ahead of yourself, you can often prevent disasters.
6. **Go once around the block.** Especially when you've finally made it to the last apple, and the door springs open, take a deep breath and look for a way to take a clear run at it. If you

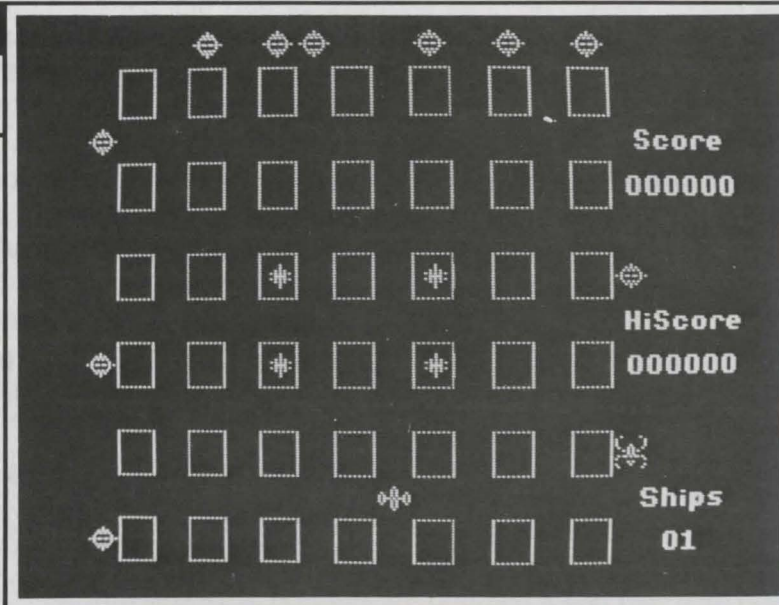
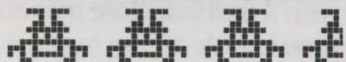
kick over the traces now and just scramble for it willy-nilly, you're almost sure to lose control and crash into yourself or some accursed object. And if you're even a hair off as you head for the door, you're done for. Time is no object at this point in the game—the door will stay open until you get there. So keep that adrenaline under control, think Zen, and go once around the block for a straight approach.

7. **Concentrate.** Wear earmuffs if you need to. Distraction and giving up are your two greatest enemies. "Snake Byte" is tough, but if you keep playing just one more time and really focus on it, you'll find your scores climbing higher and higher.

And remember, the more you acquire the fruits of knowledge, the greater the complications, the harder the challenge, and the greater the sense of reward when you succeed in balancing it all!

CROSS FIRE

RATING:



TYPE OF GAME: Arcade.

GRAPHICS: Yes—excellent in black and white.

SOUND: Yes; CTRL-S silences it if you prefer.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, with 48K and disk drive, DOS 3.2 or 3.3—keyboard controlled. Also available for Atari 400/800, 32K with disk, or 16K with cassette.

PROGRAMMED BY: Jay Sullivan.

PUBLISHED BY: On-Line Systems.

PROLOGUE

The wind whips hollowly through the empty city streets. Suddenly, five blocks down, you spot a sinister alien shape as it ducks around a corner, fires in your direction, and disappears. As you dart through the intersection, you catch sight of two more shapes gliding rapidly down the thoroughfare two blocks away. Are they closing in? Your shotgun cold in your hands, you fire in their direction and speed up a side alley. It's just you, left alone in the desolate canyons of cement and steel, you alone against these strange invaders with eagle aim and lightning speed. You'll have to be as quick and as clever as they are if you intend to survive their "Cross Fire."

OBJECTIVE

To stay alive and to score as many points as you possibly can before all three of your "ships" are destroyed or you run out of missiles.

RECONNAISSANCE REPORT

Five horizontal streets intersect six vertical streets—forming thirty intersections through which you and the aliens take aim at each other. You are represented by the little "spaceship" shape that starts out at the center of the bottom row. (Note that you can't duck into the cul-de-sacs at the end of each street—no safe hiding places are allowed in "Cross Fire.") The aliens start on the outside perimeters of the city to the north, east, and west (top, right, and left) and begin closing in on you. So watch out!

Press any key to begin the game. Because your movement and missile control are different from most games (I, J, K, L=up, left, down, right; the space bar stops your ship; and E,S,D,F shoots up,

left, down, and right), you'll want to take a few moments to get the hang of it.

High score known to date: 1,003,230 (Apple); 16,340 (Atari).

RECOMMENDED PROCEDURE

To keep pace with the fast-moving aliens, let your mind go limp as a noodle, let your bodily instincts take over, and just shoot, move, and protect yourself. You can beat this electronic hide-and-seek if you let your body sense the algorithms behind the alien movements and second-guess them at the subliminal level. Despite the incredible hand-eye coordination required, scores in the 1 million range have been heard of. And the greatest keys to this kind of success are keen peripheral vision, steely concentration, steady endurance, nimble fingers, and strong strategy.

ADVICE FROM THE VETS

As for strategy, hover low, at least at the beginning. The aliens will approach from the outside top and sides—not from the bottom—so if you're on the bottom row, you're protected on that side. The bottom far-right-hand corner is the safest spot on the grid—aliens never pop around that corner to nail you, and you can pick off those above and to the left as they appear, ducking out of the line of fire when necessary.

But higher scores can be yours if you're willing to take some chances. The greatest sport in the game comes with shooting on the run as you dodge around corners and up alleyways. Just hit and run—but remember, you can be stung by a dead bee in this game. Even though you've hit your targets, they may have shot at you before they bit the dust. In which case you'd better be ready to duck!

They've got you cornered? Shoot and run on through the middle of them—if you're fast enough and your timing's right, you'll make it.

Start out in columns close to the middle, keeping close in to run over the middle baubles for an extra 100, 200, 300, or 400 points, once every twelve missiles. You can force them out when you're in the vicinity by rapid firing until you've shot another twelve. You will definitely want to waste some shots if the screen is almost empty and you haven't scored all your middle points; otherwise you will lose them when the screen changes. The baubles pop out in counterclockwise order (and ascending points).

order), starting in the lower left-hand corner, so you can pick them off, one by one, dashing up to the top for the last two.

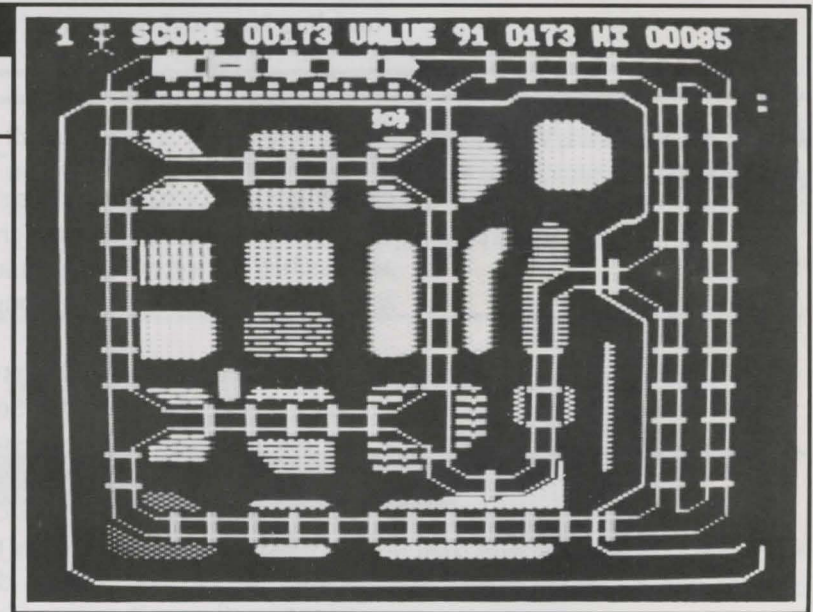
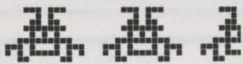
If you find it hard to dodge aliens and pick up baubles at the same time, try ignoring the baubles until you've cut the aliens down to one or two. Then waste shots until the baubles pop out and you can pick them up.

When you know your missiles are getting low, play near the middle of the grid. The reloading pattern will appear in the opposite corner, if you're in a corner, and it will turn up closer in if you're near the middle. Run over the pattern to reload—if you can dodge the aliens long enough, that is. This is one of the most difficult maneuvers in the game, so don't get discouraged.

And remember, shoot and dodge, hit and run, zap and duck—keep a sharp eye out for stray flying missiles, never let your concentration flag, and let your fingers do the running.

TRACK ATTACK

RATING:



PHOTOGRAPH COURTESY OF BRØDERBUND SOFTWARE.

TYPE OF GAME: Arcade.

GRAPHICS: High resolution (color monitor helps). Fair in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K, 13- or 16-sector disk. Controlled by either keyboard or joystick. Also available for the Atari 400/800, 32K, with disk — joystick required

PROGRAMMED BY: Chris Jochumson.

PUBLISHED BY: Brøderbund Software.

PROLOGUE

The railroad yard is deserted. Only the night watchman, in his ancient green De Soto, lurks around at the other end of the yard. The old steam engine rounds the bend, laden with a fortune in gold bricks. At last, your chance for the caper of the century — your golden opportunity has arrived!

OBJECTIVE

To snatch as much gold as you can from the freight train as it goes rumbling by — without getting caught by the night watchman!

RECONNAISSANCE REPORT

An action game in three parts, “Track Attack” presents incredible challenges in coordinating time and motion. You start the game with three car “lives,” and the trick is to build up as many points as possible by fast dodging, quick snatching, and fancy footwork as you flip back and forth among the three parts of the game:

1. **The railroad yard.** Objective — to steal the gold from the train, dodge the green De Soto, and stash gold in the hopper on the bottom right-hand side of the screen. The faster you snatch and stash the gold the more it's worth. Both you and the De Soto can only travel on the streets and can only travel forward (no reverse). The train stays on the tracks. Meanwhile, the De Soto chases down your '86 Pierce Apple and tries to nail you. If you run into the engine, an empty boxcar, or the green De Soto, you lose a car. If, however, you collide with a full boxcar, or catch the night watchman trying to steal back the gold you've stashed, you make off like a bandit.
2. **The train.** Objective — to jump the train and take over the engine. You can enter this part of the game anytime you have

at least one bar of gold stashed in the hopper on the right of the screen. Jumping the train is a snap—just press the space bar when both you and the train are running along the left-hand side of the yard. Now the scene shifts from the railroad yard to a close-up shot of you running along the cartops. Here's where your acrobatic talents come in, as you leap from car to car. Making it to the engine without falling requires excellent timing and finesse. (See "Advice from the Vets" for specific "acrobatic" hints.)

3. The railroad yard, with you as the train's engineer.

Objective—to race around the track, picking up the gold bars lying about. Each gold bar is worth the total points you had at the moment you jumped the train. If you can collect all the gold bars, you'll get all your lost cars back. But remember, you have to dodge the De Soto, even here. If you don't, you'll lose a car and all your Part 3 bonus points. You can chicken out of this mode by pressing the space bar when the train is on the right-hand track. If you do chicken out, you won't gain back your lost cars, but you'll keep the points you've gained and you won't lose your current car.

High score known to date: 48,286.

RECOMMENDED PROCEDURE

Rumor has it that some trackmasters have soared over 48,000 points playing "Track Attack." The keys to success lie in coordinating time and motion, in managing your cars, and in timing the stages of your caper to take advantage of maximum gold value.

ADVICE FROM THE VETS

Each part of "Track Attack" requires its own strategy:

PART 1. THE RAILROAD YARD.

As a winning strategy, try to get at least two gold bars for every car you use, before proceeding into Part 2. (Except that, in the beginning, you may want to skip on into Part 2 early—to practice your Part 2 technique before you risk losing a large quantity of gold there.) In the railroad yard, you'll want to watch the train and De Soto closely; get a feel for their patterns, and develop your own. Try moving up and to the left in the opening sequence. Opportunity lies at every crossroads—know where they are and

how likely it is that the train will go there next. Keep that peripheral vision working to watch out for the green De Soto, move fast, and always have a contingency plan for getting out of the way. The De Soto moves faster than you can, even at the high-speed option, so if it gets on your tail, your only hope is to turn a quick corner to lose it, or to jump the train. Try tailing *it*, if it's giving you trouble, since it can't move in reverse.

The more quickly you can steal the gold and deposit it, the higher the value of that piece of gold. You receive another free car if you can empty all four boxcars before the train reloads at the top left of the screen. And the more gold you have when you enter Parts 2 and 3, the more points you'll get for the gold you pick up in Part 3. So you need to move fast, pick up as much gold as you can before the train reloads, and put off jumping the train, if you can, until you're ready.

But your most urgent task is to stay in the game. If you keep losing all your cars, try these strategies:

To snare the gold from the boxcars, go into a holding pattern (once around the block) and wait for the train to come by, especially if you've found a spot that's out of the watchman's way. Try to pick off the boxcars one after the other—not every other one. This makes it easier to avoid the empty cars, which will do you in if you run into them by mistake. And once again, always have a contingency plan, depending on the direction the train and patrol car take.

Don't get trapped. Two very dangerous spots are the lower left-hand corner and the entire bottom road. Keep an eye out for danger when you're headed that way, and dodge out of the way if the patrol car is even anywhere near the trap areas.

If you're really in a pinch, try jumping into Part 2. To enter Part 2, make sure you have at least one gold bar stashed. Then you can be anywhere of the far-left-hand road, and the train can be anywhere on the left-hand vertical track—you don't have to be directly next to the train, or even heading in the same direction. Just press the space bar, and you've made it.

PART 2. JUMPING THE TRAIN.

Timing is the essence of success. Each time you start a fresh game, the computer gives you a sound cue the first time you enter this section of the game. Listen carefully—you'll hear an almost inaudible click just as you reach the place on each boxcar

or flatcar when you should jump up or down (be sure to remember that A is up and Z is down, if you're using the keyboard). After the first try, however, you're on your own (until you restart the game)—but if you follow this system, you'll soon master the technique: Count the number of steps the running figure takes. As you count them off, jump just after the *fifth* step on the boxcars and just after the *second* step on the flatcars. On the second boxcar, the timing is just slightly longer than the others—almost six steps, but not quite. Once you've made it safely to the car behind the engine, you can't fail, so take it easy for a second before you move into Part 3.

PART 3. YOU AS ENGINEER.

This is your chance to recover your lost robber cars, if you can collect all the gold bars without crashing into the watchman. As the train engineer, your only concerns are dodging the De Soto and collecting the gold—but the risks are higher. So keep a sharp eye out, second-guess that patrol car's moves, and move quickly. If you're on your last car and the going gets rough, you can always bail out of this section by pressing the space bar when you're on any part of the right-hand track. Greed can be your biggest enemy here, so keep the risks in mind: If you crash, you lose a car and all the points you've gained in that section.

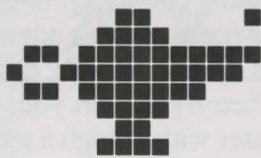
So dodge quickly, plan ahead, move fast, and keep on trackin'!



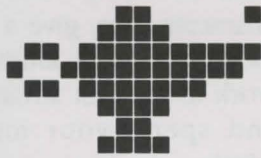
GATHERING THE FORCES

FANTASY

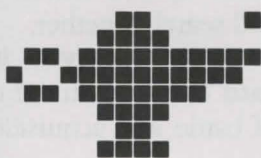
GAMES



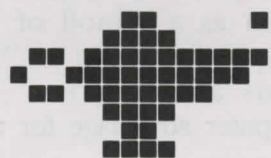
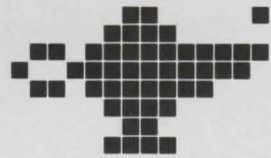
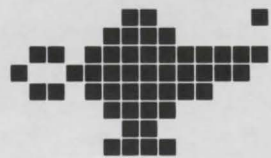
The tough stuff of daily life pales by comparison, as you leap headlong into far-flung netherworlds where dragons, wizards, and warlocks lurk, where strange monsters eat modern cities, or winged demons, harpies, creeping coins, and ornithopters level their powers against you.



So vivid are the evils and dangers, the treasures and pleasures of these worlds that you may forget all else for days, weeks, even months. The rigors of fantasy role playing will command all your skills—demanding careful planning and management, clear judgment of character and situation, nimble fingers and quick eyes, and prodigious leadership abilities.



A delightful mix of psychology, sociology, and the martial



arts, the fantasy world revolves around role playing—development of a persona whose actions are governed by probability. Usually with a random “throw of the dice,” each character is assigned numerical ratings for each of several heroic attributes—and all their activities are determined by the probability of their success, given those strengths and weaknesses (high or low numerical ratings).

Here’s how it works. Imagine you create a character named Bugsy Malone, and the computer assigns these attributes: Strength—8, Intelligence—14, Intuition—16, Dexterity—6, Charisma—15. The numerical value of each of these qualities or attributes will determine the probabilities that govern Buggy’s success or failure in various endeavors. So, we might expect that Buggy will not do well in a fight using a long sword, given his low strength and dexterity, both of which are required for successful manipulation of the weapon. However, we might expect him to be very persuasive with his enemies and to attract strong allies because of his high scores in intelligence, intuition, and charisma.

Computer fantasy games first began as a spinoff of such role-playing games as “Dungeons and Dragons.” The computer advantage for these

games lies in the constant accessibility of the dungeonmaster and other players (they live on your software disk) and the rapid calculation of odds—an otherwise tedious task for human players.

But you need never have played a role-playing game to relish the delightful escape into the world of fantasy computer games, for this is a world unto itself. In fact, you may be tempted to sit right down to your computer, boot your disk, and plunge into the strange world devised for you there. If you are tempted, try it. But when you reach eventual or immediate frustration, don’t throw that disk into the pile of rejects in your drawer. Try reading the manual. This is *cardinal rule number one*. Read it from cover to cover, for these are the rules of the road. You wouldn’t try driving to Arkansas without knowing which side of the road you customarily drive on, what a red light means, and what happens if you break a speed limit. In fact, most of us wouldn’t drive to the corner store without having the basics down pretty cold. So it goes, too, in the world of Werdna, the land of Atlantis, and the Temple of Apshai.

Beyond that basic rule, here are three major guidelines for getting the most fun out of fantasy games:

1. Start your character or party out with the greatest possible advantages. The road ahead will be tough and perilous, so the more strength, power, intelligence, wisdom, and protection you have working for you and your side, the greater your chances for survival.

Control the development of your character as much as you can. Take the time to roll for high scores on major attributes if you have that option. Read up on the attribute descriptions, and figure out which ones will give you greatest advantage, as nearly as you can tell. Then try to start your character with as high a score as you can in those areas. (This rule applies especially to “Hellfire Warrior” and “Adventure to Atlantis.”)

If you can control the kind of equipment your character uses, give a little thought to what kinds will work to greatest advantage and spend your money wisely.

Choose your party with care, if you are traveling with others. Look for assets that will complement each other as you travel, fight, and search together.

2. Keep cool as you jump into the fray. In the midst of battle and acquisition,

is easy to lose sight of your overall objective, or to forget important limitations or strengths, and end by losing hard-earned treasures, experience points, valuable powers — or your life!

3. **Keep pencil and paper by your side (unless you have an astonishing memory).** Make maps and

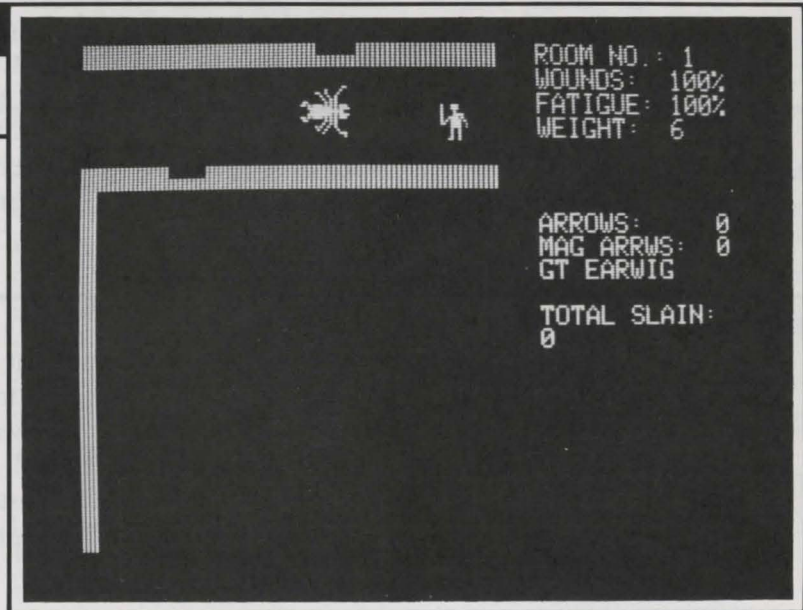
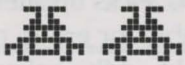
keep lists. (See "A Word about Mapping" in the Introduction to Adventure Games.) The complexities and intricacies of fantasy games will stretch your organizational powers to the utmost, and the more you've tracked your progress, the greater your hope for survival and success.

The computer may track a great deal of data for you, but some of it may not be accessible to you at crucial moments, and much of the tracking is up to you, your memory, and your pencil.

And above all, vanquish your foes, attain your goals, and return the heroic victor. May all your successes be fantastic!

DUNJONQUEST: HELLFIRE WARRIOR

RATING:



FROM "HELLFIRE WARRIOR" BY AUTOMATED SIMULATIONS, INC.

TYPE OF GAME: Fantasy.

GRAPHICS: Yes — high resolution on Apple; fine in black and white.

SOUND: No.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus (48K with Applesoft in ROM); TRS-80 (32K and TRSDOS or Level II, 16K with cassette tape); or Pet, with 32K.

GAME DESIGN: Jeff Johnson and Jon Freeman.

GAME SYSTEM DESIGN: Jon Freeman.

PROGRAMS: J. W. Connelley and Norm Lane; Apple version by Michael Farren.

BOOK OF LORE: Jon Freeman, Joyce Lane, and Jeff Johnson.

PUBLISHED BY: Automated Simulations, Inc., under the EPYX label.

COMMENTS: A role-playing game (RPG) in the tradition of "Dungeons and Dragons" and Automated Simulations' prize-winning "Temple of Apshai" (now out in a faster-paced new edition). An extensive manual supplements the computer game with delightful, detailed descriptions of rooms and treasure, plus a fiction story to plunge you into the mood. Picks up after Level 4, where "Temple of Apshai" left off. Adaptable for group participation, but really designed for solitary play. An additional expansion dungeon—"The Keys of Acheron"—is available for the Apple (on disk) and for the TRS-80 (on disk or cassette).

PROLOGUE

Back from your adventures at the Temple of Apshai, you are about to embark on an adventure even more challenging to your strength and experience as a warrior and strategist. However, if you are not an Apshai veteran, don't be put off—the annals of lore are filled with tales of stalwarts like yourself who have outstripped formidable opponents through cunning and strategy. Remember David and Goliath. Or Perceval and the Holy Grail.

OBJECTIVE

Your mission: to fight your way through the lairs of insidious monsters and dire traps, down into the depths of the dungeon, find the warrior maiden Brynhild (a weighty lass, whose rescue takes no small strength), and, breaking the spell under which she lies, successfully bring her back to the sunny light of day.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- Dire monsters: In 43 varieties (nearly as many as Heinz), including giant insects, minotaurs, ghosts, ghouls, behemoths, vipers, imps, zombies, satyrs, and Death itself.
- In the lower reaches of Apshai: Trapdoors, gas, and booby traps, including a poisoned dart triggered by your presence.
- In the labyrinth: An entrance that seals tightly shut behind you, trapping you in a frightening giant maze.
- In the vault of the dead: A deadly chill that drains you of energy; nasty, invisible creatures that appear from nowhere; a death cloud of dust from the fatal black lotus; a poisoned needle that pricks your finger as you search for clues and treasure among the crevices; a dire pit that opens up at your feet; and a zap of electriclike current that sends you reeling.
- In the plains of hell: Dangerous crevasses that can cause crippling falls, deep abysses, hellfire licking up at you from beneath the surface, and the chilling Bridge of Ice. . .

RECONNAISSANCE REPORT

Arthur had his Round Table, Robin Hood his Sherwood Forest. For you, as you set forth on this quest, headquarters will be the inn and nearby shops. Here you must first establish your character and prepare for battle. And you will come back many times to upgrade your armor and purchase new potions, elixirs, and magic to strengthen your sinewy arms. First stop: the inn, where the nature of your character is established. Next, the armory, the apothecary, and the Magic Shoppe. Once outfitted for battle, you are ready to enter the dungeon on your quest.

As you begin your quest, you will wend your way first through the Lower Reaches of Apshai (Level 5), which are haunted by giant insects, traps, and one-way doors. You must vanquish these formidable opponents in order to acquire the gold you will need to purchase better armor and weapons and to locate one or two magical items that will be useful later.

This accomplished, you are ready to push on into the Labyrinth (Level 6), a giant maze beset with minotaurs, brontotaurs, and such. Only if you possess the cunning of the mythical Daedalus (or read this book carefully) will you escape to proceed into the Vault of the Dead (Level 7), fraught with the undead — skeletons, ghouls, mummies, specters, invisible ghosts. And then, at last, you'll reach the Plains of Hell (Level 8), a dark maze where souls

and shades of the dead wander aimlessly and where dragons and fire hounds must be overcome. There you will find the former warrior queen Brynhild where she lies in enchanted sleep on a slab of black stone, circled by a wall of everlasting fire.

RECOMMENDED PROCEDURE

Playing "Hellfire Warrior" requires the same dexterity of mind and nimbleness of fingers as producing an elaborate marionette show. Instead of accomplishing your objectives directly, you work through your character's skill and agility (or against the lack thereof). You may be eager to get into the fray, but take some time first to develop your character—your alter ego—whose attributes are the first keys to your success.

The innkeeper will ask you if you would like him to establish, or generate, your character. You have these options:

1. Have the innkeeper create a character for you. Although this may seem like a strange place for creation to take place, life must start somewhere—why not in the tavern at the bottom of a pint of ale? The innkeeper randomly selects skill levels in six basic character attributes—strength, constitution, dexterity, intelligence, intuition, and ego—and sends you off with a sum of gold royals to buy armor and such. You add your character's name. But if you go this route, beware of extremely low scores in any area—especially in strength and dexterity, or you'll never come out of the dungeon alive!
2. If you don't like trusting the gods, or if you are skeptical of the innkeeper's talents as a midwife, tell him NAY when he suggests creating a character for you, and create your own. Under this option you have three possibilities:
 - A. Call up a character whose attributes and equipment are saved on disk from a previous "Hellfire" game.
 - B. Manually enter in attributes and equipment of a character you have used before (in this game, in "Temple of Apshai," or in another RPG).
 - C. Make up your own character, with attribute levels and armor to fit your quest. This option is ideal for the impatient warrior. You can start right off with some of the advantages you might otherwise gain only through arduous and risky experience. And you'll save time—time you might otherwise be forced to spend frantically

gathering dungeon treasures in order to purchase magic, drugs, and armor to compensate for the weak skills granted by the innkeeper. A quick perusal of the description of characters and equipment on pages 13–14 of the game manual will clue you in to the implications of each attribute.

GET THEE TO THE ARMORY!

Your first challenges lie not with the monsters below, but with the shopkeepers “topside.” You’ll need sound armor, a strong sword, and a shield, if you can carry it. You’ll also want all the elixirs and healing salves you can afford, and perhaps a few other tidbits from the wares of Fnord the apothecary. And a visit to the Magic Shoppe is essential.

Stretch your royals as far as you can by bargaining shrewdly. In general, you’ll find if you offer about two-thirds the asking price you’ll have made a good start toward dickering down to a reasonable agreement. These are generally upstanding merchants looking for an honest living. But be careful not to offend by offering much less than two-thirds at the outset. Low bargaining tends to backfire, resulting in steeply rising prices. (However, if you get into such a bind, offer zero, closing the bargaining on that item, and then reopen your bid with a better offer. The shopkeepers are quick to forgive and forget.)

Buy the strongest weapon, shield, and armor that you can both carry and afford. They are listed with the best last — so full plate, listed last, is best. It is also the heaviest and the most expensive. If your strength is not high enough, Gulik the armorer won’t sell it to you. And, of course, don’t spend all your money in one place!

You’ll need elixirs and healing salves for the battles ahead. Seasoned warriors advise buying as much elixir as you can afford (after other essential purchases, of course). It can heal your wounds and save your life. Ambrosia provides an initial burst of energy and super-protection as it zooms your “wounds status” up to over 100 percent! But because these effects are short-lived, ambrosia is not a high-priority purchase. Mandrogora provides extra strength that’s especially useful on the lower levels.

Also, be sure to acquire as much magical enchantment as you can afford (within reason). You’ll find the powers of magic extremely helpful in the dungeon — and absolutely essential on the lower levels.

You'll find, however, that enchantment is expensive, and in your first round of bargaining you may only be able to afford magic arrows. But buy them—they are well worth the expense. Many of the flying creatures of the Lower Reaches of Apshai can be felled with them. In general, the asking price for enchantment is $100 \times (\text{level of enchantment})^2$. For example, a +4 enchantment for your sword would cost 100×4^2 , or 1,600 royals. Try offering 950 royals for a start. (Malaclypse can sometimes be quite reasonable.)

To obtain a magic sword, buy a sword from Gulik the armorer, and ask Malaclypse the mage to enchant it (or you may find a magic sword later in the dungeon, if you're lucky).

Be sure to pick up the dragon talisman, if you can afford it, before venturing to brave the dragons on Level 6, and the skull amulet for use against the ghostly creatures on Level 7. Against the frightful chill of Level 7, your best defense is a healthy douse of enchantment (at least a +5 or +6) for your armor. Without it you run the risk of doing your character permanent, irreversible damage—a major danger!

One word of warning, though, about magic: Large doses of magic tend to attract nasty creatures. And, about those magic items you find in the dungeon—in reality, they may be cursed, or magic, or normal, so you take your chances.

In general, for Level 5 you will ideally wear full-plate armor (considered Level 5 armor class), and for Level 6, full plate at +1 magic. If you venture forth with less, scurry fast or bargain for free passage, whenever possible, rather than pursue hand-to-hand combat, until you have gathered enough treasure to return to Gulik, or Malaclypse, or Fnord the apothecary to bolster your abilities. (Command !, for “negotiate,” when encountering formidable monsters—it may gain you their mercy, if you're lucky, or if you're high in intuition or ego.)

SOME STRATEGIC LOCATIONS

LEVEL 5

The best treasures are, of course, in the far reaches of this level and always behind secret doors. Even near the entrance, look for better treasures behind secret doors. And somewhere off the corridor of room 5, a treasure blows fair winds for you—ill winds for your enemies. (Finding this treasure is a must for future forays below.)

LEVEL 6

No exit? Forget Sartrean theatrics. Daedalus still lives in the minds of those who will not be defeated by giant, labyrinthine traps like this! Keep your eyes open, examine diligently, and stand with ready sword against the minotaur. The secrets of Level 6 will open to the persevering warrior.

THE STEGOTAUR LAIR

Be sure to include this room on your tour of Level 6 (if you can locate it)—you'll find it a real pick-me-up! (In fact, you'll want to stop by here before you meet the brontotaur, if you can.)

LEVEL 7

If you find the northwest study, you're within striking distance of a two-headed serpent who'll prove a weighty ally.

LEVEL 8

Location of the Orichalcum Ring: Think of Horace Greeley when you find this ring, and take heart! Its wreath of flame will warm you as you head toward your journey's end.

Bridge of Ice: The Hellfire and Bridge of Ice traps seem ferocious, but if you are well armored, they will not have great effect. (If you are not well armored, you do not belong on this level. If the enchantment of your armor is less than +9, you should pick up a few good treasures around the edges here and scurry back to the inn. Ultimately, however, you will have to venture into the middle depths of the Dark Plain.)

**ADVICE FROM THE
VETS**

ENTERING THE DUNGEON

Once in the dungeon, you will see a small figure, complete with sword (on the Apple), ready to head into battle. Your character will always lead off with the sword and head in that direction (just in case you get confused about which way to turn). Practice a bit

until you get the hang of moving about. In case of a wrong turn, V for “volta” or about-face gets you out of it fast (very useful when you’re under attack).

When you first enter the dungeon you will be weak, without great experience or armor (unless you have created a super-character or brought with you your character from the Temple of Apshai). So make several quick forays to pick up as much treasure as possible, running back to the inn periodically to trade for better armor and more potent magic and potions for your protection. Without these aids you’ll never complete your journey without vile mishap. A useful rule of thumb: Whenever you go topside, always see the apothecary and always buy all the salves and elixirs you can. You won’t be sorry.

Once within the dungeon, try out different speeds of travel to discover which will least fatigue you (watch the fatigue readout) and yet will still allow you speedy travel. This rate will vary depending on how much heavy treasure you have picked up and whether you are wounded. (Strangely, you’ll notice, when your wounds and fatigue read 100 percent, you are in tip-top shape.)

Your character may be very bright and high in intuition, but if not, be prepared to disbelieve some of the reports you receive. Examination of a wall may bring a report of NOTHING when you know for certain that a secret door is hiding there. You can take this as an indicator of your character’s credibility. Keep “examining” (command E as you face each wall). The next report may give you an entirely new perspective.

Be careful when entering a room: If the door closes behind you, you may be trapped in a small space with a big monster; so reopen it immediately for a timely escape in case you need it.

FINDING YOUR WAY

Unless you enjoy wandering aimlessly in endless mazes, trapped by nasty monsters, then you’d better map your way so you can hustle back to the safety of the inn and the shops. Make a separate map for each level, and, just in case your character dies a permanent death, keep track of the treasures you find in each location and their worth. (A future character may want to bypass insignificant treasures.) You may also want to note the favorite hangouts of some of the nastiest monsters—some have a way of lurking around the same corners and you can watch out for them.

on later forays. (For more ideas on map drawing, see “A Word about Mapping” in the Introduction to Adventure Games.)

Examine each room for secret doors. Nearly all of the really worthwhile treasures are behind them. Unfortunately, some of the more important secret doors are guarded by fierce or numerous monsters, leaving you little time to search. (This is particularly true of the exit from Level 6, which is behind the *only* secret door on that level.)

DOING BATTLE

Remember that the greatest warriors are those who know their own strengths and limitations. Fight when you have the edge; run or negotiate when you don't. Some monsters will regenerate or be replaced almost as fast as you can kill them off. When that happens, running is definitely the better part of valor! (However, there will eventually be an end to them if you can hang in there long enough.)

And then rest up to build your strength back up, keeping an eye on your fatigue level. In fact, it's a good idea to stop for a quick rest before you enter a new territory, if your readout shows less than 100 percent, to recover strength before the next encounter—whatever lies through the next door, or down the next corridor.

When you're in bad shape, deeply wounded and fatigued, pop a couple of elixirs fast (command Y). They may save your life. Do this even in the midst of battle—if your condition is really bad. Try to keep track of the number of elixirs you've used so that you don't run out without knowing it. They are your lifeline.

As for techniques of battle: Arrows—especially magic arrows—work well against flying creatures, and shooting arrows tires you less than any other form of combat. At close combat, T (“thrust”) proves most effective, but you'll fatigue easily if you overuse it; so use normal attack strategy—A—wherever you can. And when faced with a giant snail or other tough-hided monster, flee fast. Likewise the giant worm. These fellows are deadly and hard to kill, but also slow—leaving plenty of opportunity for escape.

Fight well, but fight smart. The experience points you gather won't profit you much—especially if you don't recover from your wounds. However, if you kill a monster on your way into a

level, it may not be there to bug you on the way back out. (Of course, then again, another one may just pop up in its place!)

When you're in a jam, deeply wounded, fatigued, or in a hurry, try negotiating (!). You may get a safe conduct. But then again, remember, you'll negate it if you goof and attack by mistake, or you grab a treasure on your way.

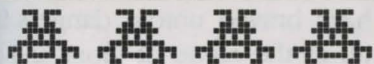
Ultimately, however, there is no substitute (except, maybe, the advice in this book) for practice, practice, practice to give you viable judgment on when and how to fight each species of creature, and when to run or negotiate. Many characters will give their lives to provide you with the needed experience.




One more trick: If you've been collecting treasure and it's weighing you down, leave it behind as you work your way through a level (D for "drop"). You'll increase your chances in combat with a lighter load, and you can pick it up again on your way back out.

And speaking of weight, one last piece of advice: Keep those muscles in shape and your strength at peak for your final trial home. The warrior queen Brynhild is of stalwart build and hefty weight—she hasn't exactly been drinking Metracal in her lonely isolation—and carrying her home may prove the final and ultimate trial of your strength as a triumphant Hellfire Warrior!

WIZARDRY

RATING:



 	F)ORWARD L)EFT R)IGHT K)ICK	C)AMP Q)UICK T)IME I)NSPECT	S)TATUS A<-W->D CLUSTER		
	SPELLS :				
					
#	CHARACTER NAME	CLASS	AC	HITS	STATUS
1	CLARK KENT	N-FIG	10	21	24
2	DEMPSEY	N-FIG	10	24	24
3	GRUMPY	N-THI	10	9	9
4	FATHER TIME	G-PRI	10	8	8
5	GANDALF	G-BIS	10	5	5
6	BILBO	G-MAG	10	9	9

FROM "WIZARDRY" BY SIR-TECH SOFTWARE, INC.

TYPE OF GAME: Fantasy.

GRAPHICS: Yes—one corner of the screen shows the underground maze in 3-D and strange attacking monsters. Color monitor not necessary.

SOUND: Some.

NUMBER OF PLAYERS: One to six, each one controlling one or more characters; a band of kibitzers may almost be a necessity.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, with 48K and disk drive. Also available for the IBM PC.

PROGRAMMED BY: Andrew Greenberg and Robert Woodhead.

PUBLISHED BY: Sir-tech Software, Inc.

COMMENTS: A masterpiece of complexity, "Wizardry" will test every faculty you possess—and may end by possessing *you*! If you ever solve this one (and it may easily take you months), extension scenarios are planned, of which at least one—"Knight of Diamonds"—is already available.

PROLOGUE

It is an epic tale. A tale of heroes, a tale of good and evil. And these, the illustrious members of your stalwart party, are the heroes, warriors of another place, another time. Victors, they have battled monstrous adversaries of great prowess; have vanquished hundreds, thousands; have braved untold dangers far from the safety of their castle, all in the name of glory and of righteousness. These are the soldiers of fortune, the crusaders, whose zeal and strength combine to conquer the wicked wizard Werdna and finally banish all evil from the Proving Grounds of the Mad Overlord!

OBJECTIVE

To invent, gather, and arm your party of characters, with whom you will descend into the Proving Grounds of the Mad Overlord, there to find arcane treasures, and, finally, from the nether reaches of the maze, to recover the valuable amulet that the wizard Werdna stole from the mad overlord Trebor.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- Monsters — hundreds of them — lurking in their lairs throughout the mazes, just waiting to pounce on your party! The deeper you progress into the maze the more dangerous and powerful the monsters you will encounter.
- Treasure chests, filled with gold and useful objects, but often mined with traps that explode, poison needles that prick probing fingers, (anti) magic or priestly spells, or a teleporter that may whisk you off to some unknown part of the maze.
- Pits, where the ground seems suddenly to drop away without any warning right at your feet — causing extensive damage to most members of your party. (Watch out for these on Level 3 and again on Levels 6 and 7.)
- Turnaround squares and teleporting squares, one-way doors and hidden doors, all of which encourage you to lose your way and will inhibit your mapmaking.
- Dark areas, where you cannot see the walls even with special spells and will readily lose your way unless you systematically explore and map every step of the way.


RECONNAISSANCE REPORT

In "Wizardry," you create *groups* of characters, equip them for battle, organize them into parties, and direct their journeys and battles as they carry out their quest. For each foray you can assemble a party of up to six characters—and you can create a roster of as many as twenty characters.

As in all role-playing games, these characters become extensions of yourself—your alter egos—and through your management of their adventures you experience their frustration in defeat, their elation in victory.

As you guide your characters through ten levels of challenging mazes, they are liable to encounter any number of roving bands of creatures—often traveling together in combined groups (four orcs with six undead and two creeping coins, for instance). Since these folks are likely to be dangerous to your party's health, your characters must be ready with their armor, weapons, and magic/priestly spells. If you have formed a balanced party, have equipped them well for the journey, and have developed their experience and attributes with care, they will survive. If not, disaster may prevail, despite your best intentions.

Because of its complexity, "Wizardry" presents some cumbersome mechanics for the beginner, but they will become auto-

		1) 4 SKELETONS (4)			
		CLARK KENT'S OPTIONS			
		F)IGHT	S)PELL	P)ARRY	
		R)UN	U)SE		
#	CHARACTER NAME	CLASS	AC	HITS	STATUS
1	CLARK KENT	N-FIG	10	21	24
2	DEMPSEY	N-FIG	10	24	24
3	GRUMPY	N-THI	10	9	9
4	FATHER TIME	G-PRI	10	8	8
5	GANDALF	G-BIS	10	5	5
6	BILBO	G-MAG	10	9	9

matic once you've plunged in. If this is your first sortie, however, here are a few hints for starting out:

BOOTING THE DISK

Unlike most games, "Wizardry" takes up two sides of the disk—so there's a "boot" side and a "scenario" side. To get started:

1. Boot the "boot" side first.
2. Press any key to end the title page and get on with the action.
3. Press S to START the game (ignore the other options for now).
4. Flip the disk and press RETURN when the screen reads:

SCENARIO MASTER IN DRV 1, PRESS (RET)

5. Press RETURN again when it says:

MASTER/DUPLICATE IN DRIVE 1, PRESS (RET)

Now you're ready to begin the game.

CREATING YOUR CHARACTERS

Go to the Edge of Town. When you first enter the game, you're in the castle. (Take a look at the top of the screen—it will tell you what part of the castle you're presently in.)

But your first task is to create some characters who will act as your "team." To do that, go first to the Edge of Town. There, as you follow through the steps of character creation, there are just a few points to note.

Be sure to press RETURN for the password option. Any other choice will give you nothing but trouble, since, if you forget what password you chose, it will cost you \$15.00, and possibly your characters, to have Sir-tech delete your password for you.

For each of your characters, you receive a number of discretionary "bonus" points, which you can assign to any of that character's attributes to build them up. So, for instance, if your party needs a fighter, you have the flexibility to build up your character's strength to fighter level. The more bonus points you have, of course, the more you can control which attributes are strongest for each character—so hold out for high points.

(You can receive as many as 27 points, so hold out for 10 at the very least.)

In the beginning, you'll need at least two fighters, a priest, a thief, and two mages. The fighters can fight off monsters with their swords, while your priests and mages learn valuable spells. Meanwhile, your thief can slip nimble fingers into those treasure chests more successfully than anyone, to build up your coffers. As time goes on, you'll want to create others, as backups, collectors, and special functionaries (a little like having a pinch hitter or a place kicker). More on that later.

ASSEMBLING YOUR PARTY

Go to Gilgamesh's Tavern in the castle. There you will be asked which characters you would like to add to your current party. In the beginning, fighters and thieves will be vitally important to your success in battle. But, at later levels, you'll rely heavily on your mages, priests, bishops, and lords for their magic and priestly spells, which alone will be successful against attacks by more powerful groups of monsters. Even then, though, you'll still need your fighters, since the others may be silenced and rendered helpless.

As your new characters gain experience, they will gain in strength (measured by the number of "hit points" they can withstand) and will learn new spells appropriate to their class. Later, you may want to return to the training grounds and change them to another class to learn a different set of spells or to acquire the hit points of a fighter. A mage who later learns priestly spells and then becomes a fighter is a formidable opponent in battle and a great asset to your cause.

This metamorphosis is an important strategy—especially for the deeper levels of the maze. But in order to change class, your character must also qualify for the new class in terms of the appropriate attributes (piety, strength, IQ, etc.). You may want to keep this possibility in mind in your initial assignment of bonus points when your characters are created.

BUYING EQUIPMENT FOR YOUR PARTY

Next, before entering the treacherous maze and combat against dangerous monsters, you'll need to purchase the necessary arms for your characters. Go to Boltac's Trading Post. Tell him you want

to B)UY AN ITEM. (In fact, you may want two or three.) Boltac will show you his list of items for sale and their prices. Since he has room to show you only a few items at a time, you can press F to scroll FORWARD or B to scroll BACKWARD, S to return to the START of the list, and P to PURCHASE an item. In the beginning, your funds and the class of your characters will determine what each of them can buy. (Unfortunately, Boltac's prices are firm—no bargaining here!) But get for each one the best weapon, armor, and shield both allowed and affordable.

Later, after acquiring some treasure, you may buy helmets and gloves for your fighters, enchanted armor and weapons, or other magical items. Of course, you may also find some of these items in the maze.

READYING YOUR CHARACTERS FOR BATTLE

Once your characters are created, assembled, and armed, go next to the Edge of Town (E), and from there, straight into the maze (M). (Don't press T by mistake—you'll have to reassemble your party if you do.)

Just inside the maze, your party will camp. Now's the time to set your party in order and to inspect each character. First, R)EORDER. Be sure to protect those with powerful spells from direct attack by placing them near the rear of the party. Put your strongest fighters out front. (Keeping your battle formation in order will take a little management as you go along through the maze, since those who are paralyzed or otherwise done in are dropped automatically to the rear of the party. It's a good idea to camp and take stock after an attack.)

ENTERING THE MAZE

As you venture into the Proving Grounds, keep in mind that your assets in combat lie in four areas: mage spells, priestly spells, hit points for each character (based in part on experience points), and each character's armor class (AC).

Because spells are among your greatest assets—and your priests, mages, bishops, lords, and samurai will gain them as they gain experience—your first quest must be to gain experience, without getting killed!

A WORD ABOUT SPELLS

A close inspection can tell you many things about your character's current status. For instance, to find out which spells a character knows, first camp in the maze, then inspect the character by entering the character's number. In the middle of the next screen you'll see two rows of information that may look like this:

MAGIC 2/0/0/0/0/0

PRIEST 0/0/0/0/0/0

These two rows indicate the number of spells at each power level currently available to be cast by this character (NOT THE NUMBER OF SPELLS KNOWN). In the example above, the mage Merlin can cast two Level 1 mage spells—either two of the same spell, or one each of any two Level 1 spells he knows.

Now press R to read the spell book, and then choose to inspect priest spells or mage spells. For example, Merlin's magic spell book might look like this:

HALITO
KATINO
DUMAPIC

DILTO

According to the spell book, then, Merlin knows three Level 1 spells—HALITO, KATINO, and DUMAPIC—and one Level 2 spell—DILTO. But presently, as we know from the inspection screen, he only has the power to cast two spells at Level 1.

In combat, it helps if you keep a list handy of the spells each character knows. Or, if you prefer, use the tables on the next page, which are organized by function, showing the power level of each spell in parentheses.

RECOMMENDED PROCEDURE

- 1. Go slowly and be patient.** As you leap into the Proving Grounds, you'll probably feel a gripping temptation to rush speedily through the mazes, pushing into deeper and deeper levels as fast as you can. If you do, you may watch your entire party melt under the breath of dragon puppies or be sliced up by a band of the undead. Your best bet—especially in the

PRIEST SPELLS**Fighting Spells****To Attack**

BADIOS (1)
 BADIAL (4)
 BADIALMA (5)
 LITOKAN (5)
 BADI (5)
 LORTO (6)
 MABADI (6)
 MALIKTO (7)

To Disable

MANIFO (2)
 MONTINO (2)

To Protect

KALKI (1)
 PORFIC (1)
 MATU (2)
 BAMATU (3)
 MAPORFIC (4)

Healing Spells

DIOS (1)	DIALMA (5)
DIALKO (3)	DI (5)*
DIAL (4)	MADI (6)
LATUMOFIS (4)	KADORTO (7)*

Tools

MILWA (1)—Light	LATUMAPIC (3)— Identification of Monsters
CALFO (2)—X-Ray Vision	KANDI (5)— Location of Dead Ones
LOMILWA (3)—More Light	LOKTOFEIT (6)* — Teleportation

** Caution: Read manual before using*

beginning—is to return to the castle after any battle in which damages are sustained or spells are used.

For quick experience-building forays just inside the maze, try moving straight forward from the stairs for eight steps, turn right, forward three more steps, another right, forward four more steps and K)ICK open the door. There you'll usually encounter a monster or two. (Run if they're really numerous and your experience is low.) To return to the castle, just retrace your steps. You'll find another monster hideout down the main hall another six steps forward then right, one forward, and K)ICK.

MAGE SPELLS**For Fighting****To Attack**

HALITO (1)
 MAHALITO (3)
 MOLITO (3)
 DALTO (4)
 LAHALITO (4)
 MAKANITO (5)
 MADALTO (5)
 LAKANITO (6)
 ZILWAN (6)
 HAMAN (6)*
 MAHAMAN (7)*
 TILTOWAIT (7)

To Disable

KATINO (1)
 DILTO (2)
 MORLIS (4)
 MAMORLIS (5)

To Protect

MOGREF (1)
 SOPIC (2)
 MASOPIC (6)

Tools

DUMAPIC (1)—Mapping
 MALOR (7)—Teleportation*

**Caution: Read manual before using*

2. Keep maps and make lists. One way to preserve patience is to concentrate on elegant mapmaking. (Not to mention that a good map will come in handy when you're running from monsters!) For surest survival, explore *every* reachable square on the current level before going on to the next level.

Each level is composed of a maze you can map out on a 20 x 20 grid. On Level 1, for example, number your map grid from 0 to 19, running north and east of the stairs to the castle. At some levels the maze "wraps around" so that traveling beyond square 19 takes you back to square 0. Use DUMAPIC liberally to tease this out.

Stairways connect all levels of the maze (except that Level 10 may be reached only through a one-way chute, and the only return is via teleportation). Note that, depending on the level, the stairs do not always leave you at the same relative location north and/or east of the castle.

Make lists. Keep track of what spells work against what kinds

of monsters. For instance, for best results blast a demon with MABADI to remove most of its hit points, and then make a direct attack to finish it off. (It's worth remembering that demons may call for help if you don't finish them off fast, and then you'll be battling the demon dozens. . . .) And some types of giants on Levels 9 and 10 are best killed through suffocation (LAKANITO), while others seem to be immune.

Keep track of what "first impressions" may mean—since you may at first see a group of monsters as "men in robes," for instance, which may turn out to be any of several groups in reality. They could be fairly benign priests, or, on the other hand, they could be formidable Level 13 ninjas—in which case you'll need to summon all your most powerful spells.

It's not a bad idea, either, to keep a roster of your characters, their traits, and spells available.

3. **Rest and be thankful.** After a combat, speed back to the castle to recover. A cot at Adventurer's Inn will cost you considerably in gold pieces (GP). For most purposes, it is sufficient to take a nap at the stables. This will restore all mage and priestly spells. Take your priest there at least to regain the priestly healing spells (DIOS, DIAL . . .), and then return to the maze where you can use them to restore all the hit points lost in battle. This may be more tedious than just buying back health at the inn, but it will save you a considerable sum of gold which will almost surely come in handy for buying armor. And if your party falls on hard times, you may need to purchase resurrections at the Temple of Cant. (As with most adventure and fantasy games, in "Wizardry" death is a problem, but not always a finality.) Your characters will age less quickly when cured through spells in comparison to "rest in bed." It will save some time to camp just before returning to the castle (perhaps on the square of the ladder going up) and use up any leftover healing spells to cure lost hit points.

4. **Don't panic.** Sooner or later you're sure to get lost and you'll be tempted to dash about in any and every direction until something familiar shows up. Remember your scout training and think first. After all, "Wizardry" isn't a "real-time" game. So there is really no advantage to hurrying, and there is great potential for trouble if you do.

If you really don't know where you are, start a new map on another piece of paper. Record everything you do to try to get out. Even if this party doesn't make it, the information on what not to try may save the next party.

For instance, a one-way door at the east end of Level 1 leaves

you in a room with many doors that lead nowhere. You'll need to venture into this area to acquire the bronze key you need on Level 2, but finding the exit isn't easy. Only by carefully recording every possible move can you keep from running in endless circles, and without a map you'll certainly never make it out twice.

Likewise, in the "dark areas" careful recording is a must. It may be helpful to use DUMAPIC spells here to check the accuracy of your recordkeeping.

This "Panic Not" rule also applies strongly to battle situations. You get no points for hurrying. Keep a record of what the creatures are, or at least what they look like (the "picture" sometimes adds to the vague descriptions). Keep a record of what strategies each of your characters tries against these creatures and the results. Here, it will be very helpful at first to set the time-delay parameter up to 5,000. (Type T when not in a battle.) Otherwise the descriptions of the melee flash by too rapidly for recording (almost too fast to be read).

5. **Know thine enemy.** You will meet all kinds of creatures. Most of them won't like you very much and then it is definitely kill or be killed. (In the earlier stages, running *will* sometimes work, but it is rather iffy. Still, iffy can be better than certain death.) Each creature has its own pattern of vulnerabilities. Some are best killed by direct attack; others are more readily killed off with one or another of the available spells. Check your list of the ones that work with each monster so you don't end by wasting spells on them.

Keep track of the level of danger from each monster. Some, such as the creeping coins or, later on, the earth giants, are much *less* dangerous than they first appear. Such creatures are highly desirable sources of experience points. Others, however, may be much more dangerous than they appear. Worst of all, perhaps, are the undead creatures that can suck one or two levels of experience points from your characters. Death itself can easily be reversed through a resurrection at the Temple of Cant (provided at least some of your party makes it out), but experience points must be laboriously rewon. The task of "knowing thine enemy" is further complicated by the fact that you usually get only a vague description at first. (Even on Level 1, that "small humanoid" may be a rather innocuous orc or a somewhat more dangerous kobold.)

6. **Be prepared.** No matter how careful you are, you will sooner or later run into a band of creatures who will surprise you and do you in before you have any chance at all to fight or run. If

you have only a single crew of six, then it is "back to the drawing boards." This can be a rather frustrating experience and probably causes less dedicated players to take up Pac-Man. It can be prevented, however, by training at least two full parties' worth of characters so that you always have a "rescue squad" ready to come pick up a lost party and haul them back to the temple for resurrection. (You may be tempted to try out the resurrection spells of DI and KADORTO that are available to higher-level priests. They aren't worth it. These spells fail much more frequently than the temple spells, and when they fail, your most valued, experienced characters will turn to ashes, beyond any hope of recovery. Totally losing a character through a failed KADORTO, or because monsters have come feeding after a whole party is killed, can be a pretty depressing experience.)

If you do lose a party, it may be a good idea *not* to rush right down to their rescue, particularly if they may have been in a little "over their heads" in the first place. New characters will gain experience points much, *much* faster if they travel with more experienced characters who afford them some protection and some hope of being dragged back if they're killed. Use your "rescue squad" to train a second rescue squad before risking them at the level that killed the first party. Even when you haven't lost anyone, it is a good idea to include one or two "trainees" along with your more experienced characters until you have a full complement of characters.

Speaking of heavy losses, the "Wizardry" utility programs offer a couple of sneaky ways to prevent them:

First, there's Backup (at least on newer versions). If, on your overall roster, you have several characters whose experience levels you want to protect, press B for Backup on the "boot" side of the disk and follow the instructions, using an initialized disk. Now you have a backup roster of characters frozen at that stage of development. If disaster occurs and you lose twelve or so of your most valuable characters, just boot the boot side of the disk, choose Backup, and backup *from* your initialized disk. Of course, your entire previous roster will be lost, so if you're serious about this strategy, you'll need to make frequent backups to cut your losses to a minimum.

Second, if you're lost in the maze at a level out of your element, if unbeatable monsters lurk around every corner and you fear for your party's lives, try turning the computer off. Then next time you boot "Wizardry," just choose U for "utilities" and then R

for “recovery” and follow the instructions. Unlike earlier versions of the game, in which each of your characters aged ten years every time you used this utility, the newer versions will not penalize you for “recovering” your characters. The program will bring back to the castle any member of your party that was alive in the maze at the time your computer lost power. (Use this option before disaster befalls you, since the only way to rescue *dead* characters out in the maze is still to send out a rescue party to find them and carry them back.)

SOME STRATEGIC LOCATIONS

ELEVATORS

Taking the stairs up and down levels would be *very* tedious, since the stairs are not located in the same part of the maze at every level. Fortunately, you’ll discover two elevators that can save you a lot of time and trouble. The first is a public elevator that runs from the end of a dark area on Level 1 down to Level 4. (By the way, this elevator takes a “bend” at Level 2. If you experiment with this spot you will find a shortcut back to Level 1.) The second is a private elevator that runs from Level 4 down to Level 9. On the lower levels, you can sneak onto the private elevator, but on Level 4, you will need a “blue ribbon” to get on or off. (See “The Control Center” below.)

TELEPORTING SQUARES ON LEVEL 10

These squares provide the only way out (unless you MALOR out). Just disobey the instructions you receive as you arrive on Level 10, and you’ll find an abundance of teleporting squares to suit your purposes.

THE CONTROL CENTER

The Control Center on Level 4 contains a treasure repository, which isn’t as exciting as it sounds, and the Monster Allocation Center. There you can gain access to Trebor’s study, where you’ll discover the instructions for your quest (yes, it takes nearly half the game just to find the instructions) and will be given a blue ribbon (for use in the private elevator). This spot has a second useful function — see “Advice from the Vets.”

FIVE KEY SPOTS

Two locations on Level 1 and three locations on Level 2 contain “key” items—including a gold, a bronze, and a silver key, and two statues. These items will allow you to pass by barriers that otherwise block your way. (The bronze key from Level 1, for example, allows you to enter the room with the “bronze mist,” beyond which is another of these treasures. The bear statue from Level 2 allows you to pass a barrier on Level 4 and gain access to the stairs to Level 5.)

ADVICE FROM THE VETS

KEEP A COLLECTOR OF VALUABLE ITEMS

When a party enters the Proving Grounds, they will encounter grave dangers, and death or even the unresurrectable state of ashes may befall its members. So keep your traveling party's equipment pared down to what they need for their mission—good armor, for instance, but little money, and no extra pieces of armor or weapons that they can't use at the moment. Stash the extra items for communal safekeeping back at the castle with one or more characters you have chosen to be “collectors.” Because your collectors almost never venture forth into the dangers of the maze, they will always be accessible when your returning party or rescue party needs them for more armor, resurrections, and the like. Bishops make good collectors, because they have the power to “identify” the nature of magical items traded to them. When your adventuring party returns laden with goods from the maze, take them up to Gilgamesh's Tavern to add your collector to the party, then return briefly to the maze to camp and trade items and gold into the collector's safekeeping and redistribute items for your next foray.

CONDUCT EXPERIENCE MISSIONS

As your characters move up in level, they need more challenging confrontations to gain the points they need. On Level 2, you'll find a spot with consistent challenge and little grave danger. Explore Level 1 for a while, get your characters up to Level 2 experience, so that they have a few curative spells at their dis-

posal and can recover from injury before proceeding to Level 2, and then go looking for creeping coins.

Later on, as you gain experience, you may be tempted to press into deeper levels to develop further experience points, but that can be pretty dangerous if you're not well prepared. If you have good experience—at least two mages high enough to do MADALTO—then try a foray to the Control Center on Level 4, where you can be nearly sure to win. For a high-payoff experience mission, take the public elevator to Level D (4), then march straight ahead, through two doors, down the hall until you come to another door, which you go through, at which point you come upon this message: "Suddenly, a loud penetrating clanging of bells can be heard. There is a sudden silence as the bells stop, followed by the clanking and tromping of guardian monsters. The party gets the idea they are in big trouble."

Three-quarters of the surrounding squares contain monsters which will pop up again and again in some form every time you cross the center square. You may still encounter some formidable foes—like dragon flies, which can breathe on you and destroy everyone in your party—but battles are plentiful here, and your party will emerge victorious in a very high percentage if you're well enough prepared.

If you've come just for the experience, you're better off to avoid the Monster Allocation Center nearby. There the monsters are more ferocious, and you'll probably sustain wounds that will force your return to the surface for recovery.

The Level 4 monsters provide an especially good training arena for trainees, too. Positioned at the rear of an otherwise strong party, an inexperienced character will gain excellent experience at little risk—since experience from combat is apportioned equally among all party members, while the dangers of combat at the rear are not as great as in the front ranks. Your trainee's greatest fear will be the formidable dragon flies—which are equally disastrous to all members of a party.

THE FINAL FORAY

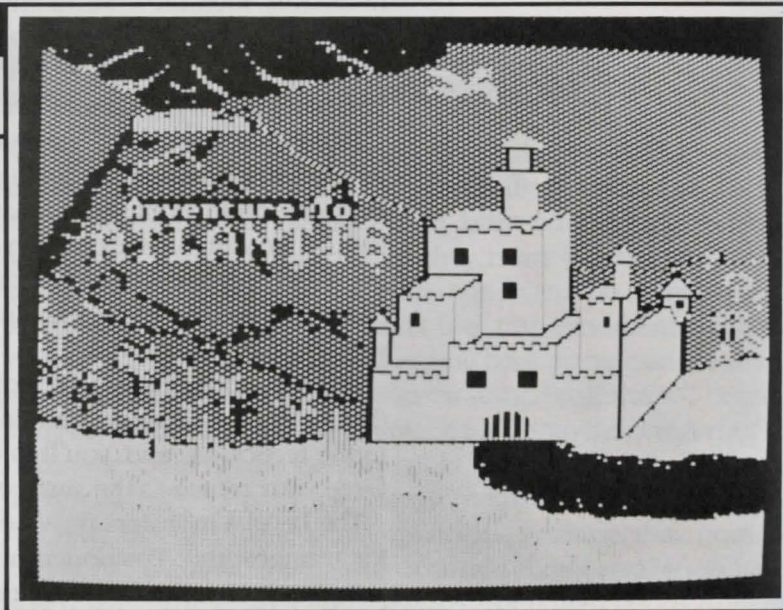
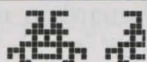
When you have gained formidable powers, including prodigious high-level spells, high hit points, and low armor class; when you finally have explored all the mazes of the first nine levels; then you are ready for the final, ultimate sortie into the lairs of Werdna on

Level 10. Be prepared to use every power in your arsenal in the final onslaught. And if you emerge victorious, if you pursue Werdna to the end, you will know that you have competed against great odds and have proven yourself supremely stubborn, redoubtably wise, and tactically brilliant in the face of great danger.

Now you are ready for the "Knight of Diamonds!"

APVENTURE TO ATLANTIS

RATING:



TYPE OF GAME: Fantasy/adventure/arcade hybrid.

GRAPHICS: High-resolution color graphics—some sections difficult in black and white.

SOUND: Yes—turns off with the (.) period key.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus, 48K with disk drive, DOS 3.3, with either paddles or keyboard.

PROGRAMMED BY: Robert C. Clardy.

PUBLISHED BY: Synergistic Software.

COMMENTS: Offers a little something for everybody. Requires strategy, tactical planning, quick thinking, fast reflexes, and imagination. It combines elements of fantasy/role-playing games, problem-solving adventure games, and reflex-oriented arcade games. So, as long as you're not a purist, plunge in with zest to the varied challenges to your wit and skills.

PROLOGUE

You are the heroic leader, the one who will lead the party of wizards and fighters to Atlantis. Be your name Joan of Arc or Richard the Lion-Hearted or Ulysses or Lois Lane, your wisdom, intelligence, strength, charisma, and "alignment" will set the tone for the entire crusade. Gather about yourself a goodly crew, and prepare for strange and frightening adventures on your way to free the world from the tyranny that lies seated in Atlantis!

OBJECTIVE

You choose either of two objectives: (1) To save humanity against the invading powers of Atlantis. To do this you must gather a trustworthy party, search among the outlying islands for the spells and experience you need—and then land on Atlantis to seek out the Crack of Doom (to be found on the eastern side of the volcano), cast in the orb you carry (you did bring it along, didn't you?), and flee for your lives before the volcano erupts. Or, (2) you can try for a high total score by choosing quick reaction time and emphasizing the arcade-style portions of the game.

If you make 2,150 or more, consider yourself a whiz!

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- Unnamed monsters on the island of Lapour—so ferocious they may send your fighters running back to the safety of the castle.
- Dark demons in the air, which can be vanquished only by combat spells.
- Cyclers—Atlantean scout ships which, if they spot you at sea, may report back to headquarters about your approach.
- Atlantean submarines should be destroyed on sight.
- Cave-ins in island castles can trap your fighters. Look for a shovel to free victims.

- Pit traps on islands may suddenly open up at your feet when you are exploring island castles. But you'll find a rope lying about for rescue operations.
- Wandering warlocks on outlying islands who appear incessantly if you dally too long, challenging your valued wizards to deadly duels.
- Soldier ambushes on Atlantis, best fought off with combat spells.

RECONNAISSANCE REPORT

A game with four distinct parts, "Atlantis" begins as a fantasy game on the island of Lapour. There you create the character of your party leader (the High One) who will become your alter ego, receive your assignment, and gather your party for the voyage to Atlantis.

After rolling for the attributes of your character—choosing a good, neutral, or evil affiliation—and after deciding whether to make use of the decoder ring, you begin to explore the castle and the island of Lapour. There you will find the orb (which you cannot do without) and the starter spell book (containing useful magical spells). Although you cannot read the spell book, as you poke about the island you will find those who can. Here you form your initial party of fighters and wizards and gain experience fighting off monsters which keep pouring in from Atlantis.

With your party, then, you embark upon part two of your quest—the air trip. What? Never flown an "ornithopter" before? Well, here at last is your chance! Armed with paddles or keyboard, you must fend off all sorts of attackers and strange flying shapes, until you spot an island with a castle on which to land.

And so begins part three of your quest. On the islands you gain experience and spells by searching through castles and solving problems and riddles. Once you've exhausted a castle's offerings, it's time to move on before you are annihilated by a powerful roaming wizard.

Several castles later, you will have gained enough experience and spells to take on the hazards of Atlantis. Watch for a large island with a volcano in the center, and swoop down. At this point you enter upon part four—the final assault on Atlantis. Here you will encounter new obstacles and puzzles to solve until finally you are able to make your way to the east slope of the mountain,

where you can toss your orb of power into the fissure in the mountain, and make for the shore to safety.

RECOMMENDED PROCEDURE

In the beginning, you'll probably want to pursue the quest (option 1), and just try to make it through the game to completion without worrying about the points.

For an easier start, roll for the highest attributes you can get for your character—and keep rolling until you like what you see. Then choose a neutral or +1 alignment and opt for the decoder ring (unless you delight in decoding). Set the arcade action at 0 to give yourself thinking time.

In the castle on Lapour, gather up everything you think you might need, read all available material you see lying about, and call in your fighters (press S for “summon men”). Then go out to seek your experience (you should have 15–20 experience points before you venture off the island) and gather together your party of wizards.

Wizards like spells, as the hint sheet says, so try offering one to the apprentices you keep bumping into. Start with “Detect Aura” so that you can use the spell before inviting the next apprentice to join you. Then gather together those with like affiliations—but don't go to extremes, even on the positive side, or you'll end up with morale problems and serious dissension within your group. A good rule of thumb is to avoid those with more than either +3 or –3 alignment. And don't invite anyone to join you who's smarter than you—or they'll cause dissension and walk off with all your wizards!

As you offer the spells from your spell book, note carefully who has the “Magic Detect” and “Enchant” spells—you'll need to protect these two from disaster in combat in the future, since without them you will not be able to pursue the game to the end. If you lose either one, at that point you might as well pack it in for that party and start over—unless, of course, you have no further need for collecting new spells or getting off islands!

Once you've gathered your five wizards about you and have a full complement of fighters with plenty of experience, it's time to venture forth on your quest. Ever tried riding an ornithopter? Well, first you need to take care of those monsters on board. Look in your bag of spells (press W for “wizard inspection,” then the number of each wizard to check their spells). See anything you might use against monsters? Then time your spell casting to catch

the ornithopter after it stops above the island, but before it drops its cargo of monsters. Once the monsters have panicked, just stroll over to the strange bird, hop on, and “Here goes nothing!”

Once aboard the ornithopter, set your direction (G for “go”) and then add the direction (E, NW, NE, SO, etc.) and your velocity (V 1, 2, 3, etc., sets velocity at 10, 20, 30 mph, etc.), and keep an eye on the fuel gauge. When it gets down to 400–500, head for an island. When you’re close enough to cut a piece out of the island, press D to come in for a safe landing, and you’ll be OK—if you can solve the island castle’s puzzles, that is!

Just a word about saving your game: Once you’ve left Lapour, your game (as it was the last time the disk was accessed) is automatically saved on the game disk if you turn the computer off without quitting the game. That means if you saved your game with the perfect arrangement of spells at some point previously and then you turn off the computer, you’ve blown it. You have just recorded right over the top of your saved game! To prevent such disasters, always leave the game through Q for “quit” and then consciously decide whether or not to save the current game.

And, yet another point: In “Atlantis” death does not present the same haunting specter it does in other fantasy/adventure games. Usually, you can avoid total annihilation, even without the save-game feature. For instance, if you run out of fuel in the ornithopter and blub into the ocean, just use your Orb of Power to start back at your last take-off (at a cost of 50 points, it’s true), and you’re back in business.

SOME STRATEGIC LOCATIONS

ON LAPOUR

THE CASTLE: where you learn your quest, gather your fighters, and obtain your first spells and your orb.

THE ORNITHOPTER: always stops in the same place, so when it comes to leaving the island, don’t *you* panic; just use the ornithopter—after you scare away the monsters it’s carrying!

IN THE AIR

ISLANDS: with castles, and a giant one in particular—with a mammoth volcano about to erupt!

INSIDE ISLAND CASTLES

THE ROOM: described on Note 3, which will contain the key to your way out!

ON ATLANTIS

A 50-FOOT CLIFF FACE: which can be scaled spiderlike.

A RAGING TORRENT OF WATER WITH NO BRIDGE: where an old trick that Moses knew can come in handy.

A WET STONE WALL WITH NO GATE OR DOORS: no spider can climb, but look for a rope in your bag of tricks.

A POOL OF CORROSIVE POISON: which could be another good scene for Moses.

A TANGLED FOREST OF POISONOUS THORNY PINES: which will succumb to a ball of fire.

A MASSIVE STONE DOOR LEADING INTO A CLIFF WITH A TINY TUNNEL NEARBY: looks like a good place to think small.

ADVICE FROM THE VETS

ON ISLAND CASTLES

Check W often for wizard status, and keep lists of your wizards and their spells. As you find spells in the castle rooms, be careful not to double up. When you reach Atlantis, you will need at least one of each utility spell — plus you'll need a full complement of combat spells just to keep afloat in the meantime.

If you find a spell you need, but have no wizard capable of learning something new, have your wizards *use* spells to expand their horizons. As they use their spells, they increase their learning powers. For instance, if you have a few extra "Detect Aura" spells you don't need, use a couple in a castle. Your wizard will develop new abilities to gain more spells.

The key to finding spells, by the way, is to systematically look at and under every object in every room, and then move it. Once you discover a charm, wand, rod, pair of boots, vial, etc., TAKE it,

LOOK at it, and USE MAGIC DETECT (M for short). There usually will not be two hidden objects in the same room, however.

When you find magic words that will work in other rooms (on the notes), be sure to write down what you found—if you don't, and you forget which room, or which magic word, or both, you're stuck! Those magic words are your keys to the rest of the castle and the way out, and the note becomes unreadable once you've read it for the first time.

ABOUT COMBAT SPELLS

On the island castles, if you're not trying for high points, your best bet with roaming warlocks is to try to buy them off with a spell you don't need. This way you can save your combat spells for Atlantis and the trip there. Try a "Panic Horn," for instance (although you'll want to save a couple for Atlantis), or a "Detect Aura." If the warlock accepts, he will go away. If he refuses, at least you tried, and your chances in a wizard's duel will be no less for the effort.

If you do want to begin the duel, however, just switch from your lead fighter to your wizards (press 1), and press the space bar or paddle button.

Never put combat spells in the hands of those wizards who hold the "Enchant" and "Magic Detect" spells. In any combat, you risk losing your wizard, and if those two key wizards bite the dust, you're finished. To switch wizards for combat, just press RETURN until you have the wizard you want.

In wizard combat, your strongest defense is the "Reflector" spell, which turns any spell your adversary casts back against him! Wandering warlocks you encounter can carry only one of three spells: the "Sleep" spell, the "Freeze Blast," and the "Ball of Fire." So if you don't have a "Reflector" spell in your bag of tricks, and if your wizard is strong, your next best bets are "Freeze Blast" and "Ball of Fire." Either of these trusty spells will do your opponent in if he is casting nothing more deadly than a "Sleep" spell. And you have a 50/50 chance of meeting him head on if he tries one of the other two possibilities—in which case you can win the battle, *if your wizard is strong!*

Once you've seen what your opponent has up his sleeve, you know his whole bag of tricks—since no traveling wizard (outside your party) will carry more than one type of spell. Once you've determined what kind of spell a warlock or wizard is carrying, you can choose your own combat spell to finish the battle.

In the air, for wizard combat, change Arms to choice 3 or higher (1 puts crossbow at ready, and 2 puts ship's guns at ready). You must use spells against dark demons and enemy warlocks. Any other form of attack will result in dire damage to your ship.

To use spells on the island of Atlantis, simply direct with the USE command. Even though you have a spell, the program still may not let you use it. Check to be sure you're not using the wrong name — "Fire Ball" instead of "Ball of Fire," for instance. Try different combinations until you're speaking the same language as your Apple.

ASSAULT ON ATLANTIS

Here's where you'll need those utility spells you've been picking up on the islands. As you come to obstacles, look through your bag of tricks—you should see something that will work. If you run into an Atlantean patrol, think quickly and use combat spells—don't fool around. These characters mean business.

Once you reach the Crack of Doom and complete your mission, you'll have only moments to escape before the volcano erupts. You're not far from stumbling on a fast exit—so just (E)EEEE into it and you've won!

PLAYING FOR POINTS

Once you've made it through to a glorious finish, the allure of "Atlantis" still isn't finished. Each time you play, the game will be different—the island castles vary, the monsters flying through the air appear randomly, and the map on Atlantis will change, with different obstacles in different locations. The second time through, try playing in the shortest possible time—you against the clock. Do everything right the first time—another real challenge!

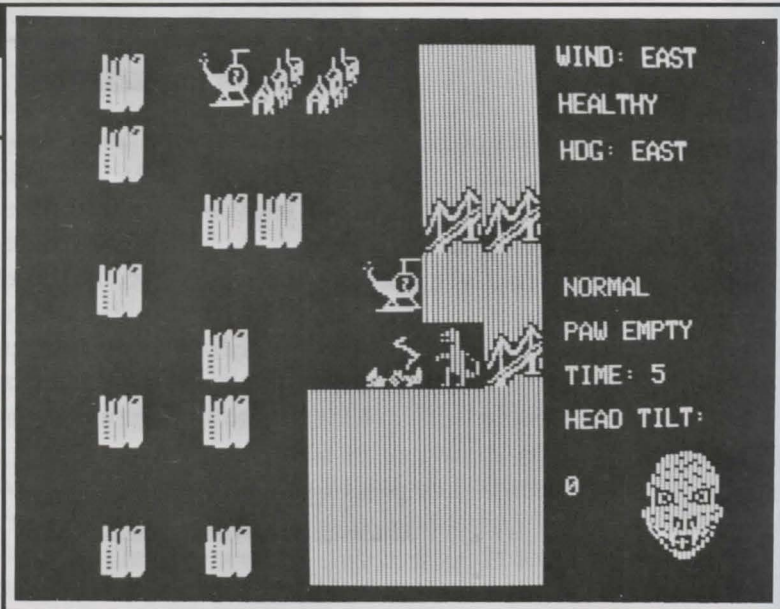
Or, play for high score. Set your reaction time high. The higher the reaction time, the greater the multiplication factor on every score you make. In the arcade portions of the game, spend more time shooting down monsters. Fly from island to island, spending as much time as you can in the air, picking off the enemies of humanity. But keep an eye on your fuel! You won't want to crash into the ocean, since using your orb will cost you 50 points! To play for high score, you'll also need to concentrate on picking up more combat spells. But before you go on to Atlantis, you'll need

to be sure you have all your utility spells, since on Atlantis you'll want to explore the whole island, seeking out conquests, rather than heading straight for the Crack of Doom.

Happy playing, then, until the crack of dawn, and, remember, in "Apventure to Atlantis" spelling counts!!

CRUSH, CRUMBLE AND CHOMP!

RATING:



TYPE OF GAME: Fantasy (with arcade elements).

GRAPHICS: Computer-generated metropolis (Apple and Atari use high-resolution color). Playable in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus (48K with Applesoft in ROM), TRS-80 (32K with TRSDOS or 16K, Level II with cassette), Atari 400 (32K cassette with BASIC cartridge), Atari 800 (32K disk with BASIC cartridge).

PROGRAMMED BY: J. W. Connelley. Apple version by Michael Farren; graphics by Toni Thompson.

GAME DESIGN BY: Jon Freeman and J. W. Connelley.

PUBLISHED BY: Automated Simulations, Inc., under the EPYX label.

COMMENTS: An off-beat fantasy game with strong arcade elements. Offers a delightful diversion and a twist on the usual fantasy roles, for *you* are the monster.

PROLOGUE

The news came to the world during the popular television program "Laverne and Shirley Meet the Bowery Boys." Stunned local news announcers appeared on the world's television sets to announce that rampaging monsters had invaded the world's greatest cities. Washington had fallen, Tokyo was in flames, New York devastated, the San Francisco Bay Area under siege. In San Francisco the mayor had announced a special prayer service to be held at noon, conducted by Marahishi Badvadia Dum-dum. Music would be supplied by punk rockers Fyodor and the Dostoyevskies, with choral arrangements by the San Francisco 49ers. Oakland had moved to Los Angeles, leaving the Raiders without a home, and in the new capital of the United States—Pushtush, Nebraska—President Hiram Hightalker was appealing for a state of calm while preparing for a vacation in the Bahamas.

More at Eleven.

OBJECTIVE

Stomp television newscasters. Crush milling throngs. Devastate tall buildings in a single bound. Destroy. Ravage. Invade cities and suburbs. Interrupt "Laverne and Shirley" right in the best part (when Squiggy sings "Ave Maria").

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- Police cars
- Tanks
- Artillery units
- Helicopters
- And the mad scientist—all out to get . . . You.

RECONNAISSANCE REPORT

If you have been playing the other fantasy games mentioned in this book and are getting tired of being pursued, manhandled, and devoured by mean, ferocious, and totally immoral monsters, then "Crush, Crumble and Chomp!" is the game for you. Where else can *you* be the monster? Where else can you bask in the pure sensation of naked power as you trample four of the world's greatest cities underfoot? In "Crush, Crumble and Chomp!" you can invade Washington and stomp congressmen to death beneath your gigantic feet, exhale your fiery breath down the streets of New York and turn bankers into incinerated globs of grey-flannel mush, then gobble up tourists in Tokyo and your favorite oddballs in San Francisco.

A high-resolution fantasy game from Automated Simulations, Inc., "Crush, Crumble and Chomp!" offers the player a choice of turning loose one of six different monsters on one of four different cities. Disk owners are given the additional option of playing Dr. Frankenstein as they create monsters of their own.

Whether you use the "feature creatures" or invent your own, the object of the game is simply to destroy all that you can before being destroyed. Manipulating the monster's movement is accomplished by a series of single keystrokes, and a set of colorfully written, illustrated prompt cards comes with the game.

RECOMMENDED PROCEDURE

1. **Choose your monster and get to know him.** Know your local monster! Who is your idol? Is it Goshilla, a giant radioactive dinosaur with a fondness for oriental food? Arachnis, the monstrous spider, victim of a scientific experiment now unleashed to run amuck? Or is it Mantra, the flying reptilian creature, or the Glob, looking like a giant mess of half-cooked oatmeal? Is it Kraken who came from the sea, or Mechismo who came from space?

Since each of the six monsters has a different physical structure and personality, the persona you acquire will have particular strengths and limitations. Study the prompt cards, read the biography of your hero, and learn all you can about him. How strong is he, how fast can he move? How big is he and how often is he going to have to be fed? Feeding the big fellow is going to be a *big* problem. Monsters will eat anything that moves, but — except for Mechismo, who doesn't care for

food at all—they have to eat a *lot*. If you can't get enough food for them then you are going to have a berserk monster on your hands, and berserk monsters run out of your control, not only killing and eating indiscriminantly (which is all right with you), but also endangering their own lives by taking foolhardy chances.

2. **Choose a nice playground for your monster.** Study the city maps provided with the game. Is your alter ego going to be Kraken? Then you are going to have to have plenty of water around for him to live in. However, if it is Mechismo who wins your heart, you're going to have to keep that electronic body away from water.

Make certain that you give the big fellows a fighting chance before you turn them loose on the city. Know their weak points as well as their strengths. No matter how great they are, even monsters have their problems. You wouldn't ask Billy Martin to go up against Mean Joe Green, would you? (Well, then again . . .) Check out your prompt cards—see how much pain they can endure as well as how much they can inflict. Some monsters have thick skins but heal slowly; others rejuvenate much more quickly but are extremely vulnerable to concentrated attacks. Some, like Arachnis, are fast and agile; others, like Mechismo, move slowly and awkwardly. So pick your pet with care. The world can be a cruel place, and your monster deserves the best breaks it can get.

3. **Make a trial run to learn the ropes.** Don't let all the options turn your brain to monster mush. Half the fun of "Crush, Crumble and Chomp!" is that it is really many games in one package—but that same wonderful variety tends to boggle the mind. Pare down the options for your debut performance. Take Mechismo out with a "balanced" objective for a short foray in New York. Start out by moving him around—using M to move one square forward. R and L will turn you right and left. Head for a building. Crumble it when it is directly in the square in front of you, using C. Try another building. Bothered by helicopters and patrol cars? Ignore them for the moment until you have the movements down. (Of course, you'll die sooner and score fewer points, but don't worry about that until you get the hang of the game.) Move toward another building or bridge and use C. Watch them crumble. Now try moving onto squares containing cars and buildings and stomping on them with S. That should take care of pesky patrol cars. Keep up the stomping and crum-

bling until you have R, L, and M movements down and C and S under your belt.

Now add A, Z, and B for atomizing buildings and ground units, zapping flying units, and breathing fire on units or buildings. Your aim for these weapons is controlled by the direction your head is facing. Start out by aiming for object directly in front of you.

As you gain expertise, add the head turns. Got your eye on one of those bothersome helicopters? Is your head facing it? Or does it need to turn right a little? H will give your head a 30-degree turn to the right or left.

When you have all your commands down cold, back up against some of those buildings and pick off those units like gnats.

And next time try a new scenario, or a new objective, or another monster—keeping some constants—until you've found your own favorite monster/objective/scenario mix—the one that makes you feel like King Kong!

SOME STRATEGIC LOCATIONS

- New York—Food!
- Tokyo—Yum. Yum!
- Washington—Burp . . . !
- The San Francisco Bay Area (Golden Gate)—For a monster, even vegetarians make good meat.

ADVICE FROM THE VETS

Remember first of all that eventually, by wounds or by entropy, you are going to end up in monster heaven. The good guys always win in the end, and you are doomed to go in that last reel. If you have learned nothing else in monster school, you should have at least learned an existential view of life. Your job is to destroy. You are your destruction. When you go down for that last count, when Robert Armstrong stands beside your battered body making pretty speeches about beauties and beasts, have a smile on your lips and know that you have given humankind a good kick in the seat of its pants.

When you go, go proudly, knowing that you have done your job well.

CHOOSE YOUR OBJECTIVE WITH CARE

Destruction is the name of your game but there are many ways to go about it. And many ways to fail. Remember, the great scorekeeper in the sky is watching your every move. You have an option at the beginning of your game to state your objective. A “balanced” attack is probably the best way to get started, since with it the scorekeeper gives you points for just about everything you do. If you are more cowardly you might decide on “survival,” getting points for how long you manage to stay alive (an honorable objective maybe in New York, but nevertheless one that will have your peers whispering behind your back). “Killer monster” gives you the most points for killing human units, while “Destruction” racks up your totals in terms of buildings, bridges, and artifacts you eliminate. “Combat machine” scores you on how many human combat units you decimate, but gives you no points for stepping on helpless civilians. (You know, those little creatures that are always screaming and running around in front of you.)

Whichever objective you choose, do it carefully, and take your needs and limitations into account. Destroying buildings, for instance, can be a tough chore for Kraken since he is limited—he must stay in the water and can move only against offshore units and bridges. While Arachnis is a super people-eater, and might choose fast-moving combat, Mechismo is slow and most effective at survival, since he doesn’t have to collect food and eat in order to stay alive.

DON'T FORGET TO EAT

Remember, the matter of food is an important consideration. You can fly down and swoop it up hungrily like Mantra, or crawl over to it and slurp it up like the Glob, but unless you are the mechanical Mechismo, you are going to have to eat. Fortunately you have a built-in monitor to tell you the state of your stomach (located in the readout on the right of the screen). Pay careful attention to it. As a monster you care more about your stomach than your brain. Grab and eat all the food that you can. Who ever heard of a thin Goshilla? Remember though, even monsters have codes, and no monster with any sense of dignity would ever eat a dead thing. You can’t eat what you have killed; so be careful not to crunch anything that you are going to want to put into your

stomach. Grab it first, then eat it alive. You might even scoop up a spare to carry around in your paw (if you have one) to put off those hunger pains when they come around again.

Keep in mind that under attack you are going to need energy, and the bullets flying madly around you will demand your rapt attention. If you don't have anything in your stomach to sustain you through the battle with all those annoying little creatures, you could get in real trouble. A rule of thumb: If it moves you can eat it, but there isn't much nourishment in tanks and cars—so pay attention to your warning signals and try to break off the action to search out a quick lunch if you're getting dangerously hungry.

If you go BERSERK! you are out of control and make easy prey for combat units. As a berserk monster, you are also in grave danger of running wildly into a power plant and turning yourself into a new special at Colonel Sanders!

RAMPAGE SKILLFULLY

Assuming then that you are paying proper attention to your stomach . . . rampage! Use your skills to do your job. If you are Mantra, try swooping down long narrow streets full of people. If you are the Glob, remember that you can block off human combatants with your slime trail, but be careful that you don't trap yourself inside it. Mechismo stands up best when keeping a building at his back and blasting away from the front. Since he doesn't have to go after food to stay alive, staying in one place, while making a slow game, will nevertheless rack up a good score. Goshilla and Kraken can escape to the water and submerge to escape pursuing helicopters. And Arachnis can weave an obstructing web.

TRY OUT YOUR CREATIVE POWERS

After experimenting a bit with the classic six "feature creatures," try inventing a few of your own (if you're using a disk). As Dr. Frankenstein you can mix and match thorny hide with gossamer wings or enjoy the advantages of an ultrasonic scream combined with a powerful deep-sea dive.

Of course, if you're more interested in piling up high scores than creating exotic imaginary body shapes, you'll want to take a critical look at Table 1, "Crunch Credit Costs for Each Creature

Carcass,” in your game manual. Your game plan might go something like this: Start with a carcass that gives you some credits to play with, and add the most valuable powers. For instance, the serpent carcass gives you 180 credits to play with, while the robot gives you only 120. (Of course, there are trade-offs. The robot, remember, requires no food.) And the serpent has a lot of potential for power, especially if you protect it with a thick hide. Add some wings, and it can take off for quick getaways or swoop down on unsuspecting prey. Combine an ultrasonic scream and atomizing powers, and you’ve unleashed a veritable tornado on your miserable biped victims.

Try different combinations. Make yourself a command chart like the ones that come with the “feature creatures.” And then just Crush, Crumble, and Chomp!

AT THE END OF A SESSION, ALWAYS GO OUT IN GLORY!

Finally, when the time comes to go, when the mad scientist—Richard Carlson, Rex Reason, Jeff Morrow, or Kenneth Tobey—finally catches up to you, when the sun is beginning to set in the sky, and the bugles begin to blow in the distance, when the dew is on the meadow, and your memories begin to fade . . . take one last swipe with your tail, one last bite, let one last snarl curl over your twisted lips, and go in glory!



ATTACK AND DEFENSE

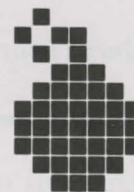
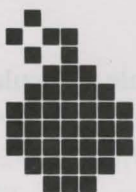
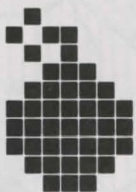
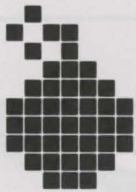
STRATEGY

GAMES

Appealing to a wide range of personalities—from Bobby Fischer types to Attila the Hun devotees (perhaps a narrower range than is immediately obvious)—strategy games are among the most intellectually demanding of all computer games. Requiring the sinewy intellectual muscle of a Sherlock Holmes and the will to win of a Zulu general, these games will test your every brain cell.

Basically games of aggression and conflict, strategy games demand intellectual discipline, long-range planning abilities, and a keen mind for detailed analysis.

Although some strategy games, such as Checkers, “Reversal” (a computer version of “Othello”), and the hybrid “Castle Wolfenstein,” can be



played quickly and mastered with a modest amount of study, most are so complex that you will still have room for improvement, even after years of concentrated effort and constant, disciplined study. The route along the way, however, can provide great challenge and satisfying rewards for persistence and constant pursuit—and the computer can be an excellent partner and

powerful ally in your achievement.

The strategy game buff often spends as much time in reflective study as in actual playing—and you will find an abundance of specialized books and playing groups for many strategy games that can make your nonplaying time especially productive.

Included here is just a small sample of the rich variety of

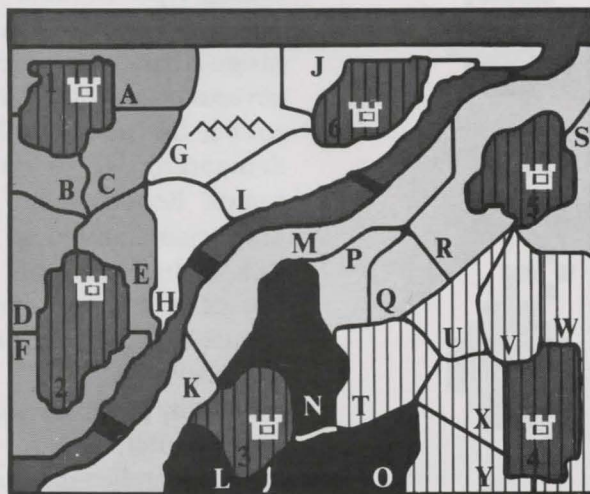
strategy games available for the personal computer. We have included those which provide a good place to start. And, whether this is your first foray or you're a seasoned warrior, this section can make your explorations into this challenging world of strategy a little smoother and perhaps less fraught with immediate peril.

DARK FOREST

RATING:



Freedonia



TYPE OF GAME: Strategy.

GRAPHICS: High-resolution color—a little difficult in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: One to six.

SYSTEM REQUIREMENTS: Apple II Plus with 48K or Apple II with 48K and 16K RAM card. Boots directly with either 13- or 16-sector controller.

PROGRAMMED BY: Tom Mornini.

GAME DESIGN BY: Jerry W. Jewell.

PUBLISHED BY: Sirius Software, Inc.

COMMENTS: A strategic war game with a medium level of difficulty. Incorporates popular fantasy elements, a search for missing treasure, trolls, specters, deadly serpents, and an omnipotent magician.

PROLOGUE

Tension reigns over the quiet land of CRT, as the armies of six castles prepare for battle. Suspicion and paranoia rule. Hidden in each castle are fabulous treasures awaiting discovery, and to the winner go the spoils. But will there be a winner in the madness that is about to erupt? The anxious faces of the innocent villagers, about to be caught up in the greed of their masters, turn to the magician for solace. But the magician does not speak. Other secrets are hidden in his face, other plans flicker like fireflies in the dark recesses of his mind.

OBJECTIVE

War! Defeat your opponents and the evil and menacing armies of the Gruds as you capture and ransack the six castles in search of hidden treasures.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- The powerful armies of your opponents.
- The capricious interventions of a powerful magician.
- The hungry specter.
- The serpent.
- Trolls.
- A violent army of single-sexed reptiles called Gruds.

RECONNAISSANCE REPORT

A high-resolution strategy game for one to six players (though not well adapted to three), "Dark Forest" incorporates the in-

teresting twists of a treasure hunt and the interventions of a magician into the game. Some players may find that the fantasy elements add charm. Others of a more purist bent may resent the magician's capricious interventions—especially their catastrophic results and disastrous upsets to careful planning. Adding spice to the proceedings is an army of obnoxious Gruds, attacking all players with equal lack of compassion.

Four separate maps, or playing areas, each with its own peculiar terrain, give the players a choice of battlefield on which to stage their action. Each playing area offers advantages and disadvantages for offensive and defensive play. Combined with the player's choice of where to position armies in the opening play, the choice of map allows a wide variety of strategies. On each map the numbers 1–6 indicate castles, and the letters A–Z indicate territories.

Single key strokes in response to queries from the computer make "Dark Forest" totally self-prompting and relatively easy to begin playing.

You can choose one of eight levels of difficulty (Level 1 is best if you're playing alone), and the game can be "saved" for continued later play.

RECOMMENDED PROCEDURE

Before beginning play, study the four available maps carefully. The map you choose will be your future battlefield, so study its possible offensive and defensive advantages. Remember, though, that your opponent or opponents are searching for advantages as astutely as you are. Discussing the pros and cons of each map before play can often reveal to you the possible style of your opponents' play. Do their eyes light up at those areas that offer positive defensive advantages (the mountains, castles, and Dark Forest) or are they thinking more in terms of aggressive attacks? Since all players are going to have to agree on the choice of battlefield, encourage them to talk. If they only grunt, nod, or shrug, seem indifferent, or appear to be letting you hang yourself by making a strategic mistake even before the game starts, swallow your gum and pride and be prepared to lose (or fight to the death)—you have a school of sharks on your hands.

If you are playing alone, you will want to play several armies in alliance with each other against the invading Gruds. So choose a terrain that lends itself well to your plans.

If you are playing a multi-player game, the situation may be diplomatically more complicated. Remember, in group-strategy

games like "Dark Forest" a good part of the action takes place "offstage." Look for alliances being formed, sudden exchanges of warm looks and quick agreements, under-the-table handshakes, and sly smiles. Form some alliances of your own quickly. They can always be broken later, when you decide to go in for the kill. Remember, the "loner" in a multi-player war game is almost certain to be the first to go.

Take into account not only the terrain when choosing your battlefield map, but how many players are going to be rampaging over it. Some maps are more suitable for two players, some for six. Freedonia, for example, divided as it is almost diagonally by a river, is a good two-player game with no overwhelming advantage to either player. Transylvania may be good for teams, or for four players, because a castle is located near each of the four corners and you can agree to leave the center castles vacant as a corridor, or as a rallying point against the Gruds, who quickly "liberate" any unowned castles. Grudonia, with its large center island and two bridges, offers a good defensive advantage for one-player games, while Transylvania, with its center island connected to the surrounding territories by six bridges, would be almost impossible for one player to defend. Lower Slobovia, with a mountain range in the center and the Dark Forest tucked away near the right bottom, can be a good setup for four players, or two players playing two armies apiece.

The Dark Forest offers a good defensive advantage, but it can also be inconvenient. Once a force occupies the forest it has effectively vanished from the monitor. It is important to know just how large a force is concentrated in the forest at all times or you can be in for some unpleasant surprises; so with paper and pencil keep track of not only who occupies it, but with how large a force (especially if the armies belong to you!).

Mountainous areas, on the other hand, provide excellent staging grounds for an attack. There is a defensive advantage here, and you can see how many men you have, so that it's relatively easy to amass a nearly invincible troop build-up.

Here's how opening strategies might go in the country of Grudonia, with four players, each staging their attack from the four corner castles—1, 5, 6, and 3 (see page 135). Player 1 might well go after Island 4—placing initial troops in P, which blocks Player 5 from approaching Castle 4 on the north side and sets up a potential chain for Player 1 along the north shore, back to 1's castle. Territory P also has the advantage of the bridge and the troll, which 5 will have to brave in order to attack. Player 5 will most likely also pursue Castle 4 because of its strategic advantage,

placing initial troops in S. This mountainous region offers a defensive advantage and provides ready access to Castle 4. Meanwhile, Player 6 moves troops into X, which is a strong defensive position against invasion by 5, who is 6's natural enemy. Player 6 will expand to get as many territories as possible (see troop movements indicated on the map), pursuing a growth strategy—avoiding battles and building armies. Player 3 in this case is pursuing Castle 2, initially placing troops in D to pressure Player 1 and establish proximity to Castle 2. A nonaggression pact may form now between Players 3 and 6, to encourage 1 and 5 to fight it out between themselves. Player 3 no doubt also expects to see strife between 6 and 5, because their positions make them threatening to each other; 3, meanwhile, will focus on expanding to gain castles 2 and, eventually, 1.

SOME STRATEGIC LOCATIONS

THE DARK FOREST

Offers a defensive advantage equivalent to two men for every one you have placed there (as do mountains, castles, and territories connected by a bridge); the forest effectively conceals any troops inside.

THE RIVER

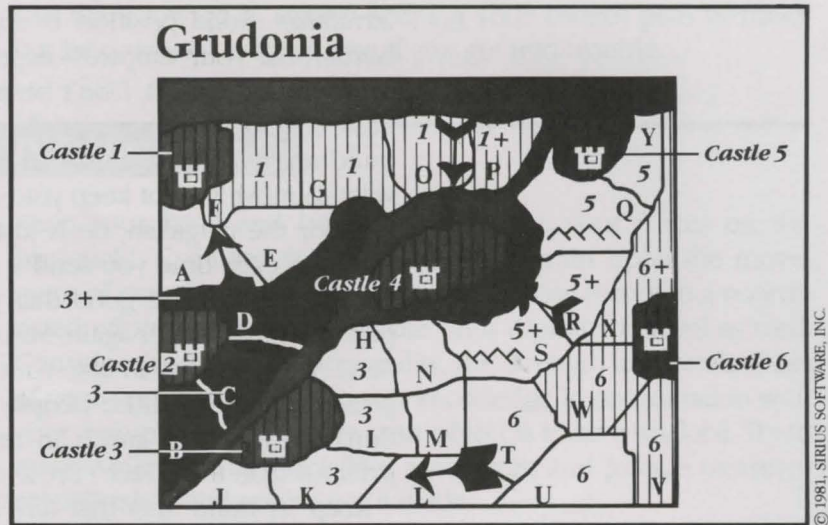
Can be crossed only by boat or bridge, or the intervention of the magician. Remember also that the river is the home of the serpent and that trolls hide under bridges.

THE CASTLES

Home base, be it ever so humble. If you lose it you will have to be one of the quick or one of the dead.

ADVICE FROM THE VETS

Avoid being one of the quick or the dead. Guard your castle with your life against the onslaughts of your enemies; if you lose your castle, your defensive strength is weakened. Worst of all, you no longer will receive troop replenishments at the end of each round, since these are granted on the basis of the number of territories you occupy that form a continuous chain back to your



Opening Strategies for "Dark Forest"

occupied castle. Therefore, protect your castle at all times with as many men as you can spare, and protect the territories around it. Play aggressively if that is your style, but don't forget the folks at home. Once you have a strong force in your castle, leave it there. Don't be tempted to weaken it by sending a messenger from home out to the magician, or to reinforce other weakened areas.

When you do decide to give in to your ambitions of colonization (and, like it or not, you are going to have to be one of those defender-of-the-empire types), remember it can be a good procedure during the setup to leapfrog out to the furthest territory that you think you can safely cover. Then take control of the territories in between in order to form an unbroken line to your castle. Slowly building outward, with obvious creeping movement in any direction, can tip your hand about your intentions. If you're not careful, you'll have your opponents (and/or the Gruds) collaborating to cut you off and prevent you from achieving your objective.

Remember, this is war—no one trusts you, and you trust no one. Even allies can turn against you, and sudden, obvious movements of forces make people nervous. Don't make overtly aggressive moves before you are ready to defend yourself from a panicked attack. But, when you go in for the kill, be ready for it with plenty of troop build-up, and be prepared to go against opposition troops who are fighting for their lives.

Create a strong strategic position by building up personnel, and then negotiate from that position of strength for an even greater

advantage. Solid position is critical, so build up troops at the borders of your empire—especially any borders near an untrustworthy warlord. Don't hesitate to take advantage of a weakness in your opponents' defenses; if your opponent does not build up numbers against you on your shared borders, you may want to move in. But keep your eye open for traps.

As for the magician, he is just as likely to ignore you as help you, and each time you send a messenger to ask the magician's aid the chances are good that you are never going to see that particular messenger again. Make certain he is really expendable. Send your brother-in-law, your mother-in-law, your local congressman, one of those people who say "have a nice day," and don't really expect much in return. The magician is more capricious than the "Dark Forest" manual would have you believe.

Keep in mind also that any territory the magician occupies cannot be attacked. Although he may enjoy sticking his nose into your affairs, he doesn't appreciate your returning the compliment. However, if he is in one of *your* territories, be sure to use your momentary immunity to your advantage.

Keep in mind the object of the game. Your inner nature, as defined by the game, is just plain greedy. You are after the treasures to be found scattered and hidden amongst the six castles. The only way that you can search a castle is to occupy it by a force of at least five units. But, when a search occurs, either by you or by one of your opponents, no one knows what might be uncovered until it happens. The treasure you discover even in your own castle may not be marked for you—it may be marked for one of your opponents, instead. (Yep, personalized and monogrammed treasures—and you can only take those that belong to you!) After a search, not only you but everyone not out in the kitchen getting a snack will know what lies in that particular castle. So wait until you have plenty of defensive military strength before you uncover treasures (so you can protect them). And be sure to write down what treasures have been uncovered and where they are. Your enemies are not likely to refresh your memory!

Do not respond to pleas for information, or bribes ("I'll get you a cup of cocoa and *two donuts!*"); keep everything you can to yourself. After all, *you* weren't so weak-willed that *you* had to raid the refrigerator. Let your opponents find their own treasures (unless you can make a deal that will help your game position).

Pacifists do not win war games. Try at all times to have a strategic advantage or superior material at some local point, hold that point, and go for another. Keep your eye on the desired end

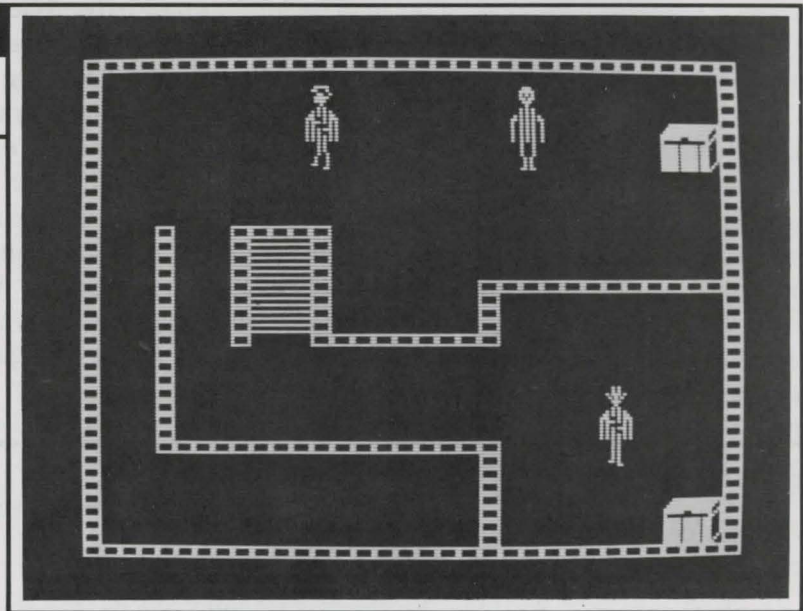
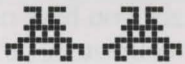
and work toward it, always keeping your overall plan in mind, but be prepared to improvise if you get into trouble.

IN SUMMARY

Keep your head and learn to manipulate your forces on the battlefield. Consider the effects of the terrain upon the movement of your forces, and learn to move those forces in a coordinated effort. Learn to manipulate on a diplomatic level as well. Consider the style and personality, the strength and weaknesses of your opponents, and use that knowledge in coordination with your own plans. Remember, your object is to be a warlord. Try to make Attila the Hun look like a pussycat, and pursue treasures relentlessly — and you've got it made.

CASTLE WOLFENSTEIN

RATING:



FROM "CASTLE WOLFENSTEIN" BY MUSE SOFTWARE INC.

TYPE OF GAME: Strategy (with elements of arcade and fantasy).

GRAPHICS: High resolution — human figures stalking about in an overhead view of castle rooms. Fine in black and white.

SOUND: German troops and SS officers shouting orders in German, plus sound effects for gunshots, exploding grenades, doors banging open, troops marching.

NUMBER OF PLAYERS: One.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus with 48K and DOS 3.2 or 3.3, one disk drive with controller card. Game paddles or joystick optional but not necessary.

PROGRAMMED BY: Silas S. Warner.

PUBLISHED BY: Muse Software, Inc.

COMMENTS: Features action, adventure, and strategy. An unlimited variety of castle layouts can be generated to provide an ongoing challenge. Requires both concentration and skill. Not for pacifists.

PROLOGUE

The time: World War II. The place: Castle Wolfenstein, dread interrogation center in Nazi Germany. You, an Allied soldier, have met with the grave misfortune of falling into Nazi hands. Their incessant questions still ringing in your ears, you have nearly lost all hope for survival until a condemned cellmate slips a gun to you and murmurs hints of an escape route. But there is more to this than escaping with your skin. Somewhere in the castle prison, he tells you, the Nazis have hidden their war plans. Your mission: To find them and smuggle them out to the Allied High Command! As he makes these final gestures of hope, your friend is led off to his death. Left with a Mauser M-98 in your hands and a clip full of ten bullets, you begin your mission.

OBJECTIVE

To find the plans for Operation Rheingold and escape from the castle alive!

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

- SS storm troopers.
- Locked chests.
- Locked doors.
- Nazi guards.

RECONNAISSANCE REPORT

An unusual game requiring quick manual responses and fast strategy development, "Castle Wolfenstein" defies categorization. But if you like the hand-eye coordination required for arcade games and the questing nature of adventure games, combined with some strategy, then your adrenalin will pump as you scramble desperately through these castle rooms, defending your life, scavenging for keys, grenades, more bullets, protective bullet-proof vests, uniforms for disguise, the all-important war plans, and the way out.

Onscreen, the little prisoner figure is your alter ego. You can direct activities using paddles, joystick, or keyboard, whichever is most comfortable. However, no matter which method you choose, you'll end up using the keyboard for some commands anyway; so it may be easier just to settle on the keyboard exclusively. You have the choice of placing movement control in either left or right hand, while you aim your gun with the other hand.

Beware! The opening screen suggests pressing CTRL-N to start a new game. But don't do it yet! If this is your first foray in "Castle Wolfenstein," and if your disk has never been used before, Muse Software has kindly provided you with an easy opening scenario to get you started. Play it first. "Castle Wolfenstein" will never be so easy again! (Unless, of course, you should happen back randomly on that opening layout!)

The game can generate an unlimited number of new castle layouts, many of them devilishly difficult to get through—and if you haven't yet had a chance to try your hand at controlling your gun and movement, the easy scenario is a good place to start. You'll never stand a chance against the prison guards, much less the SS storm troopers, without practice!

If you succeed in working your way out of the castle, you may be promoted; if you escape with the plans, you certainly will receive a promotion. As your rank increases—from private through corporal, sergeant, lieutenant, captain, and colonel to general—so will the difficulty of escaping the castle the next time. So be prepared for heavy action as your rank and expertise increase! (Of course, you can always choose to return to private status, by pressing CTRL-R on the opening selection page, for a more reasonable scenario!)

RECOMMENDED PROCEDURE

In the opening scenario, before you leave your cell on Level 1, start off with a little practice. You'll be glad you did! (If you get

caught or shot, the penalty is high—another 83 seconds waiting for the game to boot up again. And saving your position doesn't help much with this game. You still have to sit through the long boot while the program rewrites its disk sectoring.) So first gain control of your movements and aim. Otherwise, your dastardly captors have provided unpleasant consequences for mistakes—jingly noise and jarring graphics when you collide with things. But don't let them undermine your self-esteem. It's all part of their plan to break you down.

When you think you're prepared for real action, proceed on upstairs, but have your gun ready for rapid fire to the right as you go up. (This is good advice whenever you go upstairs or enter a room—be ready for action at any moment; a guard may be just around the next corner, lurking in wait for you!)

In the first room on the second level (in the beginning layout) you'll find a bulletproof vest and a German uniform. Use them. You'll be glad you did. In future castles (after you've either escaped this one or have requested a new layout, using CTRL-N) you won't be so lucky. They could be anywhere, and you'll have to do without until you find them. The bulletproof vest doesn't protect you completely, but it helps. And the uniform makes it possible for you to pass among the Germans undetected, unless you tip off your identification by shooting your gun (or *aiming* it at one of them). You have to aim your gun to open chests and doors, and you can do even these things undetected, *as long as you don't shoot*. Stay flexible, though—there will be times when you have to shoot in order to keep moving or get into a chest, and, if you do, be ready for action!

Your greatest danger, once you've donned these items, is a false sense of security. You can still be caught, challenged, and shot on the spot.

SOME STRATEGIC LOCATIONS

- Stairways leading up from the dungeons.
- The five levels of the castle.
- The chest with the plans.
- The way out!!

ADVICE FROM THE VETS

Think of "Castle Wolfenstein" as a giant game of tag. If the German soldiers can touch you, you're caught. That's why enter-

ing a room can always be dangerous, even when you're disguised in uniform. Move cautiously, quickly, and with cunning, and always be ready to fight. Even though you may not have to flatten every enemy you see, pacifist behavior won't get you out.

When you do get into a fray, aim and shoot fast. If they get close enough to touch you, it's all over. As for the SS, shooting them doesn't help because they wear bulletproof vests. Better have a grenade handy, in case you run into one, and if you're in a tight spot, retreat to another room and set a trap for him. He'll follow you. Get into a good throwing position and wait. (In fact, if you have access to extra grenades, it's not even a bad idea to practice throwing grenades before you ever run into the SS—just to be sure you're in shape.)

In general, "retreat and regroup" is good strategy for many tight spots. If a soldier is pressuring you and you're near a door, duck out. As long as you have your disguise on, a regular guard won't remember when he sees you next that he once thought you were suspicious-looking (although he may have changed his marching pattern). In any case, you'll know what you're getting into and can be prepared for it—gun aimed and quick escape route planned—next time you duck back in.

If you make a map (or at least a mental map) of the castle as you go, and keep notes about what you've found in the chests, you can double back to pick up more bullets or extra grenades when you run out. Just aim your gun and press the space bar to see inside. You also can return to dead guards or SS troopers to pick up bullets you were unable to carry before (the limit is 10 bullets and 3 grenades, plus keys, uniform and bulletproof vest). When you search a body, you automatically pick up whatever you are able to carry. It's also possible to search a guard who claims he has surrendered.

As for other paraphernalia you may find in chests: Medals may make you less vulnerable to challenges, but don't count on it; Liebfraumilch isn't likely to do you much good (might even get you so tipsy you can't shoot straight); and bratwurst and schnapps will just slow you down. Cannonballs are too heavy to carry; if you throw a grenade into them it makes a dandy explosion, but you get blown up along with everyone else! It *is* conceivable, of course, to throw a grenade in from outside a room, hit the cannonballs, and blow everyone inside to smithereens.

The time countdown, by the way, is just one more harassment introduced to heighten your anxiety level. Use the time for drawing maps, for deep-breathing exercises, or for practicing your German.

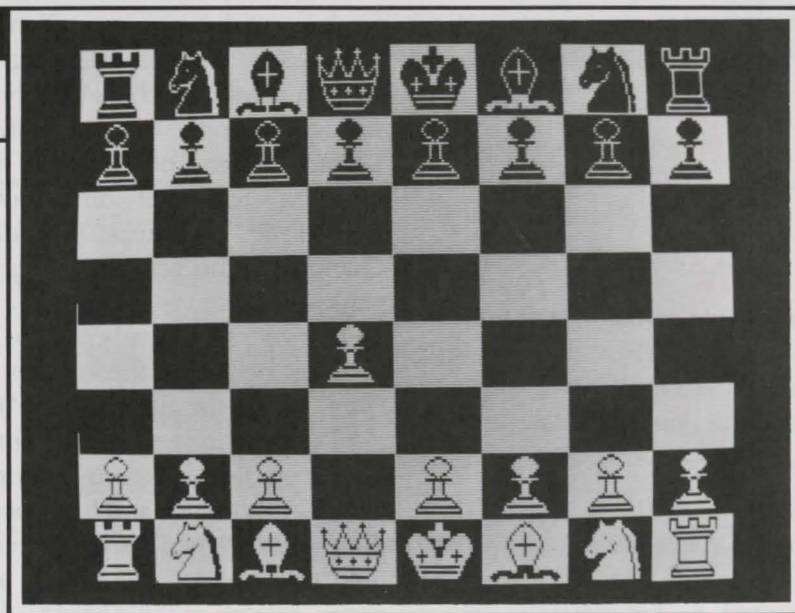
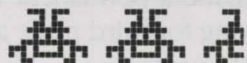
And, *mein Freund*, you haven't lived until you've heard your Apple shouting German orders at you. Maintaining the absolute cool of an Allied war hero, you have your own interpretations for their meaning, of course:

- ACHTUNG! (Attention!) You'll pay attention all right—with your gun, that is.
- HALT! (Stop!) Run fast or whip out that Mauser!
- FEUERN! (Fire!) Fire back fast!
- FOLGEN! (Follow!) Right. Follow closely—with a bullet.
- KAMERAD (Comrade.) Believe this one and you're dead.
- KAPUTT (You're finished.) If you move like greased lightning, you still might be able to reverse this.
- SCHWEINHUND! (Allied dog!) (rough translation) Sticks and stones . . .
- WAS IST DAS? (What's that?) This is no time for conversation. Get out fast or shoot.

But the best advice is, keep your stamina up, your confidence high, and never capitulate. You can find those plans and you can make it out alive. And when you do, despite the dead bodies strewn behind you and the horrors of the interrogation, despite the fact that war is hell, you will know that you have matched your wits and skill against some of the most diabolical minds of the Third Reich, and you have won.

SARGON II

RATING:



FROM "SARGON II" BY HAYDEN BOOK COMPANY, INC.

TYPE OF GAME: Chess.

GRAPHICS: High resolution — color not necessary.

SOUND: No.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus with at least 16K of memory for tape; for disk, at least 24K and one disk drive. TRS-80, Model I, 16K Level II; TRS-80 Model III. Atari 400 and 800. Commodore CBM and VIC 20. Available for CP/M on IBM standard 8" diskette.

PROGRAMMED BY: Dan and Kathe Spracklen.

PUBLISHED BY: Hayden Book Company, Inc.

COMMENTS: One of the most highly respected microcomputer chess programs. Has held its own in competition against mainframe machines. An excellent chess companion for the social player, and a good instructor for beginners.

RECONNAISSANCE REPORT

First developed by Dan and Kathe Spracklen on a Jupiter III microcomputer in 1977, the original "Sargon" was presented at

the first microcomputer chess tournament at the West Coast Computer Fair in 1978. Handily winning the tournament with a 5–0 score, “Sargon” went through further development in 1978 to become, in December of that year, “Sargon II.” Invited to the ninth annual North American Computer Chess Championship Tournament in 1978, the program made a permanent name for itself in computer chess history by tying for third place against its strong mainframe opponent, the AWIT program.

Sharing many of the same features as the original “Sargon” program, “Sargon II” offers not only a much stronger game, but several new features, including a beginner’s level of play. Changes in the actual playing algorithm have also speeded up response time.

Offering seven levels of play, “Sargon II” has a randomized set of book openings through its first three moves, and a special “hint” mode for all levels but “0.”

All moves are entered in simple algebraic chess notation (A1, A2, A3, etc.), and a special feature allows you to flip the display on your monitor back and forth between an actual graphic display of the pieces on the board and a text listing of moves.

A “Change Board” feature allows the player to take back a move, rearrange the board to examine “what-if” situations, or to set up chess problems.

As in most computer chess programs, “Sargon II’s” major weakness is in its end game, though it plays a much stronger end game than its predecessor “Sargon” or a number of other chess programs on the market. The end-game weakness, though, exemplifies the central problem with computer chess programs: their inability to employ the same kind of precise, specific, goal-directed thinking that human beings bring to the board.

To understand the computer’s style of play, think in terms of your own. Given a typical chess position, most people plan their next move in one of two ways—by looking forward and examining the possible outcomes of a series of moves in hopes of discovering a workable sequence, or, by leap-frogging ahead, setting a goal, and working backward from that goal to the best possible way to achieve it.

The computer, as a rule, looks forward only and operates only with a few general strategic goals. As usually programmed, the computer’s goals are to develop its pieces, to keep pressure on the opponent’s king, and to control the center board. And although these are obviously good standard rules for any chess player, human or machine, they are by nature broad rules that must necessarily be augmented with more finely tuned tactical

and strategic play. This “fine tuning,” the search for highly specific means to an end, is the human player’s strength and the computer’s weakness. By defining very specific tactical goals, the human player “narrows and deepens” the search, permitting the kind of creative consistency that chess programs often lack in their end game as they continue to operate under more broadly defined general goals.

RECOMMENDED PROCEDURE

Follow good basic chess strategy.

- 1. Play for control of the center of the board.** Occupy it, attack it, keep your eyes on it. The center is where the action is, and during the opening and middle game, the heart of the play. Remember, the player who controls the center, either by actual physical presence or by influence and pressure, controls the game.
- 2. Develop your pieces efficiently.** Try not to move any single piece twice during the opening game. Don’t think “Sargon II” is a dummy. It isn’t. Avoid bravura attempts for an instant checkmate—reserve that “fool’s mate” attempt for someplace else. Remember, “Sargon” has a good, solid opening book, and while you are wasting time, it isn’t going to. Keep in mind that the opening is a race to see who is going to control and dominate the board. Despite its end-game faults, “Sargon” is an aggressive player: If you botch the opening, you may not get a chance at that end game.
- 3. Castle early.** Although chess may be complex in execution, it is simple in objective—to go after and checkmate the enemy’s king. Castling early puts the king in a safe position and brings the rooks out to participate in the middle game. Don’t weaken your castled position. In the king’s side castle, three pawns play major roles—the king’s rook pawn, the king’s knight pawn, and the king’s bishop pawn. Keeping all three in their original positions will ensure a strong castled position. But once you move any one of the three forward, you are asking for trouble, weakening your position and setting it up to be ripped asunder.
- 4. Don’t sacrifice pieces without taking a definite advantage.** There is no such thing as a lowly pawn, only poorly played ones.

5. **Be conservative with your pawn moves in the opening play.** Remember, pawn play in the opening game has two objectives: to free your own pieces and to control the center. Overextended pawns can bring you a lot of trouble. Don't be lured into making quick pawn captures on your opponent without looking the board over carefully first. What does the capture do to the rest of your position? To your opponent's position? Is "Sargon" offering a pawn to you in exchange for opening up a line of attack? You should always play toward a material advantage, but don't be an indiscriminant pawn-gobbler. Always look a gift horse (or pawn) in the mouth.
6. **Try to prevent the computer from castling, but don't weaken your own opening position in the attempt.**
7. **Avoid any flashy queen expeditions in the early game.** That kind of premature power play, while giving a very temporary boost to your ego, can get you in a lot of serious trouble and prevent the development of your other pieces. Remember, there is nothing quite so humbling as the sight of a powerful queen being chased around by her lessers on a crowded board.
8. **Don't expect your opponent to be a dummy.** In "Sargon's" case, remember, while it does not have human imagination and human insight, it also does not have human weakness. It is not going to be distracted by a spilled glass of wine (unless you decide in desperation to spill it onto the keyboard) and it is not going to grow tired, impatient, or frustrated. In short, "Sargon" is not going to make obviously stupid moves. It is not, like some human players, going to beat itself. You are going to have to beat it. If your style of play is to wait for blunders, then you had better look for a human opponent.

ADVICE FROM THE VETS

Although you might hesitate to take Bobby Fischer's advice on diplomacy, tact, or just plain getting along with your fellow human travelers on the complex chessboard called life, only the most thickheaded of wood-pushers would ignore his four basic chess rules. Concentrate, think ahead, learn from your losses, and study.

CONCENTRATE

Remember, nothing is happening in “Sargon’s” “mind” but chess. While you are thinking about getting up and making another raid on the refrigerator, or musing about whom Elizabeth Taylor will marry next, “Sargon” is busy figuring out how to cream you.

THINK AHEAD

Not only against your opponent, but against yourself. Why is that knight being offered up for exchange? What happens if you take it—if not immediately, what happens three moves from that exchange, five moves away? Sure you have a plan, but do you have a contingency action if that plan goes wrong? Plan, but leave yourself some room to improvise.

LEARN FROM YOUR LOSSES

One of the nice things about “Sargon” is that you aren’t going to get a sneer at the end of the game, or a condescending nod that says “not a bad little try, for an amateur.” Set up a few of the crucial positions again and replay them. Where did you go wrong? Use the special “hint” feature in “Sargon’s” program and take a look at what the program would have done if it had been in your position. You can even kick it up a few levels after rearranging the board, and get a deeper analysis of what might have developed, if . . .

STUDY

Play openings against “Sargon.” If you get in trouble, stop the program and boot it up again. How many humans do you know who would be that cooperative? Set up middle-game positions or end-game problems. Experiment with the possibilities. “Sargon” is a patient and faithful chess player. Buy yourself a few good chess books—there are plenty of them around—and learn about

combinations, pins, and those other niceties that make chess the beautiful game that it can be.

And finally:

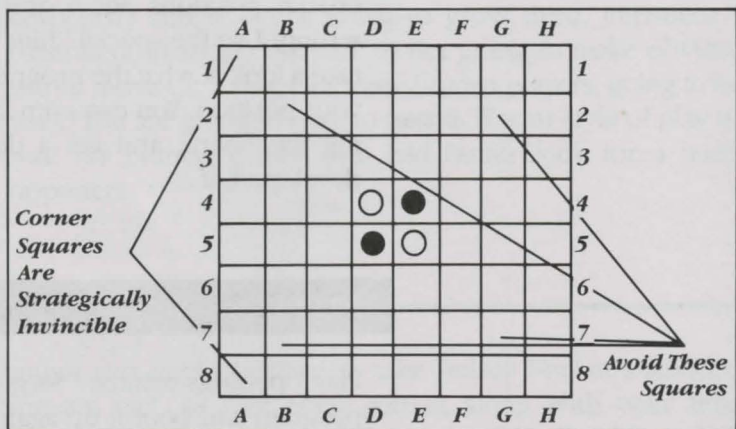
PLAY WITH GRACE

Don't panic when you start to get into trouble. Be calm, concentrate, and think your way through it. Hemingway once described courage as "grace under pressure." The good chess player is the graceful one, the player who plays with subtlety and skill even when under the greatest pressure.

Remember, "Sargon" isn't going to judge you. It will just play chess and give you the roughest game that it is capable of playing. It doesn't even remember if you played well or poorly last time. You have no history to live up to, or to live down. So do the best you can and learn from your mistakes; no one is going to remind you of them. Wouldn't it be nice if all life were that simple?

REVERSAL

RATING:



TYPE OF GAME: Strategy.

GRAPHICS: High resolution (with optional happy/sad faces on the playing disks, toggled by CTRL-F). Fine in black and white.

SOUND: Yes.

NUMBER OF PLAYERS: Solitaire, against the machine, or two players using the machine as board and referee.

SYSTEM REQUIREMENTS: Apple II or Apple II Plus. 32K of memory for disk (with one disk drive). 24K memory and Applesoft in ROM for tape users. Also available for Atari 400/800, tape only.

PROGRAMMED BY: Dan and Kathe Spracklen.

PUBLISHED BY: Hayden Book Company, Inc.

COMMENTS: A computer version of several popular board games—including “Othello,” “Reversi,” “Go,” and “Gomoku.” Eminently playable, fast, and exciting. Quickly learned, it can take a lifetime to master.

OBJECTIVE

To cover the most squares on the grid with your color by the end of the game, by trapping and “flipping” your opponent’s disks.

RECONNAISSANCE REPORT

“Reversal’s” closest cousin is “Othello,” a game played on a 9 x 9 grid, originally invented by a Japanese engineer, Goro Hasejawa, in 1974, as a simple variation of “Go” (which is played on a 19 x 19 grid). And it is also closely related to “Vice Versa,” written in 1978 by Dr. Arthur Samuels of Stanford University. Samuels’s game, in turn, is a modern computer version of a 19th-century board game called “Reversi,” which itself was a derivation of the Oriental games “Go” and “Gomoku.”

Offering three modes to choose from, “Reversal” will allow you to play a game against the computer, set up a particular board layout for problem study, or play a game against a human opponent, using the computer as monitor and referee. Nine levels of play are also available with the computer’s response time running from an average of 2.5 seconds on the lowest level to 30 minutes on the highest. A “kibitz” feature on levels 2–9 allows the computer to suggest best moves for the existing position, and a “take-back” feature allows the player to take back any number of moves at any point during the game.

The game “board” is a single-colored, 64-square grid, upon which black and white disks are played. The game begins with four disks (two of each color) placed in the center of the board (see diagram).

Play is simple. Each turn you must place one of your disks on a square that flanks one or more of your opponent’s disks between the disk you are playing and another of your own disks. For example, in the diagram, Black can move to squares C4, D3, F5, or E6. When this trapping or “flanking” is accomplished, the opponent’s disks are “flipped,” becoming the same color as the flanking disks.

Remember, a disk may outflank any number of disks on one or more rows, as long as they are in a continuous straight line and there are no blank spaces breaking that line. If you cannot outflank at least one of your opponent’s disks, your turn is forfeited.

At the point when neither you nor your opponent has any further legal moves, the winner is that player who “owns” the most squares.

RECOMMENDED PROCEDURE

Strategy for “Reversal,” like that for chess, can generally be broken down into three separate but interrelated stages: the opening game, the middle game, and the end game. The center squares are the focus of attention in opening strategy, but one basic rule extends from the opening game through the end game—always keep in mind not only which squares you want to control, but which ones you want to prevent your opponent from controlling.

So plan ahead. Remember, the game can turn completely and dramatically in the last few moves of the end game, but your strategies in the opening and middle game can help determine the direction of those last moves.

ADVICE FROM THE VETS

Keep in mind during the opening game that the four corners of the board (squares A1, A8, H1, and H8) are the safest and most powerful positions! They are the Rocks of Gibraltar in the ocean of flip-flopping confusion and you had better get to them before your opponent does. A piece of the rock in “Reversal” can’t ensure a win but it can help prevent a disastrous loss.

As advantageous as the corners are for you, the squares touching the corners but diagonal to them (squares B2, B7, G2, and G7) must be *avoided* at all costs. They are deadly in the opening game, death-traps from which there is little escape, for their occupation almost unavoidably gives your opponent control of the powerful corners and control of the remainder of what can be a very painful game.

During the opening game the two squares at right angles to the corners can also be very risky. Remember, always try to get to the corner positions before your opponent. Once your disk has control of a corner it can never be captured. Avoid being manipulated into occupying one of the squares next to the corner, unless you have corner control.

Moving into the middle game, keep cool. It is a hotbed of conflict and tension. The secret of a good middle (as well as end) game is to maintain a *balance* of pieces. If you control too many long, unbroken lines you put yourself in danger of sudden, drastic reversals of fortune. Too many disks of your own color, besides setting you up for long “flip” sequences, also can limit your freedom to move by blocking your own positions. Balance is the mid-game key. During this period, try to stay within a few points of your opponent. Overconfidence and greed at this point can cause you a lot of trouble when the end game comes. If you’re not careful, you’ll set up one of those infamous dramatic situations in which a seemingly “behind” opponent suddenly turns the tables on you and reverses the color of nearly the entire board.

What you are trying to do, then, in the middle game, is to maintain a balanced number of disks on the board and to obtain the four corner positions. Keep in mind, too, during the middle game that, while the squares touching and diagonal to the corners were deadly for you to occupy in the opening, they can be good moves for you during the middle — provided they help you to gain control of the corners or protect large areas of the board!

Remember, too, in the middle game, that the outside edges of the board are no longer as safe as they were in the opening game. Without sufficient protection against outflanking they can be disastrous.

End-game strategies are basic. Move carefully. Protect and connect your pieces. Dictate what moves your opponent must make. Chip away at your opponent’s controlled areas as much as possible. And most important — if you are in danger of falling victim to a long series of dramatic “flips” started from your opponent’s corner positions — *break up your own long rows*, and try to

minimize the effects of your weakened position. If you have played a balanced game you should have a chance to stay in it even now, despite your opponent's superior corner position.

So keep cool, and play with style. Think each move over carefully, and if you lose, lose with grace. Maybe the next time fortune's reversals will favor you.

COMPUTER BASEBALL

RATING:



	1	2	3	4	5	6	7	8	9	R	H	E
ROYALS										0	0	0
PHILLIES										0	0	0

BATTER AVG. = .326
W WILSON
ON DECK
J WATHAN
PITCHER
S CARLTON
VISITOR BULLPEN

HOME BULLPEN

SHALLOW FLY OUT TO LF

OUTS
1

FROM "COMPUTER BASEBALL" BY STRATEGIC SIMULATIONS, INC.

TYPE OF GAME: Baseball simulation.

GRAPHICS: High resolution, with scorekeeping and limited simulated action on the monitor. Excellent in black and white.

SOUND: Yes (a little).

NUMBER OF PLAYERS: Solitaire, against computer; with computer playing both teams; or two players with computer as scorekeeper and umpire.

SYSTEM REQUIREMENTS: Apple II with Applesoft ROM Card or Apple II Plus, 48K memory and one disk drive.

GAME DESIGN AND PROGRAMMING: Charles Merrow and Jack T. Avery.

GAME DEVELOPMENT: Joel Billings.

CUSTOMIZED DISK OPERATING SYSTEM: Roland Gustafsson.

PUBLISHED BY: Strategic Simulations, Inc.

PROLOGUE

Summer, the smell of dust, turf, a freshly cut lawn. The roar of the crowd, the crack of a bat, the jangled voice on the loudspeaker. The taste of hot dogs and cold drinks. Summer, and put your worries away for a little while, stuff them in your back pocket, and slip on your team cap. The bases are loaded, two out, it's a tie game and the bottom of the ninth and Dimaggio is at the plate. It's a late dinner tonight and who cares, because it's summer, summer and baseball, and the pitcher winds up, and the crowd holds its breath and the rest of the world is a long way away, because, by God, it's baseball. And there are heroes before us.

OBJECTIVE

Recapture your youth, and dream again.

TRAPS, PITFALLS, AND THINGS THAT GO BUMP IN THE NIGHT!

None. Those belong to another world, another time, another place.

RECONNAISSANCE REPORT

A beautiful simulation of America's second-favorite sport, "Computer Baseball" offers you a chance to manage 26 of the greatest baseball teams of all time, from the 1906 White Sox to the 1980 Phillies, with 24 great World Series teams in between. And perhaps the most exciting aspect of the game: You can create your own teams of all-star players and historic greats for statistic-oriented, authentic match-up play.

As an "owner" you can set up your own team using "real" players and authentic statistics, or you can create "imaginary" players (perhaps yourself or friends) and imaginary but appropriate statistics. You can also mix and shuffle, putting yourself in

center field, or pitching alongside some of baseball's all-time greats.

As a "manager" you can set lineups, determine infield and outfield positions against individual batters, warm up and substitute pitchers, call bunts or hit-and-run plays, select pinch hitters, and run your team from the bench.

When you play as either owner or manager, the program will allow you to play against another human player, against the computer, or just be an enthralled observer while letting the computer play both teams.

If you want to create teams of your own, either of historic greats or "created" players, a separate initialized disk is required.

RECOMMENDED PROCEDURE

Let yourself go and enjoy the game. The beauty of "Computer Baseball" is the variety it offers. The casual player and the more dedicated baseball buff can explore exciting "what-if" situations, lowering or raising player averages, exchanging players, and calling the plays.

Hate the 1954 Yankees? Give Mantle a sprained ankle and take him out for the game. Be really malicious and give wiry shortstop Phil Rizzuto a day off and play the catcher, slow and stocky Yogi Berra, in the shortstop position. Love the Giants? Search the record books and sign on a couple of all-time great pitchers. Go back in the past and resurrect Ted Williams, Stan Musial, and Babe Ruth to complement your lineup. Be extravagant, put Rogers Hornsby or George Sisler in as a designated hitter and watch the balls fly over the center-field fence.

If your mind runs to statistics, "Computer Baseball" will give you the option (if you have a printer) of keeping complete printed records of each game. You can keep track, game by game, of how your favorite hitter is doing, how many RBI's and home-runs he has to his credit, how many doubles and how many errors. Is your pitcher putting in a bad season? Take him out of his starting position and put him into relief. Trade him or send him back to the minors. Better yet, get back inside the team data and pepper up his original stats. So he had a bad year in '78—help it along a little bit by looking through record books for a year when his ERA was better. Or fantasize a bit by punching up his strike-outs and lowering his walks. Maybe he would have allowed fewer hits if he had changed his wind-up a little. Why be a purist—give the kid a chance.

If you are really into the game, set up your own schedules and

keep season records. (SSI recently has released an expansion disk that will allow you to compile stats for all your games.) Set up tournament play and finish with a seven-game series. Play the teams on the original disk or interject your own teams into the action. Maybe the Mudville Hens will go all the way, beating the Pirates in four straight (especially if you include a couple of Hall-of-Famers along with yourself and friends on the Hens).

ADVICE FROM THE VETS

Skillful handling of statistics is the real key to getting full enjoyment out of "Computer Baseball." You can play with the 26 teams provided and get a lot of fun out of the game, but really getting involved means not only managing the actions of your players, but giving them the particular strengths and weaknesses that make for more exciting play. Since such strengths and weaknesses are registered in the game by the individual statistics of the players (the computer decides upon the outcome of particular situations according to the stats of the player in similar situations), you are going to have to supply stats for any imaginary players you want to "create" or additional historic players you want to include.

The necessary statistics for created players are:

(1) For pitchers—the number of wins, losses, games played, games started, complete games, innings pitched, hits against, walks, strike-outs, earned-run average, fielding rating, and batting rating.

(2) For a batter—number of games, number of times at bat, number of hits, doubles, triples, home runs, runs, runs batted in, walks, strike-outs, stolen bases, batting stance (right, left, or switch hitter), and fielding rating.

If you want to put together a realistic team of historic greats to take on one of the World Series teams included in the game, you are going to have to find stats for your players. A good source is "The Sports Encyclopedia: Baseball" by Neft, Cohen, and Deutsch and published in paperback by Grosset and Dunlap, Fifth Edition, 1982, or similar books found in your local library. While you are there you might also pick up a couple of good books on baseball history, ones that include biographies of the great players, such as Maury Allen's "Baseball's 100," and "A Century of Baseball" by John Thorn, published by Hart Publishing Co., 1976. Anecdotal biographies and colorful old-time pictures add a nice touch of spice to the game when the computer announces that Tris Speaker or Pie Traynor is coming to bat.

If you want to joyfully realize your secret dreams of pitching a

no-hitter, or knocking a grand slam over the wall in the bottom of the ninth, then put yourself into the lineup with some totally imaginary but suitable stats. Remember, you can make yourself a superman and the greatest hitting pitcher in history with a .380 batting average and a 1.20 ERA, but you are going to knock some of the fun out of the game by doing it. Be good, be great even, but do you really want them to tear down the Hall of Fame and erect a 60-foot statue of you in its place? Another thing to keep in mind is that if you are going to be playing another human (with your own created teams) then you will want to put some kind of restraints—maybe a point distribution rule—on the batting averages of your hitters and the ERA's of your pitchers. Keeping realism in the game is part of the fun, and nothing can destroy that fun quicker than finding yourself involved in total fantasy—a field of nine .380 hitters, a perfect pitcher, and havoc running amok against a battery of supermen.

SOME TIPS ON MANAGING

ON OFFENSE: With two outs and less than a great hitter at the plate, remember that you can use the RA code to signal your runners to run aggressively and take a few chances, especially if you already have two outs against you. Conversely, if you are a couple of runs behind and have a little going for you in the form of a rally, you can signal your runners to run conservatively by giving the RC sign.

Don't forget the bunt signal (B) if the defense is playing in a normal infield position, but keep in mind that the effectiveness of the bunt is also determined by a calculation of the hitter's running rating, batting average, and percentage of singles.

HR, for "hit and run," can be used when you have a runner on first or runners on first and third. It could prevent a double play on a grounder, but use it cautiously because you can also find yourself being doubled off on a line drive.

Watch the batting averages of your players as they come up, and play accordingly. But don't let them scare you—even a pitcher can get a hit now and then, and that little shortstop just might put across a solid single if you don't have him going for the bunt all the time.

ON DEFENSE: Keep your eye on that pitcher. If it looks as if he is tiring, you'd better have someone warming up in the bullpen. In any one inning you only have two visits to the mound, though.

If you go out a third time, you must change pitchers. Watch that bullpen also: *A pitcher can tire in the bullpen.* If you bring in a tired pitcher you've got trouble on your hands. It is a good idea, if you have a good strong pitching staff, to keep a couple warming up when you're in a tight spot, in case you have to bring some changes about fast.

Keep your eye on the batting averages. If you see a weak hitter coming to bat and a runner on first, the DP signal for "double play" will increase your chances of getting one by moving the infield in to double-play depth. *Don't forget to change the position back to normal infield* when a double play is no longer needed. Always check the positions of your infield and outfield after each batter. Carelessly leaving the outfield playing shallow when Babe Ruth takes the plate can get pretty embarrassing.

All set then? Hot dogs and cold drinks on hand, roster ready? If you listen you can almost hear somebody shouting "play ball," almost smell the dust and turf, almost hear the crowd. So take your seat in the bleachers, pull that visor down against the sun, give the umpire a hoot, and get ready, because not just summer, but all year round now, thanks to Strategic Simulations, it's baseball!

AFTERWORD

BUGLES AT MIDNIGHT

And the games keep coming—better, faster, and more sophisticated—while the players keep playing, sharpening up their wits, coordination, and intellects. The battle goes on. Not human versus machine in anger, frustration, or resentment, but human and machine in unison. For above all else, computer games have led the way in making that sometimes-maligned cousin of Hal into a friendly accomplice in entertainment, education, and edification.

For your authors (who first purchased their 48K Apple II Plus for word processing for their work on science articles), the wild and wonderful world of computer games has been a continuously enlightening experience. From long talks with programmers, dealers, and players, to hundreds of hours of late-night action over “Deadline,” “Castle Wolfenstein,” “Track Attack,” and the rest, the experience has been a wondrous one.

In fact, the marvel is that this book ever actually got written. “Just one more time!” and “I think that I’ve got it figured out this time!”—how often have those words been heard in these past months! And how

many dinners have been missed, appointments delayed, while “one more time” stretched into five, six, seven. . . .

Pressed again into action after its well-deserved retirement, the old IBM electric groaned under the writing load while the handsome new Apple II, suddenly relieved from its day-by-day duties, frolicked through the night in a joyous orgy of games.

How sweet it was the night Walter Johnson pitched a no-hitter against the Pirates.

And that delicious 3 a.m. when we finally slipped past the bull in “Cranston Manor.”

But how do you explain to a slightly conservative astronomy editor that you can’t take a lucrative assignment because you’re too busy saving the world from alien invaders? Because you were up all night avoiding rampaging Sneakers, because there were these apples, you see. . . .

How do you explain to anyone the poignancy of a 2 a.m. phone call with a world-weary voice on the other end saying beseechingly, “I’ve just lost Bilbo and the entire party on the Fifth Level, zapped, gone. Just like that. All of them.

Gone. . . .?”

Or the anxious faces turned toward you in restaurants when five totally normal appearing adults argue a little too loudly about the best way to create a monster that will devour New York?

The honky-tonk sound of a scurrying teddy bear greeting the dawn. The *blip blip blip* of space guns.

The reams of paper gobbled up with maze mapping.

The faithful dog who hasn’t had a good romp in weeks, looking up wearily from a favorite easy chair and suggesting with sad eyes that maybe it’s time to stop all this nonsense and get some sleep.

The new books not read.
The new movies not seen.
The 4th of July picnic missed.
The fireworks not lit.
But was it fun?
You bet!

And, if you’ve enjoyed reading this book as much as we’ve enjoyed writing it, and you would like to see it done “just one more time,” we would appreciate it if you would take a few moments to answer the questions at the end of the book and mail them to us.

IF YOUR COMPUTER'S NOT AN APPLE

Many of the games in this book are also available for other personal computers—and many software publishers are now in the process of converting their most successful games. Check below to find those games currently available for your computer:

ATARI

Apple Panic (400/800)
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IBM PC

Apple Panic
 Deadline
 Wizardry
 Zork I

TRS-80

Crush, Crumble and Chomp!
 Hellfire Warrior
 Sargon II — MI & MIII
 Zork I — MI & MIII

PET

Hellfire Warrior

NEC

Deadline
 Zork I

PDP-II

Deadline

CP/M OPERATING SYSTEM

Deadline
 Sargon II
 Zork I

CBM & VIC-20

Sargon II

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Cupertino, California 95014

Apple Adventure

**Automated Simulations,
Inc.**

(Epyx)

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Sunnyvale, California 94086

Crush, Crumble and Chomp!
Hellfire Warrior

Brøderbund Software, Inc.

Entertainment Software
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Two Vista Wood Way
San Rafael, California 94901

Apple Panic
David's Midnight Magic
Track Attack

**Cavalier Computer
Corporation**

P.O. Box 2032
Del Mar, California 92014

Microwave

Hayden Book Co., Inc.

50 Essex Street
Rochelle Park, New Jersey
07662

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Infocom Systems

55 Wheeler Street
Cambridge, Massachusetts
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Deadline

Muse Software

347 N. Charles Street
Baltimore, Maryland 21201

Castle Wolfenstein

On-Line Systems

36575 Mudge Ranch Road
Coarsegold, California 93614

Cranston Manor
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Sabotage
The Wizard and the Princess

Sirius Software, Inc.

10364 Rockingham Drive
Sacramento, California 95827

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Ogdensburg, New York 13669

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Strategic Simulations, Inc.

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Mountain View, California
94043

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Synergistic Software

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Renton, Washington 98055

Adventure to Atlantis

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Sneakers \$29.95

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Princess \$32.95
Wizardry \$49.95
Zork I \$39.95

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current at the time of going to
press.

If you've enjoyed reading *THE SURVIVAL KIT* and would like to see it done "just one more time," will you help us improve the next edition by sending us your opinions? We'd be delighted to hear from you!

Thank you for your help!—and good luck to you as you continue your adventure through the wild, strange world of computer games!

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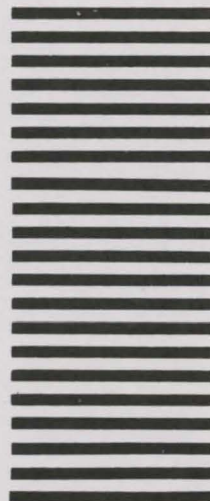
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MIDNIGHT...down the hall the clock ticks. Outside, in the streets, traffic makes its frenzied way into the cold darkness of the night.

Inside, the dull light of the video monitor suddenly illuminates the room, a disk drive whirs, chokes, and whirs again. Pensive fingers stroke the computer keyboard, stop, raise, and prepare for action, mystery...and adventure.

Your personal computer enables you to step into fantastic adventures with ease, play baseball without joining a team, save the world from alien invaders, solve spine tingling murder mysteries. It won't tap any fingers impatiently waiting for you to make the next move, sneer when you're losing, or smirk when it wins. It will never refuse your offer of a draw, or have a temper tantrum. And, perhaps best of all, where else can you find such a worthy adversary at three o'clock in the morning when all sane people are either sleeping, working, or engaging in more traditional pursuits?

Whether you're already a devoted computer game buff, or just an interested beginner, THE SURVIVAL KIT FOR APPLE COMPUTER GAMES is designed to be your companion in adventure through two dozen of the most challenging and exciting home computer games available today:

ADVENTURE GAMES

Deadline. Apple Adventure! Cranston Manor. The Wizard and the Princess. Zork I.

ARCADE-TYPE GAMES

David's Midnight Magic. Microwave. Apple Panic. Jawbreaker (A.K.A.—Gobbler). Sabotage. Sneakers. Cyclod. Snake Byte. Cross Fire. Track Attack.

FANTASY GAMES

Hellfire Warrior. Wizardry. Apventure to Atlantis. Crush, Crumble and Chomp!

STRATEGY GAMES

Dark Forest. Castle Wolfenstein. Sargon II. Reversal. Computer Baseball.

All the games can be played on an Apple home computer. 14 of the games can also be played on an Atari (either 400 or 800), 4 can be played on the TRS-80, and 4 can be played on an IBM PC.

Each game includes detailed descriptions, winning strategies, inside tips from programmers, notes on hardware, plus the authors' qualitative rating evaluation.

So settle in, boot up your disk, and enter the exciting world of fantasy, skill, mystery, and adventure.