a two-disk graphic adventure by Dallas Snell, Joe Toler, and Joel Ellis Rea

You, as the king's newest advisor, must accompany his champion, Gorn, on a mission to rid the kingdom of a vengeful dragon terrorizing the southern provinces. The king has instructed Gorn to heed your advice, as you venture out on your journey... Complete with stunning hi-res graphics (of course!), over 200 locations, and a parser that accepts full and multiple sentence instructions. The Quest takes two sides of a disk. There are even many ways to complete your mission, and still much left to be discovered after the first time you solve it. You've not seen anything like it! The best part is, since it's from Penguin, it won't cost you an arm and a leg (a flipper and foot?): it's only $19.95!

penguin software
the graphics people

And don't forget these other great games from Penguin, also at $19.95:

Dealer Hotline: (800) 323-0116; Retailers only, please.

Currently available for the Apple. Apple is a trademark of Apple Computer, Inc. Penguins say "frak, frak..."
Adventures in Adventuring: Return of the Teddy / 8

Yeah, it gets tough this month. How to make your own “You can’t do that... yet” puzzles.

by Ken Rose

Dungeon Fun / 14

Make fantasy games in the privacy of your own home. Add one drop of water and stir.

by Jock Root

Adventures in

Software 101: Big Bux Beckons in Education Biz / 21

Sure beats reading the classifieds.

by Sherwin Steffin

No Tipping / 27

Hallllllp!

Your Computer: The Motion Picture / 30


by Andrew Christie and Les Paul Robley

No Contest / 34

All-new contests with brand-spanking-new prizes. Brent is finished (or is that just a rumor based on clues in his albums?).

The Guts; the Glory; the Game / 38

Sure, you can get a high score at home, but competing joystick to joystick against others takes nerve, skill, and... aw, heck, just read the story!

by William Meggs

Games on the March! / 42

Marvelous, grandiose things gamemakers say are coming your way. Or are they just trying to calm the restless gamers?

Infomania / 46

Is Bill Budge really Jackson Browne’s half-brother? Does the Atari version of Porky’s II really require 256K? Who knows? Who cares? Here is some stuff we do know.

New Players: Electronic Arts / 52

No kidding, software as an art form? C’mon, be real. Who are these guys?

Computer Stars Over Hollywood / 54

Ya got the makings of a star, kid. Trust us, trust us. Sign right here. The first adventure game contest on paper. Turn page. Enter contest. Win money. Let’s have lunch.

High Scores / 57

Was it really worth the three quarts of coffee, the bloodshot eyes, the blistered joystick fingers just to see your name here? Better believe it.

Highlines/Hall of Fame / 57

Notes on those who had only two quarts of coffee, one nosebleed, and a few hangnails. But we print their names anyway. For different reasons.

Adventurers

The Balance Sheet........................40
Calsoft........................................41
Datasoft......................................20
Davka Corporation.........................32
Don’t Ask Computer Software............45
Edu-Ware Services.........................73
Infocom......................................6-7
Jagstaffel Software........................44
Jor-And......................................33
Mind Games................................Cover 4
Penguin Software..........................Cover 2
Program Design Inc........................5
Sierra On-Line...............................Cover 3
Software Entertainment....................37
Southwestern Data..........................35,58
Top-Notch Productions.....................56
Seeing Is Believing

I would like to talk about a subject that is dear to the hearts of all readers of Softline: Brent Shaw.

Of course, we all know about his feats of derring-do in International Gran Prix, and we have gone so far as to honor him by observing Brent Shaw Month and naming contests after him. But would I like to raise a question that will likely cause some controversy: Has anyone ever seen Brent Shaw?

Sure, we've read about him, and some may have claimed to have talked to him, but have we ever seen him? I am almost forced to stop believing in this "Brent Shaw" person. I demand some action! I want to see an actual photograph of the alleged Brent Shaw!

Personally, I think this whole thing was cooked up by the late Shah of Iran as a plot to overthrow the very foundation of American computer game playing. If I do not see visual proof of the existence of Brent Shaw, I will be forced to alter my plans of naming my first-born after him.

Lord Kalagil, Albuquerque, NM

Now Hear This

Many software pirates have written to this and other magazines claiming that they pirate software because most programs are too expensive and/or are not worth purchasing. This immature excuse is easily discredited by pointing out that companies such as Black Sun Program Exchange will gladly rent you a program for three weeks at about one-quarter of the retail price. This is a legal, inexpensive, and moral alternative to pirating software.

I have held the high score on International Gran Prix (thirty-two seconds) for quite some time and would like to see some competition. To achieve a score that low, you must race on Karlskoga, level 0, for two laps. Use the first lap to ascertain a speed of two hundred miles per hour so that you can start the second lap at top speed, instead of the usual dead start. You should always race on the inside lane and keep a map of the track so you will not crash. A single lap record is thirty-two seconds.

Brent Shaw, Amwalk, NY

Scat Doggy

I really enjoyed seeing an article in a computer magazine that wasn't just another goody-goody review in favor of any crummy new program that happened to come along. The dog of the year, Frogger, certainly had the votes it needed to win, but this brings up some questions: If Frogger really barks that loud, then why is it a bestseller according to Softalk? Why did it outsell Castle Wolfenstein, WordStar, Screen Writer II, and DB Master in April? Are people really masochists, or is Brent Shaw going on a shopping spree?

On another note, didn't Alkemstone receive any votes? This program has to be the worst I have ever purchased. Awesome sounds, simulating postnasal drip, in combination with the graphics quality of Human Fly, tend to make one reach for the power switch. At least Human Fly was compiled so we wouldn't have to wait as long for the game to be over. Anyone who has seen Alkemstone can tell that this dog hasn't been let out so nature can take its course. This pooch is so full of it, they should have included a pooper scooper with documentation.

I can't wait to see Dakin-5's next attempt at programming.

Robert Zitko, Downers Grove, IL

Stuck in the Sticks

I enjoy reading Softline very much. I have only a few complaints. I receive my copy by mail, and when it arrives at my door it looks as though it has been run through a paper shredder. Could you put it in a brown wrapper or something to protect it so it doesn't look like it's been handled by the U.S. Postal Service or Anne (EPA) BuRFord?

I also have a complaint about your game reviews. I live in the sticks and the nearest competent Apple dealer is forty miles away. There's nothing like the feeling of being screwed over by a review that highly praises a game which, after you receive it, you think could qualify for the Softline top ten dog list. So, consistent with the desires mentioned in George Ferguson's and John Wira's letters about your reviews, could you mention the cons as well as the pros of the game, not just lauding or pouncing on it?

In conclusion, I would like to commend and recommend two excellent software packages, the first being Ultima II, from Sierra On-Line, for its stunning graphics and the vastness of its plot. The second, the Bank Street Writer from Broderbund Software, is the best small word processor for the money.

Kris Woods, Athens, OH

Wants More than a Handful

I'm fifteen years old, play advanced Dungeons and Dragons once a week, and have solved Wizardry and Knight of Diamonds, and also the Apple Adventure. My characters in Wizardry are of the fifteenth level to the nineteenth level, and I consider myself a seasoned adventurer.

Well, I'm writing about the game Ultima II. First I would like to congratulate Lord British on the graphics and sounds of the game. However, the sounds bother everyone in my home, including me. Also, after a few hours of playing it, my eyes become sore. Some mention of the irritating noises and the bright graphics should have been made in Softline's review.

Another disappointing thing is that, totally unlike Wizardry, Knight of Diamonds contains only a handful of monsters and a handful of spells. Even though I didn't like it, I know that some people do.

Steven J. Kirchhoff, Granby, MA

Let's Hold Our Breath—Shall We?

Normally I would reserve comment on any reviews of our products, but I would like to make some comments pertaining to Kayos. Kayos is one of my favorite games. I am a hard-core arcade player and I personally have a high score of 413,000 points on Kayos. My living room is full of arcade games like Space Wars, Asteroids, Sea Wolf, and so forth. I like a hard game!

I also would like to point out that Kayos was released almost three years ago. It was released in 8K of memory because that was the amount of memory coming stock with the Atari 400 back in those days. Kayos was one of the first games released for the Atari totally in machine language by a third-party vendor.

The only thing I am left wondering is whether Kayos will still be competing against other games in 1999. If it is, it can't be that bad.

Jim Mahoney, vice president, Computer Magic, Plainview, NY

I Left My Monster in San Francisco

I am writing about Lee Stafford's high score of 1,283,900 on Crush, Crumble, and Chomp from Epyx. Having owned and played this game for about two years, I am aware—as I'm sure others are—that it's possible to achieve any score you wish. In fact, five million or more would be duck soup.

I have a game saved that's in progress that I play periodically. I'm now up to 800,000 points. If I wanted to, I could walk away and leave...
the computer on for a week, thereby easily topping Lee Stafford’s score. Frankly, I couldn’t afford the electricity bill. This loophole in the game will allow for virtually any score, provided you don’t get a blackout in your area!

All you’ve got to do is “grow’ a mechanical monster that can swim, choose “survival” as your objective, and dump him smack dab in the middle of San Francisco Bay. Since the mechanical monster doesn’t eat, there is no need to move from that spot. After a hundred or so game minutes have elapsed, the only foes that show up are tanks—and their gunfire can’t reach your monster! You can sit for an eternity in the bay, earning five points for every minute that goes by.

I’m wondering if I should leave my computer on long enough to top the current high score and send it in, or will you drop this game from the list now that I’ve brought the loophole to light?

Lisa Oerman, Muscatine, IA

Save your computer—and save your scores for the “survival” scenario of Crush, Crumble, and Chomp. Softline will still be accepting scores for proficiency in those other, more important point-getting modes, such as “ramping and destroying.”

Wall Begone

I have a correction for “The Amazing Maze,” part 5. To see the problem, turn west and teleport to 10,1. You will see a left front wall where there shouldn’t be one. Fortunately the problem is easily fixed: Change line 1250 to goto 1320 instead of gosub 1320.

Tim Benner, Milesburg, PA

Chain Chain Chain

To Ken Rose: Without getting technical, is there any way you can program modular sections of an adventure map, call individual modules to run, and still maintain the variables from a previous module?

Charles Mastrovich and Richard Turro, New York, NY

Ken Rose responds:

There is a command your Apple and Atari disk-operating systems know called chain. On the Apple, it is used from Integer Basic, but it can be used from Applesoft with some modification. Chain allows you to load and run a program without clearing the values of any of the variables of a previous program. You can then also use variables from a previous program. Another more obvious technique is to write out a file of variables from one program and read it in when you load another program.

Ken Rose, Palatine, IL

Enterprising Freely

It would be nice if you could describe the keys one might use during a game and indicate whether they’re interchangeable. I would also like to see games like Jellyfish (in which a Joystick is almost mandatory) given a lower rating than usual. I have a TG Select-a-Port, so I cannot operate an Atari joystick without an adapter. Games like this are too hard for most people, but I guess this sells more Joypots. So much for free enterprise.

I have a question regarding the Hayes Smartmodem. If I bought a serial card, could I use it with the Apple II Plus? I like its features better than the Micromodem II’s, but I don’t have any idea if the software is compatible.

I would like to produce some games made with The Graphics Magician soon. Do I have to have the permission of Penguin Soft-ware if I want to put them in the public domain?

Dennis Heaton, Seattle, WA

Permission may be obtained by contacting Dave Albert at Penguin Software, 830 Fourth Avenue, Geneva, IL 60134; (312) 232-1984.

Convertibles Reconsidered

In reply to David Bean’s letter (January ’83 Directline), I would ask you to reconsider the thought of converting Apple programs to IBM. The Apple and the IBM have a completely different microprocessor. That is, they do not speak the same Basic or the same assembly language. Both machines interpret Basic like Samoan and French. However, in buying the IBM, you really shouldn’t try to convert Apple programs. The IBM already has a vast library of programs for the computer itself. I would suggest picking up a SoftTalk for the IBM, or PC, or any other magazine that shows the things that IBM already has. You shouldn’t have to go to Apple when you have the programs available on the IBM already. If you are interested in Apple programs, I would suggest getting an Apple. If you like the things an IBM does, get and use the IBM and its software. The Commodore Pet, however, has the same microprocessor that the Apple does, so the conversion will be easier between those two machines.

Daniel North, Westminster, CA

Paleolithic Proficiency

I was startled to see “The Cassette Connection” letter from E. Maccmika in the March ’83 issue. I loaded Applesoft from tape for two or three years, until I found an Applesoft ROM board for $50. (That’s all they’re worth.) I still use tape exclusively for program storage. It is nearly 100 percent reliable and takes only two minutes to load 10K. Furthermore, since one can hardly find software on tape nowadays, one is forced to do one’s own programming—a plus in my estimation. But I did think I was the last of the Neanderthals.

Ms. or Mr. Maccmika supplies some good information, but in five years of tape loading I have come up with a foolproof operation myself. The old red manual contained a recommendation for the Panasonic RQ-2309 cassette recorder. This is the only one I’ve found that is not in the least critical as to volume settings. With tone control at maximum high (10), the volume control can be set anywhere from 4 to 7 and forgotten, for both save and load.

The superior performance is probably because this machine has better fidelity in both record and playback. Many machines have the necessary response to 9 kHz on playback but not on record.

However, if the audio output from another make of recorder is set to five volts, peak to peak, they should also work. If the recording is started just prior to a selected number coming up on the digital counter, then set to that number on playback, one does not have to monitor for the start of the tone leader.

W. S. Skeen, Hornbrook, CA

All the Answers—Almost

I’ve gotten through Mystery House, Wizard and the Princess, Wizardry, and Knight of Diamonds, and could probably answer questions sent to No Tipping.

Does anyone know why On-Line had a change of name to Sierra On-Line? What magazine does Softalk Publishing publish besides Softalk and Softline?

Wade Hoelter, Piedmont, CA

Softalk also publishes Softalk for the IBM Personal Computer
and has a great interest in Softline, the magazine on disk. As to your question about whether anyone knows why On-Line changed its name to Sierra On-Line: probably.

**Stopped by the Store**

I am working on a program using joystick and artifact colors in graphics mode eight to produce static displays in four colors. However, I'm having trouble saving my screens to disk. Does anyone have a program to store and retrieve Atari gr.8 screens?

Vernon Anderson, Santa Clara, CA

**In Proportion**

I would first like to say how astonished I was to find out that some of my friends who have Apples and Centronics 739s (at my urging) are not using the proportional spacing mode. When I showed them the P.P. mode compared to standard print they were amazed at the drastic difference. For those of you with Centronics 739s, here is the program:

```
10 PR#1
20 PRINT CHR$(27)+CHR$(17)
30 Control 1 132N
40 PR#0 (substitute 20 for 17 for compressed print)
```

How do I get elongated print on the above? I have tried a lot of programs but none seemed to work. Also, I would like to point out that the articles on graphics by Ken Williams were excellent but as myself requires more explanations.

Jeff Feldman, Miami Beach, FL

**Reader's Grips**

Okay, guys, I've had it! I like Softline and all, and I've been buying and reading it avidly since it came out. But now (you saw it coming) it's time to gripe! My favorite section is High Scores. The editor who compiles it and the writer responsible for Highlines do a great job. I didn't mind when you guys started wanting verification for high scores. Nor did I mind when you pulled some games out of the list, even though they had high scores that are easily obtainable by the average schmoe. But no—you guys finally had to outdo yourselves! What's all this noise about retiring game scores that have been on the list for more than six months? Are you getting tired of typing the same names over and over again?

Think: When I want to see the high score for a game I just whipped the tar out of, can I pick up the most recent issue of Softline and find out what the current high score is? No! I have to refer to past issues to find the damn score. And how about all those poor, inane people who just started receiving this merry mag? They don't have all those fancy back issues like I do.

Sure, they can always send in their high scores; but wouldn't you be disappointed if you had gone to all the trouble of walking to the post office in the pouring rain to buy a stamp, only to discover that not only is there a higher score than yours, but that it's so high that if you had known, you wouldn't have spent all that time at the computer trying to achieve it?

Wasn't the proud display of all the great computer game players one of the central ideas of High Scores in the first place? Otherwise, why have the column in the magazine at all? You may not be dumb—just defeating your purpose.

Let the egos have their ride until their score is beaten. (If, for one, being a lousy game player, would like to have their throats!)

Don Howe, Scotia, NY

All right! Okay! Enough! The Hall of Fame, at great personal expense, direct from its performances before the crowned heads of Europe, is now with us. Everybody peek at the last page and come right back.

**All Sorts**

First, thanks to the people at Sir-tech for their prompt reply. When I lost my instruction booklet, they offered to send me one for only six dollars with proof of purchase.

Also, thank you, Ken Rose, for line 3090 in your adventure program "Hide, Hide, the Cow's Outside." It's nice to know that someone else is a Monty Python fan, too.

To John Woo, who complained about the hardware modification problems: You justly complain that it might cost you twenty-five dollars for a new chip. However, you ignore the fact that your piracy costs software companies hundreds of dollars. If programmers are anything like writers, they will go to any length to protect their precious programs from the evils of piracy—even if this means using hardware. I think Penguin has probably just given up on codes! You might like to know I'm thirteen. Did you know that if you were re-

---

**I'd Love To Learn To Go Adventuring, But I Don't Want To Do A Lot Of Typing**

Okay, pilgrims, this is it: the Softline "Adventures in Adventuring," on disk, in Applesoft or Atari Basic. The programs are in chronological order, taking you through graduated levels of complexity. The disks are $8 each, less in combination; the Softline back issues featuring the program listings and accompanying explanatory articles are available for $2 each.


March 1982: Please Parse the Zork. Communication and interaction, string handling.

May 1982: A Voyage to the Planet Pincus. Sense of direction, dimension variables, and vectors.


September 1982: Case of the Pig-Headed Diamond. Picking up, using, and dropping.

November 1982: Labyrinth of the Minotaur. An adventure maze, using the routines learned previously.

January 1983: The Horrible Rotten Dancing Dragon... Strikes! Pulling it all together for a full 18K adventure.

March 1983: Challenge of the Adventure Writers Guild.

A bit of whimsy; a complete adventure in forty-three lines.

May-June 1983: Hide, Hide, the Cow's Outside. Adventure in a western setting; hi-res cows not included. (18K)

**Apple Pak 1**

January, March, May, July, September '82

**Apple Pak 2**

November '82, January, March, May '83

**Atari Pak 1**

January, March, May '82

**Atari Pak 2**

July, September, November '82

**Atari Pak 3**

January, March, May-June '83

$8 each; any two, $13.

Atari: three, $18.

Mail check or money order (please specify Apple or Atari) to:

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North Hollywood, CA 91603
What Fun, Indeed

I am a compulsive Knight of Diamonds player. If I do not make at least one level per day, I suffer from a form of withdrawal illness. I have reached some pretty amazing heights in my one year of playing. I have one level 54 evil lord, with 460 hit points, another level 50 evil lord, a level 49 evil elfin ninja (who can cast all priest spells), a level 56 priest, and two level 61 evil bishops, each having all spells with the maximum points in each (9).

Now comes my predicament: I have complete maps for two levels in the game; they are 1 and 6. In between, I only have coordinates and small sectional maps. I have all the armor and the staff from the statue. I cannot find the king in his tomb, but I have all three clues and most of all dark areas mapped. Where is that king? What is the answer to that blasted riddle? Not only the sphinx, but the fiery-faced demon on level 1 who steals all your armor if you answer incorrectly.

Finally, a word about those cheat programs: I think they stink. What fun is it to cheat? Why, if you have one of those robot characters from the warrior factory, it's just no fun. The best part of Wizardry and Knight of Diamonds is watching your characters grow. I would pit my current party against any challenger, whether or not he had a billion hit points. I doubt any player would have the sheer experience of play to win.

Also, I can answer just about any questions about Knight of Diamonds and Wizardry, except the ones pertaining to winning at the former.

Matt Lentz, Blue Earth, MN

Curious. In any Wizardry played au naturel, evil characters cannot become lords, and vice versa.

A Lone Star?

I enjoy Softline very much. We have two computers at home, an Apple II Plus (my dad's) and a Texas Instruments 99/4A (mine). I got the TI because of its capabilities and price. I'd like to suggest that there be more coverage of programming on the Texas Instruments computer and the new products that become available for it.

Jessica Menck, Barrington, IL

Pensate State of Mind

In the May-June issue you asked, “How Does a Chicken Cross the Board?” We found that an Apple II Plus, a copy of Softline, and an afternoon of programming works quite well. We read the article about Pensate and were intrigued, as well as being addicted. We would like to know more about the official rules of Pensate—specifically, whether they've been formulated yet. How does a normal game start, how are the number and type of pieces selected, and what distinguishes different levels of the game? We made the assumption that if the human piece is surrounded and cannot move, the game is lost. We are waiting with bated breath and poised fingers for the answers to these biting questions of the Pensate micro-universe.

Our congratulations and thanks to John Besnard for coming up with this masterpiece. Also, thanks to Softline for sharing it with us.

Rick Langer and Wynne Steere, Sierra Madre, CA

Pensate is now published by Penguin Software, 830 Fourth Avenue, Geneva, IL 60134; (312) 232-1984. The documentation contains all the answers you seek.

Thanks to John Besnard for producing a game never to be found in a video arcade, and sympathy to the family of Al Tommervik. In Texas we do many things to cows, but torturing even a hi-res cow would bring out a lynch mob.

Don Wright, San Antonio, TX

MORE GREAT ARCADE CHALLENGERS FOR ATARI COMPUTERS

The caverns of the planet, Croga, hold the key to endless power — Star Crystals that amplify solar energy. To get to them you have to penetrate the Crogan defenses both on and under the surface. Once you capture a Crystal, you have to get it to the surface and go after another. Each time it gets tougher and more exciting. For one or two players. 24K Disk, and Joystick; 16K Cassette & Joystick.

EAT 'EM UP! SWAMP CHOMP

Life in the eerie Muckedoo Swamp can be pretty rough, particularly if you're a defenseless Gorx. Alligators, snapping turtles, vampire bats and even ghosts come at you from every side with one goal — DINNER. But, if you can make it across the swamp to the feeder station, you'll metamorphose into a Swamp Chomper who lights and bites back! 1-2 players. 24K Disk & Joystick; 24K Cassette & Joystick.

AMAZING FUN DUO ANDROID

ANDROID challenges you to find your way out of a 5-story maze despite armed robots, earthquakes and hidden time bombs. In CAPTIVITY, you race the clock through mazes, armed with only a map and your robot's 3-D view. Varying levels of difficulty in each game. 40K Disk & Joystick with optional voice cassette.

AWARD WINNING MOONBASE 10

Io is a great voice-activated arcade game with three sequential adventures. 1) Navigate the alien mine field. 2) Defend Moonbase 10. 3) Attack and destroy the mother ship. Winners get a personal Presidential Commendation from Earth. 24K Disk, Cassette, & Joystick; 16K Cassette & Joystick.

Clipper “Aye-Aye, Captain”

You're captain of a San Francisco-bound clipper ship in 1850. And you're really in charge! You pick vessel, cargo, crew and course. Then, use your skills to overcome storms, icebergs, illness, delays, doldrums, mutiny and more. A voice-narrated high-adventure. 32K Disk, optional voice cassette, & Joystick; 24K Cassette & Joystick.

Clipper is available at leading stores or direct from PDI. ATARI is a trademark of Atari, Inc.

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RAPHICS WHERE ON’T SHINE.

You’ll never see Infocom’s graphics on any computer screen. Because there’s never been a computer built by man that could handle the images we produce. And, there never will be.

We draw our graphics from the limitless imagery of your imagination—a technology so powerful, it makes any picture that’s ever come out of a screen look like graffiti by comparison.

And nobody knows how to unleash your imagination like Infocom.

Through our prose, your imagination makes you part of our stories, in control of what you do and where you go—yet unable to predict or control the course of events. You’re confronted with situations and logical puzzles the like of which you won’t find elsewhere. And you’re immersed in rich environments alive with personalities as real as any you’ll meet in the flesh—yet all the more vivid because they’re perceived directly by your mind’s eye, not through your external senses. The method to this magic? We’ve found the way to plug our prose right into your psyche, and catapult you into a whole new dimension.

Take some tough critics’ words about our words. SOFTALK, for example, called ZORK® III’s prose...
This is a tough one, folks.

No more Mr. Nice Guy.

Up until this point, these articles have illustrated the easy part of writing adventure games, namely the programming of this and that.

A Hint of Difficulty. This month, we'll begin to explore the real guts of the adventure world—in general, the story line, but specifically, the puzzles. The puzzles you'll find in the accompanying program are of two kinds. First, an interpretation of exactly what words mean. Words often have dual meanings. The descriptions and the contexts in which words have been placed are deliberately misleading in some cases. In other cases, the words are literally what they mean.

Second, what you do with objects that you find in the adventure and the order you do them in is critical! Some things can be done and seem to have the desired effect, only to bring you to disaster or prevent you from winning the game later on.

This adventure is fairly tough...about a five on a scale of one to ten. It is designed so that even though you key in the program, there's enough hidden that you won't be able to play through the adventure without thought.

There are hints scattered here and there...maybe not enough! While the game was being play-tested, the suggestion was made to long and short this time, just to keep you on your toes.

You'll also find in earlier issues the hints you need to modify this program for Atari and similar computers.

Good luck, adventurer.

You'll need it on this one.

10 HOME : VTAB 10: PRINT TAB(10)"REVENGE OF THE TEDDY"; VTAB 12: PRINT TAB(10)"A SOFTLINE ADVENTURE"; VTAB 14: PRINT TAB(19)"BY": VTAB 16: PRINT TAB(16)"KEN ROSE": FOR A = 1 TO 5000: NEXT

20 HOME

30 DIM N(41),S(41),E(41),W(41),RD(41),OB(15): REM DIMENSIONS VARIABLES

40 FOR A = 1 TO 41: REM LOADS ROOM VARIABLES

50 READ N(A),S(A),E(A),W(A)

60 FOR A = 1 TO 41: REM LOADS ROOM VARIABLES

70 CH = 1:KD = 1:BE = 1:MG = 1

80 OB(1) = 2:OB(2) = 6:OB(7) = 40:OB(8) = 26:OB(9) = 19:OB(10) = 16:OB(11) = 34

90 PRINT : PRINT "DO YOU WANT TO LOAD PREVIOUSLY SAVED GAME (TYPE YES OR NO)?"; INPUT ";;AS: HOME : IF AS$ = "YES" THEN GOTO 3220

100 R = 1: GOSUB 2000: GOSUB 690: REM SETS UP FIRST ROOM

110 IF CH = 1 THEN PRINT : PRINT "BUZZ BUZZ"; REM PARSER

120 IF CH = 3 THEN PRINT : PRINT "SNUFFLE SNUFFLE"

130 IF FR = 1 THEN PRINT : PRINT "YOU CAN'T MOVE THAT WAY AT THIS TIME.";DA = 0: GOTO 110

140 PRINT : PRINT "THE EAST DOOR IS UNLOCKED.";E(3) = 1:W(1) = 3: REM INVENTORY ROUTINE

150 IF V1$ = "GET" OR V1$ = "TAKE" THEN GOTO 950: REM GET ROUTINE

160 IF V1$ = "DROP" THEN GOTO 1060: REM DROP ROUTINE

170 IF V1$ = "TURN" AND R = 2 THEN GOSUB 3550: GOTO 690

180 IF V1$ = "GO" AND N1$ = "DRAIN" AND R = 2 AND CH = 1 THEN GOSUB 3490: GOTO 110

190 IF DA = 1 AND N1$ = "DRAIN" THEN PRINT "YOU'RE OUT!";DA = 0: GOTO 110

200 IF V1$ = "GO" AND N1$ = "KEYHOLE" AND R = 1 AND CH = 1 THEN R = 3: PRINT : GOTO 660

210 IF V1$ = "GO" AND N1$ = "KEYHOLE" AND R = 3 AND CH = 1 THEN R = 1: PRINT : GOTO 660

220 IF V1$ = "SAVE" THEN GOTO 3120

230 IF V1$ = "QUIT" THEN PRINT "FINISH"; GOTO 110

240 IF V1$ = "OKAY" THEN PRINT "FINISH"; GOTO 110

250 IF V1$ = "SHORT" THEN WO = 0: PRINT : PRINT "OKAY, BACK TO SHORT DESCRIPTIONS."; GOTO 110

260 IF V1$ = "LONG" THEN WO = 1: PRINT : PRINT "OKAY, LONG DESCRIPTIONS COMING UP."; GOTO 110

A Hint of Difficulty. This month, we'll begin to explore the real guts of the adventure world—in general, the story line, but specifically, the puzzles. The puzzles you'll find in the accompanying program are of two kinds. First, an interpretation of exactly what words mean. Words often have dual meanings. The descriptions and the contexts in which words have been placed are deliberately misleading in some cases. In other cases, the words are literally what they mean.

Second, what you do with objects that you find in the adventure and the order you do them in is critical! Some things can be done and seem to have the desired effect, only to bring you to disaster or prevent you from winning the game later on.

This adventure is fairly tough...about a five on a scale of one to ten. It is designed so that even though you key in the program, there's enough hidden that you won't be able to play through the adventure without thought.

There are hints scattered here and there...maybe not enough! While the game was being play-tested, the suggestion was made to long and short this time, just to keep you on your toes.

You'll also find in earlier issues the hints you need to modify this program for Atari and similar computers.

Good luck, adventurer.

You'll need it on this one.
YOU'RE IN THE ROSE GARDEN.; IF RD(R) = 1 THEN RETURN

PRINT "THERE IS A SAFE PATH THAT RUNS THROUGH THE MIDDLE OF THE SAND. IN SOME WAYS IT IS A SAND WHICH..."; RD(R) = 1: RETURN

YOU'RE IN THE CORAL CANYON.

PRINT "YOU'RE IN THE SCROLL ROOM."; RETURN

PRINT "POOF!!! THE GAME HAS ENDED."; RETURN

DO YOU WANT TO SAVE THIS GAME?; INPUT A$: IF A$ = "YES" THEN SG = 1: GOTO 3120

YOU RIGHT OUT OF THE GAME.

YOU TO LOAD THE VARIABLES SHOWN BELOW. THE TECHNIQUE IS FOR THE APPLE COMPUTER AND WILL BE DIFFERENT FOR EACH COMPUTER.

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YOU FOR THE APPLE COMPUTER AND WILL BE DIFFERENT FOR EACH COMPUTER.
YOURSELF.: RETURN
3340 IF OB(1) = 42 AND N1$ = "MIRROR" THEN PRINT : PRINT "THE MIRROR IS KIND OF GREASY. YOU ARE LOOKING BACK AT YOURSELF.: RETURN
3350 IF R = 2 AND N1$ = "TUB" THEN PRINT : PRINT "THERE IS A HOT WATER TAP AND A DRAIN.: RETURN
3360 IF R = 1 AND N1$ = "STREAMERS" THEN PRINT : PRINT "THEY'RE COLORFUL BUT THEY LOOK FUNNY.: RETURN
3370 IF N1$ = "BOTTLE" AND OB(2) = 42 OR OB(2) = R THEN PRINT : PRINT "IT CONTAINS SOME GREASY, NOXIOUS-LOOKING FLUID. THERE IS A SKULL AND CROSSBONES ON THE LABEL.: RETURN
3380 IF R = 11 AND N1$ = "SIGN" THEN PRINT : PRINT "THE SIGN IS KIND OF GREASY. YOU ARE LOOKING BACK AT YOURSELF."
3390 IF OB(1) = 42 AND N1$ = "MIRROR" THEN PRINT : PRINT "THE MIRROR IS KIND OF GREASY. YOU ARE LOOKING BACK AT YOURSELF.: RETURN
3400 GOTO 3420
3410 IF R = 32 THEN PRINT : PRINT "YOU CAN BARELY MAKE OUT A TELESCOPE LENS YOU SEE A REALLY CUTE FROG WEARING A CROWN.: RETURN
3420 IF N1$ = "JOKEBOOK" AND OB(14) = R OR OB(14) = 42 THEN PRINT "YOU CAN'T READ IT, AS IT'S WRITTEN IN SOME OBSCURE REPTILIAN LANGUAGE.: RETURN
3430 IF N1$ = "TUB" AND OB(2) = 42 AND BE = 1 THEN BE = 1: GOTO 3720
3440 REM SPECIAL CONDITIONS
3450 PRINT : PRINT "YOU'RE IN A DARK, EMPTY DRAIN.: RETURN
3460 IF CH = 1 THEN PRINT : PRINT "YOU'RE TOO WEAK TO DO ANYTHING.: RETURN
3470 ST = 1: OB(2) = 0: GOTO 110
3480 REM GIVING THINGS
3490 PRINT : PRINT "OH NO...YOU ARE STUCK...REALLY STUCK TO NOTHING HAPPENED.: RETURN
3495 PRINT : PRINT "NOTHING HAPPENS.": RETURN
3500 REM TAP ROUTINES
3510 PRINT : PRINT "YOU'RE IN A DARK, EMPTY DRAIN.: RETURN
3520 PRINT : PRINT "OH NO...YOU ARE STUCK...REALLY STUCK TO THE FLYPAPER.:": PRINT " GOTO 3080
3530 REM
3540 PRINT : PRINT "NOTHING HAPPENED.: RETURN
3550 REM TAP ROUTINES
3560 IF CH = 1 THEN PRINT : PRINT "YOU'RE TOO WEAK TO DO THAT!: RETURN
3570 IF N1$ = "TAP" THEN PRINT : PRINT "THE HOT WATER IS FLOWING AND THE BATHROOM IS STEAMING UP.:": PRINT " AS YOU RELEASE THE TAP, IT SNAPS OFF, BUT THE ROOM IS STILL STEAMY.:": MA = 1: RETURN
3580 PRINT : PRINT "NOTHING HAPPENS.: RETURN
3590 REM DRINKING FROM BOTTLE
3600 PRINT : PRINT "YOU CAN TAKE A HEALTHY SWIG FROM THE BOTTLE, DISREGARDING THE WARNING, AND FEEL AS STRONG AS AN OX.": PRINT " POOF! THE BOTTLE VANISHES.:": IF OB(2) = 42 THEN OB = OB - 1. GOTO 110
3610 ST = 1: OB(2) = 0: GOTO 110
3620 REM BEAR ROUTINES
3630 IF ST = 0 THEN PRINT : PRINT "YOU'RE NOT STRONG ENOUGH!:": GOTO 110
3640 IF ST = 1 THEN PRINT : PRINT "YOUR GREAT STRENGTH ALLOWS YOU TO BREAK THE NET, FREING THE BEAR. THE BEAR LICKS YOUR EAR IN GRATITUDE AND SHUFFLES OFF.:": BE = 0: OB(3) = 4: GOTO 690
3650 PRINT : PRINT "GOOD! YOU'VE TIED ONE END OF THE STRING TO THE KEY.:": KE = 2: GOTO 110
3660 PRINT : PRINT "SOMETHING YOU'RE HOLDING IS HOLDING YOU BACK.:": GOTO 110
3670 REM GIVING THINGS
3680 IF N1$ = "BOTTLE" AND OB(2) = 42 AND BE = 1 THEN BE = 1: PRINT "THE BEAR GULPS DOWN THE LIQUID, HICCUPS, AND DISAPPEARS IN A PUFF OF SMOKE ALONG WITH THE BOTTLE. THE STRING AND A LARGE BEARKSIN ARE LEFT BEHIND.:": GOTO 3700
3690 GOTO 3720
3700 OB = OB - 1: BE = 0: OB(2) = 0: OB(3) = 0: GOTO 690
3710 IF R = 33 AND OB(14) = 42 THEN PRINT : PRINT "THE DRAGON TAKES THE BOOK, GLANCES AT IT, SMILES, CHUCKLES, PATS YOU ON THE HEAD WITH HIS TAIL, AND SETTLES DOWN TO READ.:": OB(14) = 43: OB = OB - 1: DR = 1: GOTO 4010
3720 IF R = 33 AND OB(14) = 42 THEN PRINT : PRINT "THE DRAGON TAKES THE BOOK, GLANCES AT IT, SMILES, CHUCKLES, PATS YOU ON THE HEAD WITH HIS TAIL, AND SETTLES DOWN TO READ.:": OB(14) = 43: OB = OB - 1: DR = 1: GOTO 4010
3730 GOTO 110
3740 PRINT : PRINT "THE MAGICIAN SEES A LARGE BEIGE BEAR, DROPS THE SCROLL HE WAS READING, AND FLEES FOR HIS LIFE.:": MQ = 2: OB(6) = 9: GOTO 690
3750 IF CH = 1 THEN CH = 2: GOTO 3770
3760 IF CH = 2 THEN CH = 1
3770 FOR A = 1 TO 11
3780 IF OB(A) = 42 THEN OB(A) = 11
3790 NEXT A: GOTO 110
3800 REM SNAKE ROUTINES
3820 PRINT : PRINT "THE SERPENT SNEERS AT YOU AND, BEFORE YOU HAVE A CHANCE TO MAKE A MOVE, EMBRACES YOU FONDLY. SO FONDLY, IN FACT, IT SQUEEZES YOU RIGHT OUT OF THE GAME.:": GOTO 3070
3830 REM BUTTON PUSHING
3840 IF TD = 1 THEN PRINT : PRINT "ONLY ONE PUSH TO A CUSTOMER.:": GOTO 110
3850 IF OB(2) = 42 THEN PRINT : PRINT "PUSHING THE BUTTON OPENS THE SECRET COMPARTMENT, CAUSING SOME GREAT ITEMS TO TUMBLE OUT.:": TD = 1: OB(14) = 26: OB(13) = 26: GOTO 690
3860 PRINT : PRINT "YOU JUMP AND STRETCH AND REALLY TRY BUT YOU JUST CAN'T REACH THE BUTTON. YOU NEED SOMETHING WITH WHICH TO PUSH IT. (THIS HINT IS BROUGHT TO YOU AT NO ADDITIONAL COST.):": GOTO 110
3870 REM WAITING ROOM
3880 IF V1$ = QX$ THEN S(35) = 31: PRINT : PRINT "RUMBLE...RUMBLE...THE SOUTH WALL SLIDES OPEN.:": GOTO 110
3890 IF V1$ = QX$ THEN S(35) = 31: PRINT : PRINT "RUMBLE...RUMBLE...THE SOUTH WALL SLIDES OPEN.:": GOTO 110
3900 PRINT : PRINT "NOPE....NICE TRY, BUT THAT'S NOT THE WAY TO THE WAY.:": GOTO 110
3910 REM FACE ROOM
3920 IF TF = 1 THEN PRINT : PRINT "ROCK FACE LOOKS AT YOU, SHUDDERS, AND IGNORES YOU.:": GOTO 110
3930 IF OB(1) = 33 THEN PRINT : PRINT "OLD ROCK FACE LOOKS AT THE HORRIBLE REFLECTION AND HURRIEDLY OPENS THE PORTAL.:": N(38) = 39: TF = 1: GOTO 110
3940 IF TF = 0 THEN PRINT : PRINT "ROCK FACE WON'T LET YOU PASS.:": GOTO 110
3950 REM FROG ROOM
3960 IF CH = 1 THEN PRINT : PRINT "CHOMP...SO MUCH FOR FLIES IN THE MIDST OF FROGS.:": GOTO 3070
3970 IF FR = 0 THEN PRINT : PRINT "ALL THE FROGS RUN AWAY SCREAMING AND CROAKING. THROUGH THE LENS, YOU SEE THE ONE REMAINING IS WEARING A TINY GOLD CROWN. SHE NUZZLES UP TO YOU.:": FR = 1: GOTO 110
3980 GOTO 120
3990 REM DRAGON ROUTINES
4000 IF DR = 1 THEN PRINT : PRINT "THE DRAGON IS COMPLETELY ABSENT IN HIS BOOK. HE LAUGHS AND CHORTLES.:": GOTO 110
4010 IF OB(14) = 43 THEN PRINT : PRINT "THE DRAGON BEGINS TO READ HIS BOOK. HE COMPLETELY IGNORES YOU.:": E = 33: GOTO 110
4020 PRINT : PRINT "THE DRAGON IS VERY GRIM AND NASTY. HE COMPLETELY IGNORES YOU.:": GOTO 110
4030 REM ENDING ROUTINES
4040 IF OB(1) = 42 AND DR = 1 AND FR = 1 AND N1$ = "SCALE" THEN PRINT : PRINT "BANGING THE SCALES WITH THE MALLET FILLS THE CAVE WITH MAGICAL VIBRATIONS, CHANGING YOU INTO A FROG SO YOU AND THE FROG PRINCESS CAN LIVE HAPPILY EVER AFTER.:": END
4050 PRINT : PRINT "THAT JUST WON'T WORK. CLOSE, BUT NO CIGAR.:": GOTO 110
4060 REM
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Dungeon Fun Part 1:
He Was Going to Hit Me, So I Hit Him Back First
BY JOCK ROOT

O what a piece of work is your computer. How noble, how fine. In practice, how like a game machine, with much brightly colored zipping and zapping. But it can also be a dark and somber Dungeonmaster—and if that is what you truly desire, stick around. This series will give you the tools to build your own fantasy-game environment, with the Apple rolling the dice.

Specifically, the series will develop the mechanics of a computer-administered fantasy game: the controlling logic, the subroutines, and all that good stuff. The components will be supplied here; you can provide the story, the scenery, and the fine-tuning—changing the timing, bending the odds a little.

The program is in Applesoft and uses several Apple-specific routines, but the logical structure would work in any Basic. Some formatting routines would need to be changed, but not much else. More on this in a future issue.

The Big Game Plan. The overall design of our game will be the classic fantasy-simulation game format: A group of adventurers with various skills will be brought together, equipped with weapons and magical instruments, and sent off into a strange place. They will fight monsters, explore rooms and caverns, and seek treasures both enchanted and mundane. Afterward, if they don’t get lost or killed, they will return home to be paid off, advanced in rank and power, and put to bed on disk.

That’s a lot of different activities—it’s going to take a great many lines of Basic to cover them all. We will eventually wind up with several different programs that call each other: a combat program, an exploring program, a create character program, and so on.

But that’s for later. We want to start with something relatively simple to see how this kind of things works. This installment, you will meet Joe, a typical fighter; he’ll introduce you to the elements of movement and combat.

Why We Fight. The routine for duels between fighters is more complex than most: You have more choices. On each round, you have to choose how much effort you will put into attack and how much into defense. The more energy you spend on these, the more tired you get; and, as you get tired, your coordination suffers.

You can recover energy by fighting defensively for a round or two, but you still take the chance of getting hit—and wounds decrease your coordination, too. It gets pretty tricky sometimes.

Of course the bad guy has the same problems. And he does not have access to healing potions and energy pills, as you (sometimes) do.

In this version, the bad guy is a mirror image of Joe: same abilities, same equipment. A couple of future articles will dwell on how to create differences—bizarre monsters, special equipment (quarterstaff, Samurai swords)—but this first time out you will learn how to make two ordinary guys hammer away at each other with ordinary iron equipment. Read on...

It’s All in the Game. This is how it works: Joe is a typical fighter, average in every respect—call him Everyperson. He is wandering in an endless corridor, where he meets an occasional bad guy. Sometimes he can avoid the meeting by running away, but that will cost him half of his energy (and it’s very bad form for a fighter).

To move forward, press the F key; to turn right, press R; to turn left, press L. And there’s an alternate set of movement commands: The space bar moves Joe forward, and the arrow keys turn him to either side. These options will be listed on the bottom line of the screen.

When Joe sees someone down the hall, you can type either F for Fight or R for Run. These choices also appear on the bottom line.

In a fight, you enter a number from 1 to 9. The numbers 1, 2, and 3 are purely defensive—they help you recover energy; 4, 5, and 6 represent a moderate attack—not Joe’s best effort, but not too tiring, either. The numbers 7, 8, and 9 represent an all-out slash—hard to defend against, but it uses a lot of energy.

Energy loss is proportional to the square of the input number; so a blow of 9 takes more than twice as much energy as a blow of 6.

Varying amounts of defense are represented by each of the three numbers in each of the previously mentioned groups: 1, 4, and 7 are minimum effort (risky); 2, 5, and 8 are moderate; and 3, 6, and 9 are maximum (safer, but tiring).

If you have any healing potions or energy pills left (see upper right corner of display), you can take one by typing H or E respectively. This will add between thirty and seventy points to your health or energy. On such a move, an input of 3 (maximum defense, no attack) will be assumed.

After you input your move, the screen will tell you whether you hit the bad guy and whether he hit you. It will also tell you how serious the wounds are: A scratch is one to ten points, moderate damage is twelve to thirty, and serious is thirty-four to seventy.

Then you will be asked for another input, and this pattern will continue until somebody gets killed. If the somebody is Joe, the game is over; but if it’s the bad guy, then Joe can explore the corridor some more.

Some of the bad guys carry healing potions or energy pills, even though they don’t use them themselves. Fortunately, Joe is smart enough to search the bodies after he kills them and to add any such loot to his own supplies.

And that’s about it for this version. You don’t have a complete game yet, but you do have a couple of useful components: a combat routine and an overall framework. For now, you can use these pieces in your own game—or just watch how they work and use the ideas.

Toward a More Logical Variable. Before we dig into the program itself, let’s review a trick that’s used in it: logical index control.

An indexed variable—sometimes called an array variable or a dimensioned variable—is actually several different variables. They all have the same name, but each of them has a different number. This is useful when you want to do something several times and keep track of the different results: For example, Test(1), Test(2), and Test(3) are an indexed variable.

In Applesoft, you can also have indexed string variables: For example, Day$(1) = “Monday”, Day$(2) = “Tuesday”, Day$(3) = “Wednesday”, and so on.

The number between the parentheses is the index of the variable. When you use an array variable, you usually replace the index
with another variable—for example, with the Day$ array, you could enter:

FOR X=1 TO 7: PRINT DAY$(X): NEXT X
and the Apple would give you
MONDAY
TUESDAY
WEDNESDAY
and so on through Sunday.

You can use any arithmetic expression as an index, and Applesoft will process it according to the rules of arithmetic. All of the following indexes are permissible: Day$(X-1), Test(2*N+D), Name$(Int(10*Rnd(5))).

In other words, the Apple usually treats indexes as numbers: They can be added to, subtracted from, multiplied by, and so on. Have you got that clear? Good—now store that idea somewhere; we'll need it later. But that's not how we're going to do things today. We are going to do our indexing logically, not numerically.

The difference is that the logical operations, And, Or, and Not, are two-valued, while numeric operations, of course, are many-valued. 1 + 1 is 2, but 1 AND 1 is 1 (try it: Print 1 AND 1 <Return>). Stranger still, 3 AND 5 is 1, and 100 AND 0 is 0!

The logical operators (And, Or, Not) recognize only two values, zero and nonzero. Any time they get a nonzero value, they treat it as 1; .005 and 1,000,002 and -33 all look like 1 to the logical operators.

To put that in technical terms, anything that is zero is zero; and anything that is not zero is one.

And why is that important to us? Because it gives us a way of talking to either the side at bat or the side in the field—without knowing, at a given moment, which side is up.

We are dealing with two people, Joe and the bad guy. If we number them 1 and 0—the two numbers recognized by the logical operators—then we can talk about whichever one we want to without knowing which is which. For example, if the fighter (X) is Joe, then the fighter (not X) has to be the bad guy. Or if the wounded one (P) is the bad guy, then the wounded one (not P) is Joe.

This will be very useful when we are trying to figure out who hit whom—as you will shortly see.

The Parts of the Program. The program has five parts: the main loop (it's called "Each Round" in the listing, because each round starts there, no matter what Joe is doing); the section on exploring; the section on combat (called "Fight!" in the listing); a group of utilities (such as the delay timer); and the initialize section.

Initialize Me. The initialize part is big and busy: Its purpose is to load all the strings and variables the program needs (there are lots of them!) and to present the prologue and introduction to the user. As it turns out, more than one-quarter of the program is concerned with initializing.

The logical place for this stuff is at the beginning of the program; but instead, we've put it out at the very end. Why? Because if we put it at the beginning, it would make the whole program run slower. Whenever Applesoft does a gosub or a goto, it has to count through all the line numbers (starting at 1) to find the one it wants, and that takes time. If the initialize section were in front, the program would have to count through all those line numbers on every jump.

Instead, with initialize out at the end, we have to count through those numbers only once. The jump at line 50 takes care of the whole thing at the beginning of the program, and we never have to count through those numbers again.

What does the initializing actually do? Many things. First it prints the beginning of the prologue (lines 5010 through 5090) for the user to read. Note that all the lines of the prologue are indented five spaces by printing 15 in front of them (15 = 5 spaces—line 5020). This makes a neat column in the middle of the screen and separates these lines from other lines, which are full-length and which will be printed later. The same thing could have been done with htab 6, but 15 is shorter.

While the user reads the first half of the prologue, the program starts loading variables.

Line 5110: “Doing” is very important. This number specifies what Joe is doing at any moment: 0 is for exploring, 2 is for fighting, and 1 is for deciding whether to run or fight. This number controls branching and various other things during the program. Watch for it.

Line 5130: “EP” is the number of energy pills Joe will start off with. Rnd(5) produces a random number between 0 and 0.999..., multiplying by 6 results in a number between 0 and 5.999..., and Int places the value between 0 and 5. Then add 2 to that, and Joe starts off with between two and seven energy pills.

Line 5140: “HP.” Same deal. From one to four healing potions.

Line 5150: “EQ” and “HQ” are to remember what he started with, in case you want to print out a tally at the end of the game. We don't do that in this version, but we will someday; and if you want to write that part for yourself, there is the information.

“Safe” determines Joe's chances of running into a bad guy on any given move. Safe = 3 means the chance is one in three (see line 810).

“Time” is the value the delay timer counts up to—see line 1200 and beyond. Changing this value will change all the delays in the program, in proportion.

“Wall” determines whether Joe is facing a wall or not—see line 530 and elsewhere.

Then we load a bunch of strings. Z$ in line 5230 is the bell; the others are self-explanatory. The string arrays at 5300 are for when we need several different versions of a particular string. The first group, CS$( ), is three different ways of saying the same thing. It's a thing that has to be said often during the game, and this technique (see lines 720 and 730) adds a little variety.

The second group, O$( ) , comprises the various options available during play. These will be printed on the bottom line of the screen. Line 350 selects the appropriate one, using the current value of Doing.

The lines after 5400 set up the array variables we will use with the logical indexing technique mentioned earlier. Vit( ) is short for vitality, the average of health and energy—this value is used in computing the effectiveness of attack and defense. Int( ) is short for investment, that number from 1 to 9 that you enter on each combat round.

In line 5420, the abbreviations stand for attack capability, attack investment, defense capability, and defense investment.

Then we display some more prologue. This time, starting at line 5540, we use a more compressed technique—it takes less space than repeating "Print 'one line of message' " over and over. Instead, we store the strings we want to print as data statements and then print them with a Read:Print loop.

A word of caution: When using this trick, be particularly careful when entering the data statements. The program will read them in order, from beginning to end; and if there is anything wrong—a statement omitted from one group, or a typo in the wrong place—then all the following data statements may be out of sequence or garbled.

After the Introduction, we load a few more strings and then (line 5800) go to 100 to start the first round.

A Round and a Round. “Each Round” is the main loop of the program—the part that does most of the work. You can arrive here from many places in the program, but they all have this logic in common: Something has just happened—it might be a round of combat or a bit of exploring or Joe bumping into a wall—and all the necessary values have been updated to show the results.

The gosub 1240 is a delay. In this program, any gosub 12xx is a delay.

Call -912 scrolls the entire display up one line. It's the same effect you get when you print with the cursor on the bottom line; but call -912 works regardless of where the cursor is. The loop in lines 140 and 150 does this just enough to bring the cursor to screen line 19—again, regardless of where it started from.
The loop in lines 160 through 180 adds fifteen points to Joe's energy (X=1) and the bad guy's (X=0) on each round, up to a maximum of 100—the normal recuperative processes of a healthy body at work.

Following line 200, we print Joe's current condition—health, energy, and supplies—across the top of the screen. In a later version, everybody in the party will be up here.

Finally, after line 300, we go down to the bottom of the screen and print PS, the prompt (which never changes); skip a line and print OS($), the options (which vary with Doing); put the cursor back at the end of the prompt line; and wait for an input.

The 400 block is very important: It determines what will happen next. First, the user's input is translated into ASCII to make comparisons easier; then it is compared to 27—the escape key, used here as an instant exit. Then we clear the prompt area, and . . . jump!

If Doing is 0, we fall through to line 500, Explore; if Doing is 1, we jump to 900, Run or Fight!; and if it's 2, we go to line 2000, Fight!  

**Feel My World.** Now we come to "Explore." First we have to decode the input: What did the user ask for? ASCII 32 is the space bar and 70 is the letter F. The two commands for "move forward." If the input is not one of these, we'll deal with it elsewhere.

Right, then: Joe wants to move forward. Can he? He can if he's not facing a wall. If he is, we tell him so (lines 550 through 570) and then jump to 800 to see if he encounters anyone.

If he's clear to move forward, line 530 sends him to 720. This is a short-cut—a step has been omitted here. If we were in a "real" corridor, the program would include a set of variables that mark Joe's position on a map of the "game environment"; and these numbers would have to be adjusted to show that Joe had moved.

But the Upper Hall of the Caverns is not real. We'll have to deal with mapping and position in another article—it's a big topic in itself. For now, Joe is just standing in the same place, over and over: His turns are "real," but his forward motion is not.

His turns are managed in the 600 block. D is a number from 0 to 3 that represents his direction; and DD (short for "Delta D," which means "the change in D") is the amount added to or subtracted from DD as the result of a turn. Right turns (R is ASCII 82, the right arrow is 21) add to D, left turns (ASCII 76 or 8) subtract. If the input is none of those, it's an error—goto 1300.

After the turn is computed, line 670 determines whether Joe is facing a wall.

The 700 block tells Joe what he sees after his move. If he's turned sideways in the corridor, all he will see is a wall (line 710). If he's facing down the corridor, lines 720 and 730 tell him so, by using a random number to select one of the CS($), messages. Then he falls through into the 800 block, which rolls the dice for an Encounter.

If a random number, times safe (defined in line 5160), is greater than 1, then Joe is still alone. Go back to line 100 and start another round.

If not, then line 820 sets Doing to 1. This will change the options offered at 350, and the jump at 450. Line 830 tells the user what's happened, and 840 goes back to 100.

**He Who Fights or Runs Away.** If Doing is 1 when you go through line 350, you will be offered the choice of R for Run or F for Fight.

Then, when you get to line 450, you will be sent to 900.

If you chose to fight (Asc("F") is 70), then line 904 jumps you to 960, where you meet your opponent.

If you didn't choose that and you didn't choose to run either, then line 906 sends you to 1300 to beaggered for a bad input.

Otherwise you chose to run: Line 910 gives you a 50 percent chance of making it. If you do, you get told about it (line 920), turned around a bit (930), and half-exhausted by the effort (935)—then sent back to line 670 to see where you are, with Doing set to indicate exploring again.

If you don't get away, line 950 tells you so, and the next few lines tell you what the strangers look like. Finally line 990 sets Doing to 2—combat—and sends you on to 1900. There, a new bad guy is taken out of the deep freeze and put down in front of Joe, and another round begins.

Note the bad guy's numbers AC(0) and DC(0)—Joe has similar values with a 1 index (see lines 5450 and 5460). They represent attack capability and defense capability.

**Fight!** Now we come to the important part: the fight itself. This is the star of the show.

The logic of it is this: Each fighter chooses what he will invest in attack and defense, as described earlier (the bad guy's choice is made by a random number). These values are modified by his vitality (health plus energy, divided by two) and by his capability (attack or defense, as appropriate).

Next, a random offset is generated, which may be positive or negative (also random), and added to the attacker's value computed previously. The result is compared to the defender's value, computed similarly except for the random number; and if the attacker's is higher, he scores a hit.

If a hit is scored, the difference between the numbers determines the degree of damage: Up to fourteen points is a "scratch," fifteen to forty-nine points represents "moderate damage," with fifty or more points representing "serious damage." The actual amount of damage is determined by another random number, within a range specified by the seriousness of the hit: A scratch is one to ten points, moderate is twelve to thirty, and serious is thirty-four to seventy.

The damage figure is deducted from the defender's health; then the roles of attacker and defender are reversed, and the same calculations are repeated. Finally, the results are displayed, and—if nobody is dead yet—another round begins.

**Secret Messages.** In developing this program, we needed a way to see what was going on inside it: to make sure it was doing what we thought it was. Thus we included several lines to display the intermediate results of the calculations previously described.

This information would not be displayed during play in the finished game—much of it is unnecessary, and some of it should be concealed (the bad guy's energy, for example). However, this version is by no means finished—so we decided to leave it up to you. These "report lines" all have line numbers ending in 3, 5, or 7; and they are in the 2100 block and the 2600-2760 block. You can leave them in or take them out, as you wish.

**Good Luck, Joe!** There is much more that could be explained—such as the reason that the Random Mod routine has a squared term in it (because it makes a bell curve, which is prettier than a straight line), or how that Delay Timer works (in a spiral). But if you knew everything, it would take all the mystery out of life. Besides, there's that program, just lying there invitingly, daring you to probe into your secrets for yourself. It's broken into logical sections, which should help you figure it out. If something puzzles you, play around with it: Change things and see what happens. Add a few extra report lines to tell you what's going on inside.

And just think: Next issue, we'll be back with an even more complicated version, with position control and mapping and doors and rooms and stuff like that—finally we get Joe out of that endless corridor.
180 NEXT X
200 REM ** PRINT STATUS **
210 HTAB 1: VTAB 1: PRINT ST$: CALL - 868: PRINT NAMES;
220 HTAB 8: PRINT PROFS;
240 HTAB 11: PRINT HEALTH(1);
250 HTAB 18: PRINT ENERGY(1);
260 HTAB 31: PRINT HP;
270 HTAB 36: PRINT EP.
280 CALL - 868
300 REM ** PROMPT & INPUT **
310 GOSUB 1240: REM PAUSE
320 WTAB 22: PRINT PS;
330 CH = PEEK (36)
340 PRINT : PRINT : GOSUB 1240
350 PRINT Q$(DOING);
360 GOSUB 1240
370 WTAB 22: POKE 36,CH + 2
380 GET Q$: REM
400 REM ** DECODE & BRANCH **
410 Q = ASC (Q$)
420 IF Q = 27 THEN END
430 HTAB 1: CALL - 958
450 ON DOING GOTO 900, 2000: REM
500 REM +++ EXPLORE +++
510 REM ** STRAIGHT AHEAD **
520 IF Q <> 21 OR Q <> 82 THEN D = D + DD
530 IF D > 3 THEN D = 0
540 IF D < 0 THEN D = 3
550 WALL = (2 * INT (D / 2) < D)
570 REM ** WHAT YOU SEE **
580 IF WALL THEN PRINT I$W$: GOTO 800
610 R = INT (3 * RND(5))
620 PRINT I$CS(R): REM
800 REM ** AN ENCOUNTER? **
810 IF SAFE * RND (5) > 1 THEN 100: REM NO ENCOUNTER
820 DOING = 1
830 PRINT: PRINT I$CS
840 GOTO 100: REM
900 REM ** RUN OR FIGHT? **
904 IF Q = 70 THEN 960
906 IF Q <> 82 THEN 1300
910 IF RND (6) < .5 THEN 950
920 PRINT I$"YOU GOT AWAY, THIS TIME!": PRINT : GOSUB 1230
930 ENERGY(1) = INT (ENERGY(1) / 2): D = INT (3 * RND(7))
940 DOING = 0: GOTO 670
950 PRINT I$"NO GOOD -- HE'S TOO CLOSE!"
960 PRINT I$"HE'S A FIGHTER, ABOUT YOUR SIZE, AND WITH SIMILAR" EQUIPMENT. GOOD LUCK!"
970 PRINT I$"S" PRINT I$: PRINT I$"DOING = 2: GOTO 1900: REM
1000 REM ** UTILITIES ++
1010 REM ** RANDOM MOD **
1015 REM ENTER WITH RND PRESET
1020 PRINT 1 - 2 * (RND(7) < 0.5)
1030 RO = INT (RND * RND(6) A 2) + 1
1040 RO = SIGN * RO / 2
1050 RETURN
1060 REM ** DELAY TIMER **
1070 GOSUB 1220: REM 16 CYCLES
1080 GOSUB 1230: REM 8 CYCLES
1090 GOSUB 1230: REM 4 CYCLES
1100 GOSUB 1230: REM 2 CYCLES
1120 FOR T = 1 TO TIME
1125 NEXT T: RETURN
1130 PRINT DAM$(HIT( NOT W))
1130 REM ** BAD INPUT **
1140 POKE 36, CH + 2: PRINT Q$
1150 GOSUB 1340: VTAB 20
1160 CALL - 958: GOTO 200
1170 GOSUB 1350: VTAB 24
1180 PRINT Z$SO(DOING);: HTAB 1
1190 GOSUB 1230: CALL - 868
1200 RETURN
1210 REM ** NEW OPPONENT **
1190 HEALTH(0) = 100
1200 ENERGY(0) = 100
1210 AC(0) = 100
1220 DC(0) = 100
1230 DEAD = 0
1240 GOTO 100
1250 REM
1260 REM *** FIGHT! ***
1280 IF NOT DEAD THEN 100
1300 REM ** IN CASE OF DEATH **
1320 HOME: HTAB 8: VTAB 10
1320 IF HE(1) < THEN PRINT "OOPS! TOO BAD....": HTAB 20: END
1330 PRINT "CONGRATULATIONS!":
1340 HTAB 10: VTAB 14
1350 PRINT "YOU GOT HIM!"
1360 GOSUB 1220: DOING = 0
1370 PRINT: PRINT: PRINT
1380 IF 3 * RND(5) < 1 THEN 100: REM NO LOOT
1390 REM ** LOOT! **
1400 PRINT I$"AND HE WAS CARRYING"
1410 PRINT I$"L" LQ$(LQ)
1420 PRINT I$"Q" LQ$(LQ)
1430 REM ** FIGHT! ***
1440 PRINT I$"AND HE WAS CARRYING"
1450 PRINT I$"L" LQ$(LQ)
1460 PRINT I$"Q" LQ$(LQ)
1470 REM ** UTILITIES ++
1480 REM ** RANDOM MOD **
1415 REM ENTER WITH RND PRESET
1420 PRINT 1 - 2 * (RND(7) < 0.5)
REM ** SET UP ATTACKS **
2510 W = 0: GOSUB 2530
2520 W = NOT W
2530 VIT(W) = INT ((EN(W) + HE(W)) / 2)
2540 EN(W) = EN(W) - INT (IN(W) + 2 * 2 / 3)
2550 IN = IN(W) - 1
2560 AI(W) = INT (IN / 3)
2570 DI(W) = IN - 3 * AI(W)
2590 RETURN: REM

REM ** COMPUTE ATTACKS **
2610 GOSUB 2630
2620 W = NOT W
2630 A! = (AI(W) + 3) / 4: IF A! < 1 THEN AI = 0: EN(W) = EN(W) + 7
2640 DI = (DI( NOT W) + 3) / 4
2643 WHO$ = "HIS": IF W THEN WHO$ = "YOUR"
2645 PRINT 1$WHOS" ATK "AI;
2647 PRINT " AGAINST "DI
2650 RIN = AI * VIT(W) * AC(W) / 100
2655 PRINT IS" RIN="RIN;
2660 GOSUB 1000: RO = RIN + RO
2665 PRINT " RO="RO;
2670 HIT = RO - DI * VIT( NOT W) * DC( NOT W) / 100
2680 IF HIT < 1 THEN HIT(W) = 0: GOTO 2750
2720 IF HIT < 15 THEN HIT(W) = 1: GOTO 2750
2730 IF HIT < 50 THEN HIT(W) = 2: GOTO 2750
2740 HIT(W) = 4
2750 REM
2755 INVERSE: PRINT HIT(W): NORMAL
2760 RETURN: REM

REM ** DAMAGE **
2810 GOSUB 2830
2820 W = NOT W
2830 DAM = HIT(W) * INT (10 * RND (5) + 1) + 10 * (HIT(W) - 1)
2840 IF DAM < 0 THEN DAM = 0
2850 HE( NOT W) = HE( NOT W) - DAM
2860 IF HE( NOT W) < 1 THEN DEAD = 1
2870 RETURN: REM

REM ** REPORT **
2910 W = 0
2920 GOSUB 2940
2930 W = NOT W
2940 PRINT: PRINT 1$;
2950 IF NOT HIT( NOT W) THEN PRINT LEFT$(HIT$(W),4);: GOTO 2970
2960 PRINT HIT$(W);
2970 PRINT DAM$(HIT( NOT W))
2990 RETURN: REM

REM ** HEAL & ENERGIZE **
3010 IF Q = 81 THEN DOING = 0: PRINT "Coward!": GOTO 100
3020 IF Q < > 69 AND Q < > 72 THEN 1300
3030 IF USE = 0 THEN 3130
3040 IF USE = 1 THEN 3130
3050 IF USE = 2 THEN 3130
3060 IF USE = 3 THEN 3130
3070 IF FIX = 0 THEN 3130
3080 IF FIX = 1 THEN 3130
3090 IF FIX = 2 THEN 3130
3100 IF FIX = 3 THEN 3130
3110 PRINT IS$ Z$:SORRY -- NONE LEFT.": PRINT : GOTO 3100
3120 REM ++ INITIALIZE +++
3130 REM ** START PROLOGUE **
3140 REM ** VARIABLES **
3150 REM ** STRINGS **
3160 REM ** STRING ARRAYS **
3170 REM ** COMBAT SPECS **
3180 REM ** MORE PROLOGUE **
3190 REM ** INTRODUCTION **
Part 7: Custom Waveforms Revisited

Last time out, some sweeping generalizations were made in this space in the interest of shortening the discussion on waveforms to a digestible length. Let’s go back and qualify those remarks.

Here’s the truth: Custom waveforms can be used simultaneously with other routines. What’s more, they can even coexist with Basic routines. Surprised? Let’s review the case against using simultaneous custom waveforms.

1) “Basic is too slow to change the volume control bits at a usable frequency.” Right. Very little can be done at the speed Basic runs at.

2) “The only way Basic can run simultaneously with a machine language routine is through the use of interrupts.” As far as we know, that’s also correct.

3) “Vertical blank interrupts operate at too low a frequency (at intervals of one-sixtieth of a second). The highest frequency obtainable through VBIs would be a 30 Hz square wave.” Also true.

Given this, it would be easy to conclude that there was no way to produce a usable custom waveform that would continue to play during the execution of a Basic program. Where this line of thinking goes astray, though, is in the assumption that the only interrupt we have available to us is the vertical blank. It’s an understandable mistake: VBI routines have become so popular that programmers now hang half their codes off of them, and once we discover a useful approach to a problem we tend to think of all similar problems in the same way. Nevertheless, there are lots of other interrupts available—and one type in particular that is tremendously more flexible than a VBI.

Pokey’s Interrupt Timers. The very same hardware used to generate standard Atari sound effects has an interesting trick: When Pokey timers 1, 2, and 4 count down to zero, they generate an interrupt request, causing the 6502 to jump through global RAM vectors VTIMR1, VTIMR2, or VTIMR4. The addresses of these vectors are $210, $212, and $214 respectively. Usually, these vectors just point to a PLA, RTI sequence, and so nothing happens as a result of the interrupt.

When one of these vectors is changed to point to an interrupt routine, though, it provides us with a nifty frequency controllable interrupt for time-critical routines. The old formulas for determining frequency still apply, so all we need to do is determine how often we want the routine to execute, calculate the corresponding AUDF value, and poke it into the frequency registers for that particular channel. We won’t even have to worry about reloading the timer. Pokey automatically reloads it with the last value that was poked into AUDF.

Sometimes the capability that was built into this chip just leaves you breathless.

Generating simultaneous custom waveforms becomes terribly easy when viewed in this light. We need three routines: one to set the interrupt (start the sound), one to clear the interrupt (make it shut up), and the interrupt itself, which will simply pick succeeding values out of a waveshape table and poke them into AUDC. Once the setup routine has been executed, the frequency of the note is selected by Basic and poked into AUDF in much the same way we’ve been selecting frequencies all along. Basic can pick a note, go away, and do something interesting (the demo draws some pretty boxes), and the sound won’t stop until we execute the shut-up routine.

The limitations? Well, there are three. The higher the frequency, the more noticeable the distortion caused by DMA, et cetera. Higher still, the interrupts occur so fast that the machine can’t pay attention to anything else, and it locks the program up at AUDF value 2. (You can recover by hitting system reset, and your program will still be intact.)

The third limitation is that the higher your frequency the less machine time will be available to the rest of the program. For instance, using the screen editor while the interrupt is ripping along at AUDF value 3 is weird: The OS becomes so slow you can see each individual line scroll up the screen. Obviously, this effect would be quite unacceptable in a program.

The Demo. The Basic demo installs the three routines just described and then uses them to play a squashed motif from Beethoven’s “Moonlight Sonata” while drawing boxes on the screen. The tempo variations are strictly a result of the varied lengths of time required to draw the different size boxes—it is certainly possible to achieve a steady tempo by altering the display routine to one of a more predictable length.

The waveform played is a ramp wave, which produces a nasal-like tone quite different from that of the standard square wave and yet pleasing enough to be used for musical effect. The frequencies used are quite low, to get away from the problems described earlier, but higher frequencies than these are usable.

Both of the listings should be self-explanatory, but two items deserve comment. Note that the Basic routine is careful to poke a frequency value into AUDF before calling the setup routine. This is to make sure AUDF contains a value low enough to prevent lockup of the program.

Also note that the waveform table (in the assembler listing) is eight steps long. Shortening or lengthening this table will raise or lower the frequencies obtained by AUDF. Shortening the table to four steps, for instance, would produce sounds an octave higher than those created by the current version. This is one way to get higher pitches without making the rest of the program sluggish—at the expense of waveform resolution. If you do change the length of the table, remember to change the portion of the code that does the wraparound of the waveform pointer WINDX.

Get into this program, use the routines in your own work, and here’s hoping you get as big a kick out of using them as your correspondent did writing them. This technique, and the possibilities it opens up, is one of those serendipitous discoveries about the Atari that can leave you feeling excited for days.

Basic Interrrupt Sound Demo

<table>
<thead>
<tr>
<th>Hex</th>
<th>Machine Language Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>0001</td>
<td>REM Interrupt Sound Demo</td>
</tr>
<tr>
<td>0002</td>
<td>REM (with apologies to Ludwig)</td>
</tr>
<tr>
<td>0003</td>
<td>REM Routine addresses and freq register equate</td>
</tr>
<tr>
<td>0004</td>
<td>SET=1536;CLEAR=1556;AUDF=53760</td>
</tr>
<tr>
<td>0005</td>
<td>REM Poke in machine language</td>
</tr>
<tr>
<td>0006</td>
<td>FOR L=1536 TO 1600</td>
</tr>
<tr>
<td>0007</td>
<td>READ BYTE</td>
</tr>
<tr>
<td>0008</td>
<td>POKE L,BYTE</td>
</tr>
</tbody>
</table>
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If you have working knowledge of Atari, Apple, TI, or Commodore operating systems, graphics, animation and sound, call or write the Product Development Department at:

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You Could Have a Big Future
In Educational Software

by Sherwin Steffin

The long, lazy days of summer are a time when many educators are pondering a career change, and many recent college graduates are concerned with getting that first full-time job. Changing financial conditions at schools may be causing experienced educators to feel uncertain about job tenure, while newly certified teachers may be finding their prospects of getting good teaching jobs particularly grim (for although there are teacher shortages in the sciences and in mathematics, opportunities in other areas are still quite limited).

Perhaps this explains why both experienced educators and new teachers are beginning to explore the opportunities that may be available to them in the educational software industry.

Educational publishers usually focus on one of two sectors of the business—publishing/marketing or product development; very few firms demonstrate the ability to cover both of these areas well. Educational software development houses and independent authors supply the publishing companies with materials designed to satisfy buyers’ constant thirst for new products. In addition, cross licensing and exclusive sublicensing arrangements are now becoming more common and are beginning to have an impact on the industry.

Developers or Publishers? Professional educators (or computer scientists) are likely to be most interested in looking to the development-oriented house for full-time employment, while software authors will probably wish to sell their programs to a publishing-oriented organization.

Software development houses bring together people with a variety of skills and talents to design, program, document, and test new educational software. Some development houses function solely as contract programming shops, taking original designs supplied by the software company and coding them or translating existing programs to run on other computers or media, while others handle all aspects of design and programming under one roof. Still others are staffed by developers who serve as general contractors and by project managers who subcontract each component of software development out to specialty houses.

In general, the jobs in educational-software publishing organizations involve sales, marketing, accounting, and management. If you don’t have experience or training in one of these areas of the publishing business, you may have a hard time convincing these organizations to hire you.

Finally, a few full-service publishers develop programs in-house and then market their products themselves. Such organizations usually accept products from outside developers and then market them under their own names.

Sell Yourself. If you’re looking for a career opportunity, or for a marketing source for your own materials, your first objective should be to discover which software houses may be interested in what you have to offer. To begin, spend a few days at your local computer store. Find a salesperson who is familiar with various companies who publish educational software and the products they sell. Ask questions and attempt to ascertain who is producing quality materials. Then, request demonstration disks from the companies about which you’re interested in learning more. Ask yourself two questions: First, does the product represent an organization with which you’d like to be associated; and second, is there a consistency in display, operation, and documentation. If the answer to the second question is yes, it’s likely that the publisher handles the development of its own product or employs consistent editorial control over outside author submissions.

Once you have an idea which publisher you might wish to be associated with, and which, based on its product line, might be interested in using your skills, look at the quality of the advertising materials and packaging associated with the company. This will give you some idea of the size of the company. Consider also where the company is located; does this location suit you?

Now you’re ready to do a personal-skills inventory. In the early days of this industry, generalists were the rule, but today, the specialist is king. Thus, getting the job you want in the educational software industry means carefully assessing your strengths and composing your resume to reflect them.

If you’re interested in working as a program designer, you should possess at least a master’s degree in instructional technology, early childhood education, educational psychology, or some other closely related discipline. For the classroom teacher without graduate credentials or university staff experience, the opportunity window is rapidly closing.

If you’re seeking a software engineering position (programming, systems analysis, engineering management), you’d do well to discard the stereotype of the laid-back, hot-tubbing, dope-smoking, four-o’clock-in-the-morning California programmer. The contemporary programmer of educational software is a well-trained computer scientist, and extensive knowledge of microcomputers, a concern for careful documentation, and productivity in debugged lines of code per day are prerequisites for employment today.

Room for Writers. Does all this mean that the educational software industry has no positions available for the excellent classroom teacher who lacks advanced training? Not at all. One major area of software publishing that needs high-quality personnel is wide open to classroom teachers—writing documentation. Today, almost every educational program comes with an instruction manual, teacher’s guide, or other explanatory written material. If you communicate well in writing to untrained readers, are a careful editor, and know something about printing and design, investigate positions that may be available in the documentation departments of educational software publishing houses.

Our discussion so far has been directed toward the person who’s looking for a full-time position with a publisher. Yet many gifted software authors prefer for one reason or another to continue in their present positions. If you’re in this category, you might still want to consider becoming an outside author for a publisher. Follow the suggestions given earlier for selecting publishers to whom you might wish to submit your programs.

In general, the closer your program is to completion, the greater the interest a publisher will have in reviewing it. Submit unlocked copies of your program (several people may need to review the system), along with written documentation. If the possibility of unauthorized distribution of your program disturbs you, submit a nondisclosure agreement and a program description before sending the actual program.

Well-trained, hardworking professionals will find a wealth of opportunity in the educational software field. If the prospect of getting involved in this burgeoning industry intrigues you, you owe it to yourself to try to break into the field.
Planetfall
By Steve Meretzky.

Planetfall departs somewhat from Infocom's previous science-fiction fare. The heroes of Starcross and Suspended were an asteroid miner exploring the solar system in a one-man spacecraft and a man awakened from cryogenic suspension to save a planet from its own malfunctioning control systems. The character whose part you play in Planetfall is more of a comic antihero; the setting you find yourself in at the outset is reminiscent of Douglas Adams's Hitchhiker's Guide to the Galaxy. A life that otherwise might be viewed as glorious and exciting—that of an officer in the Stellar Patrol—is treated satirically, shown for what it really is (or could be): pure drudgery.

Abroad the Feinstein, you are an ensign of the lowest class, assigned deck-scrubbing duty by your malicious superior, Ensign Blather. This tour of duty is punctuated by the arrival of an alien ambassador, who, after giving you a tourist brochure about his planet, walks off leaving a trail of highly scrub-resistant slime. That's a high point of life on the Feinstein.

Fortunately—for us, the ensign, and the story line—there is hope for excitement in the Stellar Patrol. The ship blows up after not too much more deck scrubbing, and you find yourself in an automated escape pod—thrust upon your own devices, so to speak—plunging into the atmosphere of a nearby planet. After enduring the ordeal of a rocky landing followed by an unplanned splashdown, you fight your way to an alien shore. The planet was a human colony but seems to be uninhabited now. The first order of business is survival. Several abandoned dormitories give you a place to sleep and hang your spacesuit, but finding food becomes more difficult once you run out of the multicolored goo you found in your survival kit.

Planetfall is a game of discovery. If your first concern is survival, your second is probably getting back to civilization. A third goal is to discover what happened to the people on this planet. The more you discover—especially as you come across certain disturbing pieces of evidence—the more important this goal becomes.

Your first discovery is a little robot named Floyd. It is uncertain what Floyd was built for. His typical response to any request for help is "Enough talk. Let's play hider-and-seeker!" Floyd appears at first to be little more than an amusing diversion, a cybernetic puppy dog. Friendly and loyal, but not too bright. Still, among his playful ramblings there are bits of computerized wisdom, clues, and insights. (When you save the game, he says, "Oh, boy, are we gonna do something dangerous now?")

Like its predecessors, Planetfall is also a game of repairing machines and figuring out how to use them. Broken machines are common in the worlds of Infocom, and repairing them is necessary to set the world right. These puzzles are of planetary importance. Though they're often as simple as replacing burnt-out parts, there's usually a certain twist. The material or procedure necessary for the repair isn't always obvious. The final puzzles are more interesting and require intelligence and imagination to solve.

The situation you find yourself in, though it starts on the absurd side, becomes increasingly poignant. The puzzles are good; the character of Floyd is great. The climax is exciting, but you may find the denouement a letdown. Not that it isn't enough: It's too much.

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Planetfall is a game of discovery. If your first concern is survival, your second is probably getting back to civilization. A third goal is to discover what happened to the people on this planet. The more you discover—especially as you come across certain disturbing pieces of evidence—the more important this goal becomes.

Your first discovery is a little robot named Floyd. It is uncertain what Floyd was built for. His typical response to any request for help is "Enough talk. Let's play hider-and-seeker!" Floyd appears at first to be little more than an amusing diversion, a cybernetic puppy dog. Friendly and loyal, but not too bright. Still, among his playful ramblings there are bits of computerized wisdom, clues, and insights. (When you save the game, he says, "Oh, boy, are we gonna do something dangerous now?")

Like its predecessors, Planetfall is also a game of repairing machines and figuring out how to use them. Broken machines are common in the worlds of Infocom, and repairing them is necessary to set the world right. These puzzles are of planetary importance. Though they're often as simple as replacing burnt-out parts, there's usually a certain twist. The material or procedure necessary for the repair isn't always obvious. The final puzzles are more interesting and require intelligence and imagination to solve.

The situation you find yourself in, though it starts on the absurd side, becomes increasingly poignant. The puzzles are good; the character of Floyd is great. The climax is exciting, but you may find the denouement a letdown. Not that it isn't enough: It's too much.
of this fortress, the player faces the Zaxxon Robot. Unless destroyed by a significant number of shots, the robot releases a guided missile that rarely misses.

The four-part sequence repeats after the robot is destroyed. Gun emplacements and base missiles become more persistent in subsequent runs.

Although Zaxxon has only one skill level, the Atari disk contains two versions of the game. The 32K version is as described; the 16K variant (which boots automatically in systems with less than 32K) does not include base missiles, and the space sequence lacks its three-dimensional complexity. Conquering space is quite easy in the 16K form.

Zaxxon's visual appeal—especially on the Atari—should make it a long-lived bestseller, even in the volatile market of computer software. Most programmers could learn from its outstanding use of the capabilities of several computer systems.

DB/HAS
Apple II, II Plus, Ile; 48K. Atari 400, 800, or 1200: 32K (16K), disk or cassette.
Radio Shack Color; 32K, disk or cassette. $39.95 from Datasoft, 9421 Winnetka Avenue, Chatsworth, CA 91311; (213) 701-5161.

Legacy of Llylgamyn
By Andrew Greenberg and Robert Woodhead.
Apple, IBM. The third Wizardry scenario wasn't written; it was composed. The rhythms of good and evil, light and dark, earth and fire pulsate in counterpoint. The dungeon feels like a living, breathing entity.

Llylgamyn's mythology is built around the Tarot. The juxtaposition of good and evil and the use of the Tarot as an eerily haunting submotif create a mood that pervades the playing of Legacy of Llylgamyn. It is fascinating and rich and very, very alive.

The plot deals with unrest—that of nature. The town of Llylgamyn is beset by erratic weather and natural upheaval—earthquakes, storms—problems usually kept under control by a magic orb removed years ago to the safekeeping of the good dragon L'kbreth. Finding L'kbreth and returning the orb to the town elders is your characters' mission.

The function of the orb and the means to setting nature right is balance. Things in Llylgamyn are out of balance. Grays have turned to black and white. Characters must meet the problem with their own extremes, then meld their own blacks and whites into grays. Good and evil both have important roles in Llylgamyn; it takes twelve characters to solve the game.

Legacy of Llylgamyn doesn't take characters from the other two Wizardrys; it takes their descendants. Old characters give their names, titles, and honors, and, apparently, some of their genes. The great-grandson of Beowulf is a unique character, but he'll resemble the old Beowulf in capability and attitude. (Attitude? Wizardry does that sort of thing to people.) The old character, incidentally, remains safe and playable on the old scenario.

But the first thing you'll notice about the new scenario is its game system. The bandwagon must have made it all the way to Ogdenburg, because the Sir-techians got on it, and the new Wizardry looks like Lisa. Instead of a flat screen with cubbyholes for all sorts of information and a maze in the corner, there's a full-screen maze. Information appears as you need it in boxes over boxes over boxes. They pop on and peel off and disappear—very snazzy. The dungeon stays in the background, so monsters actually show up in the context of the maze.

There are some tradeoffs. Play is a bit slower, although play-testers' protests spurred the authors to create an even faster combat input sequence than before. Actually, the slightly slower rhythm melds with the mood of the maze and possibly even enhances it. Some innovations are all good—the abilities to pool money at camp or castle or trading post and to list the eligible characters back at the training grounds when you're at Gilgamesh's organizing a party.

In the final analysis, Llylgamyn's graphics system is a promise of what's to come. The big maze really only hints at the monsters-to-scale we'd all like to see—as finely drawn as Wizardry's but full size and (eventually) animated. Llylgamyn's monsters are neither animated nor much bigger than those on the tiny window maze of Overlord. In fact, those that would be larger are cut off at the hip by—nothing. All that signifies is a programming first that hasn't happened yet. If anyone can figure out how to improve it, Greenberg and Woodhead will; meanwhile, this is one more thing you'll adjust to quickly.

There are many, many hours of challenging and fascinating play in Llylgamyn. The overall mystique of Wizardry is how the game makers get those characters to be so human—is it really built in the game, or is it all in our minds? And, if it's all in our minds, how on earth do the Sir-techians manage to put it there? Are they incredible programmers or incredible psychologists—or could it really be magic? Well, we all know it's not magic. On the other hand, just wait till you see your brand-new level 1 Llylgamyn characters start to evince characteristics of their specific forebears. . . .

All Wizardry goes beyond pure gaming. For children, there is no better computer teacher of courage, persistence, loyalty, cooperation, and sharing; it reminds adults that those qualities are still possible.

Legacy of Llylgamyn is the best Wizardry yet.

MCT
Apple II, II Plus, Ile; IBM. Requires Wizardry: Proving Grounds of the Mad Overlord. $39.95 from Sir-tech, 6 Main Street, Ogdenburg, NY 13669; (315) 393-6633.

Lode Runner
By Doug Smith.
Apple. Are you tired of games that promise a multitude of skill levels and then show the same two or three screens over and over again, with only an increase in speed as the justification for calling it a new level? Does the notion bother you that one more enemy in the same wearisome game constitutes a new level?

The debate over the number of screens needed for an excellent computer game is over. Lode Runner, from the Broder bunch at San Rafael, has 150 levels, each unique. And, if that isn't enough to keep the most die-hard gamester glued to the monitor, there's an editor included for creating levels—150 per disk. That means that this game has an infinite number of levels, each one with a different screen. So much for variety.

Lode Runner is smooth, thoughtful, and quite addictive. The scenario is simple: The deranged guttersnipes that make up the leadership of the Bungeling Empire have swindled their people out of a fortune in gold by means of fast-food taxes. This gold has been stashed away in 150 different treasure chambers. You play an intergalactic commando charged with recovering the ill-gotten loot. All you have to do is sneak past the guards, blast through brick walls, round up the cash, and climb a ladder to the next treasury. The
guards will pursue, but not too swiftly. Also, they'll get tangled up amongst themselves and get into tight spots from which they cannot escape. In short, the guards are none too intelligent. They are, however, quite deadly. You have no weapons to use against them directly.

Instead, you are equipped with a laser drill pistol with which to dig through the myriad layers of bricks—one layer at a time. This means that you must drill ever-narrowing swaths in the bricks to get at some of the treasures. You can also dig pits into which the guards will tumble. The pits won't last long, due to self-renewing bricks (a technology that the stateside construction industry has managed to suppress in favor of the old-fashioned kind that wear away with time). The guards, nimble fellows in a pinch, will climb out of these pits in order to pursue you again. There are ways to trap guards in the regenerating bricks, which results in guard fatalities, which in turn bring other guards to life at the top of the screen. The player gets points for trapping the guards, as well as for causing their demise, but not nearly as many points as for getting the gold and completing a level.

The playability of Lode Runner is remarkable. In this game, when you lose, you lose with the certainty that your own wrong move caused your downfall. This means, of course, that you won't make that wrong move next game, and your score will improve. The proverbial carrot is always dangling, tantalizing and inviting.

The carrot quality can be a game's undoing—players grow tired of going through the same progression of easy screens in order to get to the harder ones to push the score a bit higher. Not so in Lode Runner. Broderbund has thoughtfully provided—and documented—"cheat" keys. You can jump to any of the 150 levels at will.

Here's the rub—and it's a good one: The score won't register on the roster of ten high scores. You can also increase the number of commandos at your disposal, again at the price of losing an official high score.

In the program to edit and create your own levels, the possibilities are astounding. There are ten types of building blocks to use in creating the screens: among them, guards, treasure, escape ladders, diggable and undiggable floors, ladders, trap doors, and monkey bars. See if you can match the creative strategies and problems of the game's original levels.

Finally, the game deserves praise for not emphasizing violence. You must win by use of wits and strategy. While there are ways to kill guards, the enemy simply reappears. Winning comes with careful planning and problem solving—all designed to keep three steps ahead of the guards at all times. Lode Runner is not based on a futile-stand-against-ever-increasing-odds scenario. You must come up with a solution to each screen with patience, thought, and experimentation.

It's a ton of fun and horribly addictive.

DA
Apple II, II Plus, IIe; 48K, disk. $34.95 from Broderbund Software, 1938 Fourth Avenue, San Rafael, CA 94901; (415) 456-6424.

Lode Runner
By Jon Freeman and Paul Reiche III.
Apple II, II Plus, IIe; 48K, disk. $34.95 from Broderbund Software, 1938 Fourth Avenue, San Rafael, CA 94901; (415) 456-6424.

Archon
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Each of the five Stargates you are given can take four hits before being completely destroyed, but with the number of enemy shells dropping like eggs in the style of Piccadilly's famous Falcons, those drops can add up fast.

After clearing the Drangels, C-Aliens, Eagulls, and Naqas, you are left facing the dreaded Pentapus, sort of an intelligent, five-legged, spacegoing octopus, with his defending Whirrs, floating mines, and smart bombs. Only by banishing the Pentapus three times over can our universe finally become safe for humanity. Although marred by image flicker, especially when two aliens pass over one another, Pentapus does offer some very nice animation and path routines, absolutely topnotch arcadelike sound effects, and a few thunderous surprises.

Additionally, Pentapus has all those convenience features that we've grown to know and love: pause, sound toggle, restart, and the ever-important skill levels. But watch out—Sagan's kindergartenn level is tough enough for most postgraduate players. HAS

Apple II, II Plus, Ile; 48K, disk. $29.95 from Turning Point Software, 11A Main Street, Watertown, MA 02172; (617) 923-4441.

Scorpion
By Jimmy Huey.

VIC. Scorpion is a colorful, challenging, and just-plain-fun maze-type arcade game for the VIC-20. The premise is this: You control a scorpion that comes up from his home in the ground (a black square) into a maze to forage for food. His diet consists of frog eggs and frogs; these are large scorpions. You must guide him around the maze to locate the frogs and eggs, pick up the eggs, stun and then cart off the frogs, and race back to his home where he deposits the meal for his hungry family. Frogs like to eat scorpions just as much as scorpions like to eat frogs, so once they hatch, it's every arachnid and amphibian for itself.

Your scorpion also encounters dragons, worms, pod babies, pod mothers, and stalkers, all of which he must blast away. You need to keep your eye on the air indicator; traveling through the maze uses up oxygen, which you can replenish by shooting a few Venus's-flytraps.

There are three difficulty settings—easy, normal, and hard—and thirty-two play levels to choose from. A demo mode gives a general idea of how the game should be played.

Scorpion is fantastically addicting.

FP
VIN-20: cartridge. $34.95 from Tronix, 8295 South La Cienega Boulevard, Inglewood, CA 90301; (213) 215-0529.

Hard Hat Mack
By Michael Abbot and Matthew Alexander.

Apple. The blue-collar video game has become a genre unto itself. Following the微型 in Donkey Kong and the miner in Miner 2049er, the working-class hero of Hard Hat Mack has more to do and more dangers to cope with in the course of an ordinary day's work than his predecessor did fighting gorillas! Burning barrels and oversize simians aside, consider the hazards of everyday work on a construction site. Falling, for instance. Now, your average hard-hat worker probably has a better-than-average sense of balance, but that constitutes no immunity to the law of gravity. Just walking around on steel I-beams on the fifth floor is reasonably safe—if that's all you have to do.

Your immediate goal is to move girders into the holes in the uncompleted building, then rivet them into place. That would be easy were it not for the constant danger of being hit by falling rivets, molested by vandals and OSHA inspectors, falling off the edge, or running out of time. Surprisingly, the least dangerous item on the screen is the jackhammer, which runs around the building of its own volition when you're not using it. The idea of someone from OSHA, the Occupational Safety and Health Administration, running around killing construction workers is a little odd, but from the looks of the authors, as pictured on the package complete with hard hats, they've never been on a construction site in their lives. (Though Matt Alexander, in fact, has.)

Nevertheless, the game is fun and challenging, even if it does play on all your basic fears. The second level presents you with inanimate dangers. Your goal is to collect lunchboxes; the hazards are the pieces of machinery that have been carelessly left running. One vandal remains, guarding one lunchbox. The machines are pretty machinelike, so once you get their rhythms down it's easy to get all the boxes—except for the guarded one.

The vandal presents a considerable problem, and Mack is likely to lose one of his three lives getting that box. Fortunately, when this game kills you it doesn't undo work you've already done, with the exception on level one of loosing girders that have been dropped into place but not yet riveted. So the vandal, while extremely difficult to get past alive, is not an insurmountable impediment to Mack's proceeding to level three.

Level three combines conscious enemies with hazardous machinery. The combination is deadly. Mack's job for the day is to collect scrap metal and drop it into the rivet machines to be melted down. Hazards include his old friends from level one, conveyer belts, exposed wiring, the rivet machines, and a Porta Potti you can fall into from above. Not a pretty sight.

The game bears a certain similarity to Miner 2049er, but it's a good game in its own right and the animation is a little better. What's more, there's no waiting for the excitement to begin. Hard Hat Mack encounters all the danger you could ever want from the moment you punch his time card.

DD
Apple II, II Plus, Ile; 48K, disk. $35 from Electronic Arts, 2755 Campus Drive, San Mateo, CA 94403; (415) 571-7171.

Shamus: Case 2
By William Mataga.

Atari. William Mataga's recognition as a programming genius is long past due, and his Shamus series has yet to receive the attention it deserves.

Requiring only 16K, Shamus was an incredible achievement. Its fast action, twisting maze, and high-resolution creatures might easily have used twice as much memory. Mataga's 24K Shamus: Case 2 is another masterpiece of compressed programming. Unlike lesser lights who follow a hit with thinly disguised variations on the original, Mataga created a completely different scenario with the same clever design and furious action.

Shamus is still around and quite recognizable in his sporty little hat. Also present is the enigmatic Shadow, who must have used a secret escape route to oufox our gumshoe last time. Apparently dissatisfied with his original maze hideaway, the Shadow now has holed up in a gigantic underwater fortress. Bond tried and failed. Solo and Kuryakin had to give up. Only Shamus, with his trusty plasmar detonators, can save us from the Shadow's mad plan of world domination . . . or something to that effect.

The game begins in the "pit room," so called because its narrow corridors are interfaced with spike-filled pits. Vertical ladders connect corridors to those above and below, and the passageways are patrolled by slavering snakes whose merest touch is, of course, fatal. Shamus moves up, down, left, and right in response to joystick commands, and the trigger helps him hop over those deadly serpents.

While many pit rooms contain four exits, not all are accessible to each other. The upper escape might connect only with that on the left, leaving the other two for a later portion of the complicated maze. Subsequent pit rooms contain ladders that unexpectedly lose their rungs, resulting in a quick drop on top of a passing snake.

One room is a yawning chasm occupied by the Shadow, who falls back and forth and drops his lethal bombs. Others are chamber rooms, filled with armies of crustacean mutant waterlife: clams, mollusks, and fish. A chamber room is similar to a pinball machine. Shamus's plasmar detonators ricochet off walls and targets, and a single shot will often destroy more than one foe. A design restriction, which allows only two detonators on-screen at a time, rewards the player who carefully places his shots. Trigger hogs will not do very well.

The mutants descend from the top of the screen to the chamber floor, which disintegrates on contact. Should the entire floor disappear, Shamus will fall to the room below—which is not necessarily the last room he was in. Losing that floor toward the end can
be traumatic. Dropping from the twenty-sixth room is particularly bad news, because Shamus returns all the way to the first room.

The crustacean mutants are joined by a seagull-like ally. This swooping invader drops missiles until Shamus hits it three times; then the bird transforms into a raging fireball that helps destroy the mutants.

Occasional treasure chests contain keys, extra lives, or public service messages (which are—touch of realism—of little use). Shamus begins with five lives and receives another by finding a key, unlocking a door, or scoring another ten thousand points. Be warned: Although keys and locks are not color-coded, as in the first game, they are not interchangeable. Each key fits only one lock.

Bowing to sanity, Mataga installed a pause control that halts the game when the space bar is tapped. During that rest, the game is replaced by a map showing how far Shamus has to go. Difficulty can be modified with the select key; most players will be satisfied with novice level, but there’s always a masochist who will opt for expert.

So stop reading and run out and buy it so Mataga will be encouraged to create Case 3!

DB

Astro Chase

By Fernando Herrera.

Atari. Not just another pretty space-shoot, Astro Chase is just about all you could ask for in an arcade game.

Tremendous graphics tops the list: A multicolored title page gives way to a scene on Earth against a night sky. From a building on the side, an astronaut walks toward a space pad, salutes, and is beamed up to a waiting flying saucer, which then blasts off. The scene shifts to outer space and a masterful asteroid’s-eye view of the earth and various celestial bodies. The playing field scrolls smoothly in a geocentric microcosmos. The saucer hovers at the center of the screen.

The mission? Business as usual: Save the earth from the aliens. Fight with mines and ships. The mines advance toward the earth from all directions, and diligent patrol is required to bag them all. If even one mine gets through, the earth is destroyed, with appropriate and perversely appealing audio and visual effects.

Eight different types of alien ships make life more difficult for the would-be hero. Each ship has unique properties and all are bent on destruction. All aliens destroy by ramming. Some also shoot and some duck behind planets and ambush the saucer. Some do everything. There are double speed and high-level chases that are accessible only by successfully completing easier chases.

This game is an exercise in class and style, elements that always show up in the fine details. The background music (optional) is a theme from the 1812 Overture. After every fourth chase, there’s an entertaining intermission. After the fourth chase, the astronaut and lunar land looks around, scratching his head in an exaggerated “Where is everybody?” motion. After the eighth chase, crowds appear to cheer him. After the twelfth chase, the crowds appear, a limo pulls up, and the hero is whisked away; a relief astronaut takes his place.

The panache of the design and animation of Astro Chase is already attracting a lot of attention. One thing it’s not likely to attract is dust.

DL

Atari 400, 800, or 1200; 24K, cassette or disk. $34.95 from Synapse Software, 5221 Central Avenue, Richmond, CA 94804; (415) 527-7751.

Jawbreaker

Versions by Chuck Bueche, Doug Whitaker, and Dan Drew.

Apple, Atari, Commodore 64, TI 99/4A, VIC-20. Once upon a time, about two years ago, the first version of Jawbreaker premiered on the Apple II. There ensued a series of legal battles over its resemblance to the world’s most famous dot-muncher. Of all the maze-game manufacturers ordered to cease and desist in the making of maze eat-em-up games, only Sierra On-Line fought it. After the court decided in favor of Sierra On-Line, the company decided it had made its point and retired Jawbreaker.

Enter the all-new version of Jawbreaker. The new game has consistent play on just about any machine, right down to the Atari 2600 VCS (as released by Tiger Vision). This Jawbreaker appears to have been programmed with the VCS in mind. Atari had trouble making its VCS version of Pac-Man look good due to problems with putting more than two shapes on the same horizontal line. Jawbreaker sidestepped this by replacing the maze with a series of five horizontal rows. Each row contains a line of candy dots, possibly one evil/happy face, and the jaws, moved to that row. This makes for more powerful graphics.

What Jawbreaker is, then, is a very clean, fast-action game with little sophistication. The top and bottom rows each have two energizer dots to keep you going as you hop through moving apertures, dodging faces and munching candy. After you eat all the dots on a level, a noisy toothbrush comes out and cleans your teeth. The game ends when you run out of teeth.

The graphics are clean, fast, and cheerful; the action is good on keyboard or joystick, and the music is cute—and optional. All the various machine translations are accurate, smooth renditions, and Sierra On-Line has certainly kept the game consistent.

GWA

Adventurers are invited to respond to the pleas of the baffled listed herein and to solicit aid in turn. Fifty-dollar rewards are given for a selection of those tips that the editors judge to be extraordinarily clever, cute, concise, and correct. You would be wise to include a straightforward solution along with each masterpiece of literary or cryptographic subtlety.

Try to limit your responses to no more than three Typifieds. Address your entries to Softline Tip, Box 60, North Hollywood, CA 91603. Typifieds are fair game until a winning response is printed.

New Rules.
1. No more dead giveaways, please—do this, this, and that, and you get this. Just no fun, y'know?
2. If you really want to stand out, put it in some form other than a poem.

Ulysses—How do I get past the hurricane? (Special $100 question.)
And the winner is:

Never into a hurricane sail,
None will be left to tell the tale.
Everything you have will be lost,
Surely it's not worth the cost.
Winds will whip you to and fro,
Ship's in trouble—down you go.

Without a map, it's safe to bet
Some won't know directions yet.
Ethics are not a part of the game,
Nasty bribes won't cost you fame.
Engage a guard and offer to pay,
Name the price and soon he'll play.

Everyone wants, of course, to win,
Each may find the clues within.
—Kris Swope, Davenport, IA

Honorable mention to Sheryl Atkinson of Colorado Springs, Colorado, who demonstrated a firm grasp of the value of brevity:

Ignore the title of this column.

Adventure—How do you get the clam open?
And the winner is:

Try denting it.
—Marc Wontorek, Northford, CT

Starcross—How do I: get the blue rod from the sphere and have enough gun blasts to reach the forward bubble ... get the red rod from the rat-ant's nest ... open the fused door in the guard room ... find the appropriate slots for the rods?
And the winner is:

To fire a shot is really not wise,
It will surely lead to your ultimate demise.
If you play with your disk, now don't be dumb.
But with your "zoot" it can actually be done.

The rat-ant's nest puts your wits to a test,
To show you are good, be on your best.
If you think of your rods and places to stick 'em,
You'll find a new way to block and take 'em.

Trying to open the guard-room door—
Do you really think you a human bore?
You could try but I think you'll fail.
If you succeed, where do you want the body mailed?

Some slots are visible, others are not,
Use the rods right and find a few spots.
Three options with one and it's not easy,
Two are smells and one is just noisy.
—Brian E. Whitworth, Meriden, CT

Brian went somewhat beyond the call of duty there, as only a single full question need be answered. Conceptually impressive, though it won't win no poetry awards and is necessarily vague in spots (the fourth stanza addresses the red rod slot only).

A tip of the font to John C. and Anita Woelk-Webb from up Toronto way, who sent in their tip typeset and camera-ready but had it in the wrong measure. (That's Optima, 9 on 10½.) Sorry, guys.

Knight of Diamonds—Which of the three doors (on level 2) do I go through?
And the winner is:

Roaming through the dark is too slow,
Introducing many a new foe.
Go ye first to the door
Holding not monsters galore;
The route to Gnilda you will know.

Rather than pass advice very sage,
In the dark is value on a page.
Get the experience valuable,
Helping with spells malleable,
Thereby strengthening priest and mage.
—R. Whitten, Burlingame, CA

Typifieds

Adventure
Can I cross the bridge without giving the troll a treasure? Been playing since I was seven; Dad won't talk to me anymore.—Mike Tulloch, Marietta, GA
What are the magazines for?—David Dunn, Nashville, TN

The Count
I have the stake, mallet, garlic, and torch, am standing in front of the coffin, but can't kill Dracula.—Doug Zavodny, Bloomingdale, IL
Creature Venture
How do you get to the devil? What is the old tree stump for? How do you change the batteries in the flashlight?—Bobby Agee, Saratoga, CA

Crystal Caverns
How do I get past the iron panel on the northwest wall of the domed room beyond the music studio?—Craig Sorensen, Denver, CO

Dark Crystal
What is the answer to Ursu's riddle?—Clayton Jacobs, Fountain Valley, CA
How do I get through the bars on the mouth of the ravine?—Frank Gilson, Downers Grove, IL

Deadline
How is the ladder connected to the murder?—Keith Comfort, Houston, TX
Does anybody know whether Steven will ever show up, and, if so, when and where?—Lisa Oerman, Muscatine, IA
How do you find the new will and safe?—Jonathan Gottfried, Ventura, CA

Deathmaze 5000
How do you get past the fourth level?—Doug Zavodny, Bloomington, IL

Demon's Forge
How do I get past the statue?—Riva Bickel, Lake Worth, FL

Eamon
How do you get out of the minotaur's lair and open the Acme bag?—Mike Sabo, Endicott, NY

Escape from Rungistan
Where can I get ski poles?—Byron So, Rowland Heights, CA

Journey to the Planets
How do you finish? I can't get home! Help!—David Schlater, Metairie, LA

Kabul Spy
I can't lower or cross the bridge near the tank, and I can't get through the bars.—Mike Lund, Belvidere, IL
How do you open the gate to the airfield?—Bob Rock, Millbrae, CA
How do I get the lighted match across the river to light the lamp? Am desperate—Darren J. Pierson, Cypress, TX

Knight of Diamonds
Does anyone understand Sir-tech's logic on the answers to the last two Staff of Gnilda riddles?—R. Whitten, Burlingame, CA
On the third level, where do you find the riddle and treasure?—B. Sebastian, Oxford, OH

Mad Venture
How do I handle the Mad Adder and get out of that room? What are the strange effects of the ruby?—Riva Bickel, Lake Worth, FL

Mask of the Sun
How do you escape from the mazes beneath Tikal and the Temple of the Sun? How do you kill (or even escape from) Francisco Roboff?—Michael Hsu, Potomac, MD
What do you do after crossing the molten lava (the talking statue scene)?—Michael M. Zilles, Emerson, NJ
How do you get past the skeletons to take the silver bowl?—Keith Comfort, Houston, TX
What's the big thing about the boulders? How will I get out of the first pyramid?—Robert Monterola, Bronx, NY

Mystery House
How do I find the gun? Seems like I've been trying for decades!—Donna Alderson, Carmel, NY
Ditto!—Ronald Barne, Chicago, IL

SAGA #1: Adventureland
I've found five treasures, and that's all I can do. Help!—Adam Ratner, Palsades, NY

SAGA #3: Mission Impossible
How do you get through all the large metal doors?—Greg McKnight, Bloomington, IL
How do I get the yellow key without blowing the place up?—Laurel Goulding, Grosse Ile, MI

SAGA #4: Voodoo Castle
What is meant by a "moving bag"?—Chris Nemcek, Coral Springs, FL

SAGA #6: Strange Odyssey
What do you need to do in the hexagonal room?—Chris Nemcek, Coral Springs, FL

SAGA #7: Mystery Fun House
What does the merry-go-round do? I have climbed it and can't figure it out.—Cameron Jones, Richmond, CA

SAGA #8: Pyramid of Doom
How do you get rid of that man-eating purple worm? I have all the treasures except one.—Jeff Frank, Albion, MI
Where can I find the gold tooth?—Scott Yang, Brooklyn Center, NY
Got gold teeth and treasure from table; can't get past worm.—Robert Pelak, Monroe, NY

SAGA #10: Savage Island I
How can I open the coconuts or get the bear to drink the saltwater?—Tom Kraines, Durham, NC

SAGA #11: Savage Island II
I've pulled the lever, using the treadmill. Now what? I keep getting sucked into space by a gust of wind when I leave the forcefield.—Ronald Barne, Chicago, IL
What do you do to achieve psychotransfiguration? How do you prepare the ray shield? How do you keep the Neanderthal from killing you?—Michael Hsu, Potomac, MD

SAGA #12: Golden Voyage
I have the mask and am atop the mountain. Threw tablet in the fountain and filled chalice. What do I do now?—Riva Bickel, Lake Worth, FL

Serpent's Star
What is the city of the nine gates?—Bob Rock, Millbrae, CA

Sherwood Forest
How does one entertain one's troops on the stage and how does one move the boulder with the rhyme?—Greg McKnight, Bloomington, IL

Starcross
Where is the clear rod?—David Dunn, Nashville, TN
Where is the silver rod? What are the red and blue disks for and where do you use them? How do you get to the green bay without giving your suit to the alien chief?—Joseph Kraska, Vista, CA
How do you get into the spaceship?—Byron Sebastian, Oxford, OH
Hey, Mike Kline: Where is the guard room, dude? I'm up to 225 points and could use a little help in the rod department myself. What do the repair room symbols mean?—Adam Huff, Odessa, TX

**Suspended**

Whoever has repaired Iris, please tell me how it's done. Waldo has the microextension and Rx chips.—David Hussong, Palmdale, CA

Who gets the cutting too! and how?—Allen Holland, Downey, CA

**Time Zone**

How do you use the silk?

How do you cross the Amazon?

How do you cross the chasm in the mountains of South America?—David Sterling and Wes Wasson, Kingman, AZ

How can I relight my torch if I used the sticks to get the hammer?—Jeremy Selwyn, Chestnut Hill, MA

**Transylvania**

What is the ring for? How do you open the door in the cave?

Who is Antonio Antiochia? Where did he learn to draw? (Intended as a compliment.)—Michael Hsu, Potomac, MD

![ZORK TALK](image)

At last! In a column all their own, the most-played text-adventure games in town. With the volume of questions and answers being what it is, we can only give away primo bux for one truly exceptional work of tip art per issue. This, therefore, will always be a $100 award, and given only for outstanding achievement—which means sometimes not at all.

But this time, we've got a two-part achievement that's pretty outstanding. To wit:

**Zork I**—How do I open the grate under the leaves and get past the spirits to enter Hades?

And the winner is (open the grate):

A Mutt and Jeff cartoon from the 1920s.

Jeff: Here's the bet. We each ask a question that the other has to answer. But if you can't answer your own question you lose.

Mutt: Okay, go ahead.

Jeff: Why isn't there any dirt around the holes that ground squirrels dig?

Mutt (thinks and thinks): I don't know. Tell me the answer.

Jeff: They start at the bottom and dig up.

Mutt: How do they get to the bottom, you simpleton?

Jeff: I don't know. That's your question. You answer it.

and (enter Hades):

Remember how witches cast spells.

That will ring a bell.

I'll make Book On it.

But get those candles lit.

Shades of Kim Novak!

The black book has a hint.

You will have to turn over a New leaf, though.

Stop by the Dam.

Lobby for matches.

O, how to kill that %$#$%I werewolf?—Keith Comfort, Houston, TX

**Ultima II**

How does one get a rocket?—R. G. Radys, Santa Monica, CA

**Ulysses and the Golden Fleece**

How do you get across the fjord in the underground tunnel or out the hole in the roof after getting by Pluto?—David Addison, Portland, OR

How do I get by Pluto?—Ken Mizoi, Orangeburg, NY

How do I get by King Neptune?—Mike Schaffer, New City, NY

How do I get the harpies to let me free the man in the cage?—Eric S. Itakura, Cypress, CA

**Wizard and the Princess**

I have the treasure chest; I am on the island. Now what?—Jeff Rottingham, Stow, OH

**Wizardry**

What do I use the keys and the frog statue for?—Laurel Goulding, Grosse Ile, MI

Good-by, Sailor. Good luck.

—David A. Dunmire, Linwood, NJ

Now let's proceed to general pleas and assistance.

Help wanted. “This month's misinformed adventurer award goes to clueless Jeff Connor for Zork II!!!” crows Matt Skinner (Foster City, CA). “So here is the truth, the whole truth, and nothing but the truth (I think). Try taking the rainbow-colored scepter to the waterfall where the rainbow is over the falls and see what you can do. By the way, did you know that the cyclops wilt flee in terror if you type 'Ulysses' or 'Odysseus' in the cyclops room?’”

“Where is the boat?” asked Ted Phelps. According to Joel Moore (Pinole, CA), “The boat is in plain sight but not as a boat. You must find the way to make it float.”

Deborah Bickford will have to be more specific as to the three nonobvious treasures she's missing, but they are “probably the brass bauble, the open egg, and the canary,” guesses Peter T. Clark (Sacramento, CA).

Help wanted. How do you get the egg open?—Lee Hownshell, (Wheatland, CA) wants to know.

Help wanted. How to get the wand is the question on the mind of N.J. Sommer (Dayton, OH). Ann and Joel Moore (Pinole, CA) are stuck in front of the Menhir and haven't gotten to first base in the oddly angled rooms. And by the way, where is the sailor? Arthur D. Cashin III (Jersey City, NJ) ponders, “How do I get past the curtain of light? Why does the balloon give the sword a red glow?” How do you get through the door with the lizard head?—Lee Hownshell (Wheatland, CA).

Help granted. In the matter of getting a light source to the western shore, as far as Betsy Couch (Rochester, NY) is concerned, “The light can rest in Davy Jones's chest!” “Wait!” says Adam Huff (Odessa, TX). “Have you taken a light source to the southern shore? If not, try to find something to put your light in to keep it from going out.”

Help wanted. “What can be done to the cage and jewels?” wonders Adam Huff (Odessa, TX). “I've traveled in time, fought Mr. Hood and Cloak, got the staff, been to the dungeon entrance, learned Frotty Ozmoo, solved the puzzle, as well as all that lake stuff. Jeff Connor, Marc Blank, Brent Shaw, anyone, help!” Also, David Motzkus (Los Gatos, CA) needs to know how to get past the guardians of Zork.
Are movies about to merge with games? Probably not, but according to International Resource Development, a management consulting and market-research firm that has just completed its 185-page report on "Videogames and Electronic Toys," the two will probably be in competition someday.

"There will tend to be space-adventure games wherein players will experience the feeling of being in actual spaceship cockpits," says IRD. "The consoles will be complete with high-fidelity floor-based controllers, dashboards with flashing lights, and bucket seats with optional seatbelts. In some cases, seats will vibrate to emulate the feel of space travel. Players will sit before large curved screens that might display graphics generated through a mix of TV-quality video technology and realistic computer animation. In short, players will be given a 'movie' experience in which they will have a chance to be a Luke Skywalker or a Buck Rogers."

Movies are already aiding in the production of future game technology, and thereby, perhaps, conspiring in their own demise. Take the big climax of *Superman III: The Man of Steel* does battle with the Ultimate Computer—described by computer whiz Gus Gorman (Richard Pryor) as "the world's first stone killer-diller get-down, get-it-on, and twice-on-Sunday super computer." Your popcorn is halfway to your mouth, and the next thing you know, the big guy from Krypton is whizzing through a canyon as rockets explode all around him. And everything on the screen, including the taped wonder himself, is generated on a computer by Atari.

*Superman III* 2½-D. The Special Programs Division, piloted by Steve Wright, worked fourteen weeks creating the sequence for this summer's special-effects blockbuster. Wright calls what they did "computer visualizations" (a fancy name for stop-frame computer animation).

"Warner Bros. (a sister company of Atari) wanted the sequence to convey the spirit of a super mega-video game of the future," explains Wright. "They asked us to provide graphics that would resemble closely how a coin-op arcade game might look several years from now."

Software manager of Special Programs Pat Cole (one of several who designed the spectacular computerized Genesis sequence in *Star Trek II: The Wrath of Khan* for Lucasfilm) says, "I suspect they [Warner Bros.] thought we'd be able to produce it on the same kind of machines we use for games. They really lucked out, because our Special Programs Division has been developing a number of tools using more sophisticated computers. We were able to use those tools with some additional software to produce the sequence."

Compared with the ultrareal Mathematics Applications Group footage for *Something Wicked This Way Comes* and *Tron*, Atari's computer footage is a whole new ballgame. The Disney films used three-dimensional computer animation—images that had volume and shadow characteristics—in an attempt to simulate real life. *Superman III* intentionally carried the look of low-resolution graphics, called 2½-D in the computer-animation vernacular. Flat images were preferred, combined with a few visual tricks to hint at a sense of depth.

"The extra depth is where the '½' comes in," says Cole. "We had a different set of challenges than the work on *Star Trek II* gave us. If it looked too real we'd have failed. Our effort was to establish firmly a look of video games, but not any game you'd see on Earth today."

The concept of 2½-D is similar to the multiplane animation pioneered by Disney's work in the late thirties. An artist would paint a scene on several sheets of glass. On the rearmost sheet would be mountains; on the second, trees; on the third, a car; and on the glass closest to the observer, there might be a human or animal character. The effect desired is a feeling of depth whereby the car can pass behind the person, with objects further away slightly hazed by atmosphere.

The added computer visualizations in *Superman III* cost Warner Bros. roughly ninety-five thousand dollars in equipment and nearly four months of production time. It took ten weeks to prepare the
A few interesting side effects came out of the rigorous filming process. Since the film was shot in Panavision format, the proper 2.35-to-1 aspect ratio was achieved via software programming rather than through anamorphic lenses on the camera. In other words, they "squeezed" the image to Panavision without worrying about any of the distortion characteristic of filming through an extra piece of glass. This, as the IRD report predicts, could lead to game manufacturers actually marketing games in Cinemascope for future projection television sets modified for anamorphic wide-screen images.

Help Me Again, Obi-Wan! The movie games in your future will also make a nod to Star Wars. In the game booth/console of the future, IRD foresees "eye tracking," which is accomplished by projecting infrared light against the cornea and then determining the line of sight by the angle at which the infrared light is reflected. "At that point we will have entered the realm of 'The Force'... where the game flow can actually be controlled by focusing the eyeball," comments IRD researcher Joan de Regt. The essence of "burning tires, popcorn, or freshly cooked pizzas" will be emitted from the consoles at appropriate moments. (Hands up, out there, everyone who remembers William Castle's "Smell-a-rama.")

For Atari's Wright, the future will be a welcome arrival. "We didn't know how state of the art we were going to be when we began this project. We assumed the videotape world had quality single-frame, and that video recordings would be down pat out of the frame buffer. They weren't. People also really didn't know how to make 35mm film off of frame buffers, so we had to solve myriad technical problems.

"It wasn't ideal working with a production crew based all the way off in Pinewood Studios, England, either. There was a two-day wait getting feedback on our footage sent. The computer link-up accomplished with Tron wasn't possible because of incompatibilities with the PAL European system, among other reasons."

A megabuck movie portraying the ultimate video game, created by the Ultimate Computer and developed by the pioneer videogame company, might lead one to think "Aha! A tie-in video game cartridge is soon to follow!" Wrong. As an indication of the tenor of the times (they are a-changing), Atari's plans for the home-game version of Superman III are centered solely on their home computers. That's right: the 400/800/1200XL/600XL/800XL/1450XLD version will be with us shortly—you won't have to wait for the conversion of some 16K video cart that turns out not to be worth waiting for.

Now there's an amazing technological advancement.

"Do you have any idea at all why this bright kid would jeopardize the lives of millions?"

"No, sir. He says he does it for fun."

And now, a whole new meaning to the term "real time." David Lightman, a seventeen-year-old gamer, finds that the fate of the world is in his hands; he has twenty-seven hours and fifty-nine minutes to head off Armageddon, and there's no save-game feature.

Unlike Tron, Evilspeak, or Joysticks—presently the whole foundation of the computer game movie genre—WarGames is completely original. The others could (and do) exist in substantially the same form with some other plot, a slightly different setting, an easy substitution for the computer ingredient. Where the others trade on an established formula or exploit a genre, WarGames is something new, by virtue of the personal computer being something new.

The film could not exist if the microcomputer did not exist as a widespread phenomenon. It takes the micro and telecommunications as a given—part of the middle-class American landscape. David's girl friend is a little bewildered by the hardware and David's ability to access things like the school's computer, but she gets used to it fast. His offer to raise her failing grade in biology to a pass by the simple expedient of moving a cursor over it and hitting the appropriate key causes her to react with something like superstitious fear and anger, but she changes her mind the next day and admits that
it's a neat idea. The computer can get her out of having to go to summer school—handy.

WarGames could be called the first version of the boy-meets-computer story. David Lightman is an inveterate, hard-core strategy and adventure player. Looking for a free preview of a new game bulletin board by ringing every phone number in Sunnyvale, California, he logs on to WOPR, the new tactical war-games computer that just got put in charge of operations at North American Air Defense Command headquarters. After divining the programmer's private access code, David finds himself confronted with WOPR's strategy-game menu and decides to play one of the games: Global Thermonuclear War. He leaves the game unfinished.

The next evening, upon hearing about a mysterious nuclear alert on the news, David realizes just what he's been playing and promises himself he'll never, never do it again . . . but the WOPR has other ideas. It was not programmed to distinguish between a simulation and the real thing. And it knows his phone number. And it didn't finish the game.

"He gets in way, way over his head, into things he never anticipated, and has to use his wits and intelligence to get through this adventure," says director John Badham. "It's much bigger than any kind of game that David could imagine—it becomes a real-life game."

(Best line: As realization starts to dawn, David types:
> Is this a game or is this real?
The computer replies with sincere curiosity:
> What is the difference?)

Things as They Are. "There is a new reality called the information network—that thing with all those computers and telephones connected," says screenwriter Walter Parkes. "And it isn't just the kind of communication where people talk about what's in the real world—that is the real world! And David understands this.

"In a way, David's computer is his own fantasy world, but his fantasy world turns out in the end to be more real than 'the real world' because it's his understanding of the way machines work that allows him to stop—or at least forestall—World War III."

If any film can be the breakthrough work in convincing the populace at large of the common necessity, the inevitability, the joy of micros, this one deserves to be it. When David is picked up and grilled by the authorities at NORAD, the one thing they will not and cannot believe is that he's a reasonably bright kid who broke into their massively complex system on his own, alone, with no sinister plan, with nothing but his home computer and a telephone. It's certainly not what anyone had in mind when speaking of the true social equality that the home computer brings with it—equality of knowledge and access to information—but the point is driven home in that one scene.

Very funny, excruciatingly suspenseful, and endlessly inventive, this movie is right on the mark; authentic even when highly improbable. The scenes of the NORAD top-secret underground nerve center were simulated courtesy of hardware donations from Memorex, Diablo, Video Ventures, Data Products, and Electrohome—according to one military official at a preview screening, a little too well simulated.

(Another highly placed government official—the highest, in fact—in the midst of briefing a group of congressmen on his nuclear arms treaty proposal, appeared to be quite taken with the whole idea. "I don't understand these computers very well," commented the chief exec, "but this young man obviously did. He had tied into NORAD!" According to the Washington Post, Reagan also commiserated with General John Vessey, Jr., chairman of the Joint Chiefs of Staff, on the film's portrayal of a general as "this slowly, mean, unthinking guy.")

Along with everything else it is, WarGames will probably be a shot in the arm for the sale of home computers, telecommunications hardware, and—natch—war games.
"The fate of the world is in your hands..."

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They came in all shapes, colors, and sizes. Fat people, skinny people, tan people, pale people. All sorts. But when the dust cleared, Steven Savage (Perrysburg, OH) emerged as the winner of the Short Films contest, thus putting an end to all this B.S. B.S. Whatever the theme of his picture was went right over the heads of the judges, but it was silly, stupid, crazy, and inane enough to convince them to point their fingers in his direction (we decided to use our judges instead of having the readers vote, because we know how you all like to stuff ballot boxes). Savage is the one with the flag and the army boots. Shown here with Savage are runners-up Don "Juggler" Howe (Scotia, New York) and the ever-present Carl "Bezare" Webb (Vista, CA). Howe and Webb will each receive a check for $4.36. Savage wins his choice of a year's supply of Bermuda shorts or the cash value ($106.52) worth of games for his favorite computer.

Whooooo. Summertime. Time for No Contest to take a breather. Put its feet up. Especially after last issue. Maybe we should have a contest this issue to see if anyone can count all the contests we ran last issue. We asked for it; we got it. The sound of a random-number generator screaming in agony is something you have to carry with you for the rest of your life.

So okay. No Contest is taking a well-deserved vacation, and now it's your turn. It's time for reader contests! Let No Contest show you how to be a contestmeister in your own home.

Be the Life of the Party. What we want to see here is computer-game word games. Crossword puzzles, word searches, anagrams—any member of that genre, any way you can tie it in to Our Favorite Pastime; you name it, we'll judge it. The best one wins $100 worth of Softline advertisers' products and will be published as its own sure-'nuff contest. (But let's not see the winning contest author trying to enter it, hmm?) Judging will be based on deviousness, cleverness, and originality. Hint: It's all in your clues. Use anagrams, puns, pictures, whatever. Another hint: Limit yourself to two pages and include the solution. You may create your puzzle on paper or on disk. Take your time to get it right; this is a two-month contest.

Send to:
Softline Playtime
Box 60
North Hollywood, CA 91603
Postmark deadline: 5 p.m., September 12, 1983.

Real Gamers Don't Hit Pause. What makes you a Computer Game Player Supreme? See if you can complete the following sentence:

"I'm a Gamer Supreme because..." ("...I can control my joystick with one hand"..."...I don't save adventure games in progress"..."...I play Pollywog on a black-and-white monitor..."...whatever.)

It doesn't have to be true, you'll note. This is your chance to indulge your gaming fantasies and to imagine yourself better than you are—all in the service of yet another Softline research project. Along the lines of further inducement, our research grant enables us to send the three most deserving respondents a check for $29.95, two arcade games of their choice, and a Softline "Infomaniac" button. Deservability will be calculated according to how loud you make us laugh. You may enter more than once.

Send to:
Softline Ego
Box 60
North Hollywood, CA 91603
Postmark deadline: midnight, August 12, 1983.

Challenge of the Computer EdGamers. The preliminary judging of Verbatim's Computer EdGame Challenge has been completed. Dozens of San Francisco Bay Area school kids were trucked into Verbatim's Sunnyvale headquarters to beta test the 220 contest entries and help out judges in selecting the finalists. "It seemed a good idea for students to screen software entries in our contest as a way of truly evaluating their educational merit and entertainment value," mused Linda Mancini, manager of Verbatim's school education program. Winners will receive gift certificates and royalties on future sales of their games.

Pensative Thinking. Entries poured in from everywhere. Some included the shortest, most efficient route to cross the Pensate board, while others included printouts of thousands of computer-generated answers. What to do, what to do?
Picture this: If you were asked to cross a field full of roving exploding robots, the most intelligent thing to do would be to enter the field and make tracks for the other side as quickly as possible—before you got your derriere blown clear to next Tuesday, right?

Only a truly sick person would hang out among exploding robots, wandering around, trying to strike up a conversation, waiting to get blown up—and that isn’t the kind of person who reads Softline. So it is with Pensate. The highest and noblest object of the game is to get to the other side of the board in as short a route as possible without having another piece land on you. It is the truest test of skill.

That’s how we separated the winners from the nonwinners, the thinkers from the nonthinkers, the gutsy from the wimpy. Almost everyone who entered had a successful route or two, and from them we filtered out those who had the shortest possible route—nine moves.

After throwing the nine-move entries into the oft-feared, awesome Softline random-number generator, we came up with Tim Huang (Palos Heights, IL) as the winner. Mr. Huang even included a chicken as his playing piece trying to cross the board. For getting his chicken safely to the other side, Huang wins the $200 worth of Softline advertisers’ products and $100 cold cash (Burger King, here he comes!), as is customary in Pensate contests all over the world.

Pensative Messing Up. As we said, most contestants sent correct answers. Then there were some who did not succeed. It was a hard contest, so there’s nothing wrong with that, unless you happen to be Daryl Adamson (Tualatin, OR), who wrote, “This seems grossly easy, but I’ll submit my answer anyway.” Maybe next time Adamson will submit a correct answer.

There was also the Cramer clan of Scott, Daryl, Karen, David, and Diane (Duncansville, PA), each of whom wrote, “I would like to state that this contest was not very difficult to solve, and I was able to find more than fifty solutions starting at location number one. Where is the challenge?” The challenge, dear friends, is finding correct solutions. Yours weren’t.

The art of positive thinking can sometimes help you solve puzzles like the Pensate contest. But it can sometimes backfire, too. “This is to inform you that John Yuchimiuk of Philadelphia, Pennsylvania, has done the impossible,” wrote an overconfident John Yuchimiuk. “He has completed the very difficult level 9 of Pensate. If by some unfortunate move on the part of the dreaded Softline RNG some other mortal should win, I would very much appreciate having my name mentioned someplace inside Softline besides the mailing label. Sincerely, John Yuchimiuk, Super Genius.” His geniusness’s wish is our command, but his chicken got flattened after his second move.

The best way to fight a computer program is with another program, and that’s what some contestants did. Great admiration goes to those who wrote programs to beat Pensate. Chuck Shotton and Louis Slothouber (Williamsburg, VA) sent in a disk containing their program, The Recursive, Backtracking, Pensate-Playing, Problem-Solving Program, written in Pascal 1.1. Hans Hazelton (Juneau, AK) also programmed a Pascal version. “Would (Softline) be interested in it as a contributed program? I have no reservations at all about giving the original author full game-design credit.” Gosh, how generous of him. Hazelton would probably also have no reservations about giving full credit to the original author of Hazelton’s next book, Return of the Jedi, Version 2.

Perhaps the hardest worker of all was Alan Dail (Newport News, VA), who wrote a program in Applesoft Basic that displayed each move on-screen. Realizing that he didn’t have a printer to print the listing, he rewrote it on a VAX11-750. Other hard workers were Rick Langer and Wynne Steere (Sierra Madre, CA), who wrote a program to solve the game and used Penguin’s Complete Graphics System to create playing pieces.

That Trick Never Works. Richard Toren (Columbia, MD) tried the old buckshot method: Send in zillions of entries and hope one of them gets picked. Specifically, he sent 3,130 solutions.

But compared to Toren, an entry that arrived the next week made his look minuscule. We found, inside a plainly wrapped box, an
eighty-foot roll of thermal printer paper, filled from beginning to end with more than fifty-seven hundred solutions. How many of them were valid is anybody’s guess. Only one problem. No name. Answer Department. Question: When will Pensate be published? Answer: Soon.

Question: What is the name of the company in the Antarctic that will publish Pensate? Answer: Don’t be silly, only penguins live in the Antarctic.

Question: Didn’t you spell think wrong? What does think mean? Answer: No. Ask your parents.

It May Not Make Billboard’s Top 100, but... We have a winner in the Songfest competition. If this contest proved anything, it proved that we’re all not as artistic and poetically licensed as we believe. Some songs didn’t rhyme, some didn’t fit rhythmically, and some just didn’t do anything but take up space on paper.

On the other hand, there were lots of songs that hit the pause button in our hearts and made us read them over and over again, until we decided on which song was the best.

Some congratulations, fifty bucks, and two computer games are in order for Jerry Elvey (Grand Rapids, MI), whose winning entry, The Prisoner, shined brighter than the rest. The theme, Muse’s Castle Wolfenstein, centers on a young man’s quest to find some missing plans and escape from a castle, sung to the tune of Kenny Rogers’s The Gambler. And a-one and a-two. ...On a World War II evening, in a dungeon out in nowhere I was talkin’ with my cellmate; we were both too tired to sleep. So we took turns a-starin’ at the cell door and the darkness. As the Nazi guard approached us, he began to speak.

He said, “Son, I’ve made a lifetime outta breakin’ out of places Knowin’ who the spies were by the way they held their eyes. And if you don’t mind my sayin’, I can sense your desperation. So if you’ll just take this gun from me, I’ll give you some advice.”

So I took his smuggled weapon and brandished it with honor. Then he pulled out ten bullets and said that they were mine. Then the night got deathly quiet, and a far-off door creaked open.

He said, “If you’re gonna escape from Wolfenstein, boy, ya gotta learn to do it right.”

Chorus:
Ya gotta know when to face ’em, know when to chase ’em, Know when to walk away, and know when to run. You never count your bullets when you’re followed by the SS, There’ll be time enough for countin’ when your escape is done.

Every prisoner knows that the secret to survival is knowin’ who to blow away and when to hide your gun. And when you charge an SS without a bulletproof vest, The best that you can hope for is to die on the run.

And then I stole away and turned around a corner, Stumbled on a vest and keys; they’ll help me in my flight. Then somewhere in the darkness, a muffled scream grew louder, And in my head his words ran ’round while I kept outta sight.

Chorus

Strange enough, none of the contest judges are fans of either Castle Wolfenstein or Kenny Rogers, but they liked the song.

First runner-up wins no prizes, but he or she gets his or her name in the magazine. E. Macsinka (Oakland, NJ) provided a little comic relief with Centipede, sung to the tune of the Beatles’ Yesterday.

Centipede
It’s a game at which I can succeed. I could play until my fingers bleed. You know I’m good at Centipede. Suddenly, There’s a spider right in front of me. Can’t stop now to have a cup of tea The centipede came rapidly.

Where’d my quarters go? Guess you know I played all day. I did something wrong Now I long for a replay-ay-ay-ay. Saturday Only got my paycheck yesterday. What’s my starving family gonna say? They’ve packed their things and moved away.

Other finalists included David Jarzembski (Chicago, IL), David “No Address” Small, George Bass (Williamsburg, VA), and Ivan Drucker (Los Angeles, CA).

But Is It Art? Computer games, art? Maybe not, but the Artsy contest was fun while it lasted. Titles for excavated twentieth-century computer games based on their on-screen appearance ranged from the bizarre to the absurd to the avant-garde. While the oeuvre of the computer game, as treated in the treatise, necessarily adhered to a modernistic, plastic aesthetic, it also exhibited hints of the neo-bit-map theory, which takes into consideration such programming efforts as broad strokes in fill routines (now seen as totally useless, though artists in the twentieth century didn’t know that). But that’s neither here nor there.

Existentially, it can be agreed that while the works themselves lean toward a dubious subliminal neologistic pantheon, their semiological signification lends them a cultural validity which, while it may not be inherent in the medium itself, does serve to deny the artists any undue monetary profits. In this we must cite the pioneering work of Aron Danburg (Houston, TX), who came up with artistically alternative titles for the following computer games: Brick Out: Quadrangular Renditions of Two-Dimensionality Hadron: Geometrals from the Void Pac-Man, Snoggle, and other variations on the theme: The Apparitions of the Labyrinth Human Fly: Crushed Emissary from the Cosmos Pollywog: Depiction of Subnuclear Behavior Dilettante Danburg will receive BudgeCo’s Pinball Construction Set, Data Trek’s Maze Craze Construction Set, and Brodrubund’s Arcade Machine to create his own works of art.

Name That Game. Name all fifteen of them and win yourself all sorts of swell stuff. That’s just what Thomas Whiting (Brooklyn, NY) did in the Strategy contest, and he’ll receive Computer Bismarck, Tigers in the Snow, Road to Gettysburg, Torpedo Fire, and Old Ironsides for his efforts.

A lot of readers reveled in and a lot of Softline staffers fell asleep to the war-game story in the last ish, but Whiting was the reader who paid the closest attention to detail. He was the only contestant to name correctly all fifteen of the strategy games referred to in the story.

For those who might have gotten lost along the many travels of Barrington, the games were, in order, Legionnaire (Avalon Hill), Computer Bismarck (Strategic Simulations), Dawn Patrol (TSR), Eastern Front (APX), Galactic Adventures (SSI), Old Ironsides (Xerox), Tigers in the Snow (SSI), Road to Gettysburg (SSI), Max Command (Rockroy), Torpedo Fire (SSI), Warp Factor (SSI), RDF 1985 (SSI), Shattered Alliance (SSI), Tawala’s Last Redoubt (Broderbund), and Space Vikings (SubLogic).
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By WILLIAM MEGGS

Sure you can rack up high scores all alone on your home turf, in the time and manner of your own choosing. But do you have what it takes to compete in the big leagues, the computer-game contests springing up across the country specifically designed to be the ultimate test of skill and endurance? One boy's father rips the lid off the computer-contest industry and tells the story of his courageous son.

"A forty-dollar check for what?"
"For Kamikaze."
"What's Kamikaze?"
"A computer game."
"Don't we have enough computer games?" he replied, eyeing the cardboard boxes of disks sitting on, and around, the Apple.
"It's his money," replied Susan Meggs. "We owe him more than that for baby-sitting with his little brother. He wants to enter the Kamikaze contest."

Thus did William Meggs hear about the Kamikaze contest his son intended to win. To promote its computer game, Hayden Software was sponsoring a contest in which owners of Kamikaze would play to get a high score, photograph the television screen, and send the photograph, along with a proof-of-purchase card, to Hayden. The five entries with the highest scores would be flown, all expenses paid, to San Francisco to participate in the contest. A first prize of $5,000 awaited the winner, with second and third place winners getting $1,000 and $500 respectively. The worst a finalist could do was to win $250 worth of Hayden's software, which included a fancy Applesoft compiler and a nifty 6502 assembler, in addition to the trip to San Francisco.

Born To Compete. Jason Meggs of Bethesda, Maryland, thirteen going on twenty-two, had been an avid video-game buff since the emergence of the first pong game. It was apparent to his father from the first days of Space Invaders that Jason was exceptionally talented at video play. William Meggs had cunningly used this as a means to cajole his wife into purchasing an Apple II. With the computer in the house, Jason played each game that came out intensely, and went on to other activities. Allan had a strong start but quickly faded to land in fourth place. The contest shaped up as a three-way race between Jason, Matt, and Christine. They were running neck and neck.

Robert and Allan, the nineteen- and fourteen-year-old contestants, were no match for the younger players. Perhaps they were too old for this type of contest, washed out before leaving their teens. Robert quickly played his three games with noncompetitive scores and went on to other activities. Allan had a strong start but quickly faded to land in fourth place. The contest shaped up as a three-way race between Jason, Matt, and Christine. They were running neck and neck.

The styles of play were very different. Matt was the most careful of the three players. He often put his game on pause by pressing the escape key and double-clicked the escape key to slow down the action. Christine sat motionless except for her hands, which almost imperceptibly moved the joystick and game buttons. Jason was the most animated of the three, totally absorbed in his game. He had gotten trapped in the corner of the screen between a mine and a bomb. Each new ship that appeared got caught in the same trap,

"What's a champion? Christine Drda's winning style, intense concentration, and precise reflexes decimated the competition in Hayden's San Francisco meet and make her a heavy contender for any upcoming video olympics. (Attention, scouts.)

What Makes a Horse Race. Suddenly disaster struck. Bang! Bang! Bang! Bang! Bang! Bang! Bang! Jason wiped out at 92,550 points. He had gotten trapped in the corner of the screen between a mine and a bomb. Each new ship that appeared got caught in the same trap,
and the ominous “Game Over” appeared on the screen.

A true competitor, he lost not a second beginning his second game, for he had almost a hundred thousand points to make up on Matt and Christine, the leaders.

Over the next hour the lineup became clear. Christine, who continued to rack up points at a consistent rate, pulled away from Matt and appeared well on the way to the $5,000 first prize. Jason was slowly gaining on Matt, but it would take hours for him to make up the deficit. His only hope lay in a wipeout by the two leaders.

At times it looked as if Matt would bomb out. He would be down to one ship and would have to get a thousand points to gain a second ship. At these times, he would go into his supercautious play, pausing his game, double-clicking the pause button—which had the effect of advancing the ship, planes, bombs, and mines a small amount—then stopping the action and studying the screen to plan further strategy.

Christine continued her steady play, sitting motionless before the screen, racking up point after point in a steady, consistent manner. The three had been playing for around three hours, and fatigue was beginning to show. Jason put his machine on pause and got a cup of coffee—not, his father noted, the standard beverage for thirteen-year-olds at the Meggs house.

Then, Jason’s hopes took a nose-dive as he wiped out at around 250,000. Christine was way out front, approaching 400,000. Matt was trailing Christine by about 50,000 points, and the halfway mark was approaching. Jason could quit and claim his $500 third place prize; his hopes for doing better were slim. He was tired, and Matt and Christine would have to wipe out immediately for him to catch the deficit. His only hope lay in a wipeout by the two leaders.

Some time later, his chance to beat Matt out of third place im-

proved considerably, and became a mathematical possibility, when Matt wiped out at 360,000 points into the second half of the six-hour time limit. Matt had reached for the escape key to put his machine on pause for the umpteenth time and had hit the space bar, which, in Kamikaze, ends the game. Perhaps the fatigue of more than three hours of continuous play had caught up with him.

There was rejoicing in the Meggs camp, for if Jason could just click along at his steady pace, amassing point after point, he would pass Matt’s score with time to spare.

With Matt’s untimely demise, Christine became the winner, for there was not enough time remaining for Jason or Matt to catch her score, which was now greater than 500,000 points. And she was still playing.

Matt retired from play, for there was not enough time remaining to better his score. His hopes for second place lay in Jason’s not beating his effort.

The stress was getting heavy. Jason’s and Allan’s dads stepped out to the bar for a drink. “You know, I used to get after that kid,” Allan’s father said. “Every time he got his allowance, it was off to the arcade. And now, he wins us a trip to San Francisco, all expenses paid. I’ll never say a word about his going to the arcade again.”

When they returned to the contest room, Christine had put her game on pause with more than 600,000 points, well out of reach of Jason. Still, the computer stayed on, and she could return to her game at any time.

Four of the five Apples were unused now, and only Jason remained in play, steadily accumulating points. Matt and his parents sat in a row a few feet behind Jason, discussing his performance in detail. The gap between Matt’s final score and Jason’s score kept shrinking, and though Jason had been playing continuously for more than five hours, he was strong and steady. He had five ships in reserve, and his fleet seldom shrank below the maximum. In fact, if there had not been a five-ship maximum, he would have accumulated tens of extra ships.

As the gap closed to 10,000 points, Matt was visibly and outspokenly nervous, which was somewhat distracting to Jason, who was under tremendous pressure.

Help Me, Obi-Wan! Suddenly it was over. Jason gave a loud shout. William Meggs stared in disbelief at his son’s screen and the words “Game Over.” Jason had gone down, less than 10,000 points—ten minutes of play—away from Matt’s score and the $1,000 second prize.

He swung wildly at the wall, landing a grasing right hook just as he was body-tackled by his father, who had seen more than his share of boxer’s fractures as an emergency-room physician. The wall was spared, as were Jason’s metacarpals. Wanting to be alone, Jason went to the hotel room and locked the door. Star Wars was on the hotel’s cable television, and the tranquilizing effects of watching it for the thirty-fourth time brought him down to earth.

Matt’s father told William Meggs how bad he felt for Jason, who had struggled so hard and come so close to second place. But Matt had put in a long, grueling performance himself, and had won on a point count tallied by a reliable Apple II Plus.

First place was undisputed. Christine’s performance was impeccable, and her final point total was almost double Matt’s or Jason’s. And she never had wiped out.

That evening the contestants and their families dined on prime rib, compliments of Hayden. Gabe Delrossi awarded the prizes.

Back in control after his frustration, Jason threw himself into the pleasures of the evening.

It is said that a measure of success is the number of imitators one has. That Hayden’s contest was successful is apparent from the fact that mighty Atari has launched a similar contest with its video game Centipede. That Jason Meggs considered the contest a success is evident from his use of part of his $500 prize money to purchase an Atari 5200 and a Centipede game—another business investment. These days, you can usually find Jason Meggs shooting bugs and dodging spiders.
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- **AVANTE GARDE**
- **BUDGECO**
- **DATAMOST**
- **DATASOFT**
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- **KENINGTON**
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- **LOTUS**
- **MICROLAB**
- **MICROPRO**
- **PEACHTREE**
- **SILICON VALLEY**
- **MUSE**
- **ODESTA**
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- **SATELLITE**
- **SENSIBLE**
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- **SYNERGISTIC**
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* Sale prices are through August only! Prices subject to change without notice.
The future of games. Everybody talks about it, but who's doing anything about it? Gamemakers, of course. But since tomorrow never comes, we might as well hear what they have to say about it while we're waiting.

The whole subject of computer-generated entertainment continues to be faintly disreputable.

To the embarrassment of those in the computer biz who long for a semblance of distinguished respectability, games still account for two-thirds or so of the home-computer software market. "Grow up!" cry business and educational software houses, trumpeting climbing sales curves. "Aren't you ashamed to be using such wonderfully expensive and terrifyingly complex equipment for ... for that?" Market analysts routinely predict business/educational/home-management program dominance of the market in the next eighteen months or so, as they have been predicting for the last three years. The market they're talking about dominating belongs to games, Charlie.

So how is this shady pastime going to continue to compete? How is such frivolity to survive when faced with all the high-powered, exceptionally smooth and cool databases of the future? We asked several of our correspondents to check out the situation and report right back.

Harvard Conference

CAMBRIDGE—From May 22 to May 25, Harvard University hosted a unique conference called Video Games and Human Development. Educators and designers from across the country participated in this elite game chat, designed to show the educators what the designers could come up with and to let the designers know what the educators wanted to see.

Financed by a generous donation from Atari and organized by the Gutman Library at Harvard, the conference featured talks ranging from "Donkey Kong, Pac-Man, and the Meaning of Life," presented by Robert Kegan of Harvard, to a report on a cognitive-psychology study of computer game-playing skills, given by UCLA's Patricia Greenfield. The panels discussed video games and social behavior, video games and formal education, even video games in medical rehabilitation and learning.

Kicking things off, though definitely not setting the tone, was genuine Valley Girl Hilleri Grossman, age fifteen, with her address "Video Games: Are They Hip or Hype?" written in ten minutes on the back of her algebra homework. Grossman predicted the discovery in the near future of new illnesses, such as Space Invaders Stress, Pac-Man Paranoia, and Tempest Tantrums, and warned against other ill effects, though her emphasis was mostly on the fiscal debilitations caused by the coin-operated manifestations of gaming. (Her dad had mailed a copy of her essay to the Gutman Library after hearing of the upcoming conference, and Harvard had called to say that they felt it might be, ahem, appropriate to have an adolescent lead off the program.)

But Educationally, Folks. Game designers Ann Piestrup of the Learning Company, Tom Snyder of Tom Snyder Associates, and Joyce Hakansson of Milton Bradley created a stir with their demonstrations of state-of-the-art educational software. (In a roomful of people accustomed to thinking of educational software as equations flickering on a screen—accompanied, perhaps, by a smiley/frowny face—a demonstration of the Learning Company's Rocky's Boots produced a near-audible dropping of jaws.) David Perkins of
“educational heaven” might be sidetracked by large obstacles such as "contextual welding" and the problem of game overhead versus educational content. For those of you who have never worried about that, pay attention: The contextual welding occurs when an educational game is so much fun that the learning process is applicable only to the play of the game and cannot be transferred to real life. Overhead is the amount of pure gaming thrills required to make an educational game a good game and capture the little tykes' attention. Continuing the economics metaphor, educational content is the profit. Too much fun (overhead) decreases educational content (profit), and then the contextual welders punch in at the construction site of your educational edifice and start demanding overtime.

The meeting also pointed up the need to clarify terminology. The terms arcade games, video games, and computer games blurred into sameness for many conferencegoers. While the group included some of the most knowledgeable educators today, their grasp of the significance of computer-enhanced education was still rudimentary. It was evident that there is a need for much more in-depth research into the field.

The conference was orchestrated by Inabeth Miller, librarian to the school of education. It was the fourth annual Video Games conference Miller had organized for Harvard. If there was a message to be had from this year's installment, it was in Alan Kay's implication that advancement in computer games can only come from unique approaches developed by human beings; the computer can only implement the ideas.

—Roe R. Adams III

CHICAGO—This is the annual watershed of free-world electronic gadgetry and more and more the party-time celebration of what seems to be the only growth industry left in the world: This is the Summer Consumer Electronics Show, Chicago, 1983. High-tech corporate America held its breath; Wall Street leaned close to hear. Was there a theme to be found in all the printed circuitry and big box on view this year? Does it get foggy on Lake Michigan in the afternoon?

Very plain was the writing on the wall concerning the tattered status of our raffish little cousin, the home video game. Atari, while maintaining token representation, is attempting to extricate itself delicately from the VCS market. (“Hey, Joe, you got computer? Doesn’t matter what computer—any computer; we got software, all kinds. Telecommunications, too!”) All video-game magazines blazoned their "extended computer-game coverage" across their covers; the editors were wandering the grounds, hustling the top programmers for hot copy and quotes. Data Age Video Games filed for chapter 11 bankruptcy, following Apollo and U.S. Games, after shipping four hundred thousand copies of its Journey/Escape cartridge. (“Help the rock group Journey escape from the hordes of screaming groupies,” remember?) Twenty-five thousand copies were sold in stores, and the other three hundred seventy-five thousand were returned—an idea whose time hadn’t come.

While our video pals are obviously dying on the vine, two recent developments may actually convince you, dear reader, to go out and buy one of those quaint little video-game machines and set it right next to your number-cruncher. To wit: Columbia Video Game Club of Terre Haute, Indiana, the same folks who bring you Columbia Record Club (Buy Ninety-seven Records for Ninety-seven cents!) are offering the video game of your choice for $4.95, pending your agreement to buy four more at regular club prices over the next year.

Development two: Will telecommunications save video games? Though beaten to the punch by Mattel (see Billboard Conference story), Control Video Corporation is introducing an "interactive telecommunications service," this one linking the Atari VCS and VCS-compatible machines to a central computer. Call the computer, pick a game, and it’s loaded into RAM in sixty seconds. The general cost of each playing session is $1. William F. von Meister, developer of the Source, is setting up the pay-per-play deal as the first of a number of services, to include electronic mail, news, home banking, and financial management . . . all through a little wonder called the Master Module, which plugs into a VCS/Sears/ColecoVision-expander cartridge slot and connects to your telephone, turning your game machine into a smart terminal. Game previews and “live” and “off-line” regional and national competitions with

Chicagoland Game...
prizes like college scholarships and sports cars are additional lures. The service is currently in search of a suitable original name.

Temptation. The big CES computer news was Adam, the long-rumored home-computer system from Coleco. Stats are thus: Dual Z-80/6502 processor; 80K RAM (expandable to 144K); full-stroke seventy-five-key keyboard; a magnetic tape memory storage unit using "digital data packs" (or stringy minifloppies), which have a transfer rate comparable to a floppy disk but don't crash and can store up to 250 pages' worth of info; numeric keypad; joystick cursor control; definable function keys; a Daisy-wheel printer (getting dizzy?); and an Apple source code-compatible Basic cartridge. Adam will play all ColecoVision game carts and comes with a little number called Buck Rogers: Planet of Zoom that would drive Zaxxon to tears. What will it cost you? The whole shot? Are you ready? Six hundred bucks. Also available as a $400 add-on module to the ColecoVision system. It doesn't even ship until August, so do not—repeat, do not—get hasty and confuse this with the Adam III, a dual-processor job from Cotaco (no joke), the latest Apple-compatible from the shores of Taiwan. And don’t confuse it with another new Coleco product, not announced at CES but now available, namely the Summer Saver Pool Package, consisting of a large-size backyard wading pool, complete with ladder and free chlorinator tablets, for under $200. ("How about another swim, honey? At these prices, why not?")

That's it from Chicago.

—Andrew Christie

Billboard Conference

SAN FRANCISCO—The future of games was the hot topic at "The First Video Games Conference," held here in April by Billboard magazine and Video Marketing Game Letter.

Music will play an increasingly large role, according to Thomas Bonetti, president of Silco Videogame Licensing. Bonetti, who is in the celebrity, character licensing, and music licensing business, is currently negotiating what he says will "possibly be the world's first record release of a theme from a video game" (not counting Pac-Man Fever and such like).

"In the very near future . . . programmers are going to program for the ear as well as the eye," said Bonetti. "You will very likely hear the theme from Zaxxon III or whatever on radio stations across the country. This is very definitely a wave of the future."

Gene Fairly of Videodisc Publishing and Marty Perlmutter of Ghost Dance Productions are also doing interesting things with music, but on videodisc. Murder, Anyone? is the title of their first videodisc game. The mystery is conveyed by superimposed imagery of settings and suspects, and the videodisc and double audio-track capability is used to good effect. The creators said that they think there will be more elaborate games for the videodisc in the future, with programming on the disc as well as in the computer, and the two will interact with one another.

Videodisc Publishing and Ghost Dance Productions have another game in the works that has literally hundreds of clues buried in the pictures. It's a giant puzzle that you do in multiple viewings. Clues are in the soundtrack as well as visual. If you play sound track A, you get one set of clues, sound track B gives you another set of clues, and if you put them together you get a third set of clues.

So after lasers, what's the next revolution in gaming? Your telephone. Playcable, developed by Mattel, currently offers a video-game service for the Intellivision. Currently, there are seven hundred fifty thousand subscribers in thirteen cable systems, more than half of which are in and around New York City. The others are in Connecticut, South Carolina, and Florida. There's been a pilot system test in Santa Clara, but the commercial rollout has not yet hit the West Coast.

A standard Intellivision system and a special Playcable adapter attach to the television. You turn on your teevee and the Intellivision master component, choose a game number from the menu, enter that on the keypad, and within ten seconds the game is downloaded into the Playcable adapter, ready for play.

In the future, according to Gary Moscovitz, marketing director at Mattel, Playcable intends to broaden its line of offerings. "Whether it's different Intellivision-compatible games for Intellivision, VCS-compatible games for Atari, Coleco-compatible games for Coleco, or software for IBM and Apple computers, it's all on the horizon," said Moscovitz. He also mentioned the Aquarius home computer currently shipping on a limited basis, saying that this fits into Mattel's teledelivery plans for later in 1983.

Division of Play. Doug Carlston, president of Broderbund, believes there is going to be more specialization in games, games that are targeted for particular audiences. Currently, a company has incentive to do a high-speed fast-action game, because that type of game has at least ten times the market that a strategic game does, regardless of the merits of the program, said Carlston. However, as the market grows and gets more crowded, we're going to see segmentation of application and more diversity in programming. The Apple IIc and Atari VCS markets are in this category now. In more and more computer and video-game markets, programs will be designed to appeal to particular groups, just as Cadillacs and Mustangs are both targeted to particular groups of people, said Carlston.

Talking about types of games, Carlston commented that in the long run games are going to have increased variety and depth. As a specific example, he mentioned Pitfall, by Activision. Saying that the depth of games will create more emotional involvement on the part of the player, he compared games of the future to soap operas, where a world is created that interests people enough that they get pulled into it. The games will more accurately reflect the complex-
Carlston's company was the big winner in Billboard's selection of the Computer Game of the Year. The award-selection committee consisted of Tim Baskerville, publisher, Video Marketing Game Letter; Brian Chin, associate editor; Celeste Dolan, editor, Video Game Update; Martin Feely, director of research for database publishing at Billboard; Mike Harrison, president, Goodphone Communications; Russell Sipe, editor, Computer Gaming World; and Margot Comstock Tommervik, editor, Softalk. After an initial polling of deserving games released between March 1982 and April 1983, a final ballot of the most oft-mentioned titles was sent around, and the winner was (drum roll) Dan Gorlin's Choplifter.

Dr. Bruce Maier, president of Discwasher, a joystick manufacturer, says that electronic games are starting to evoke the emotional involvement that accompanied the hi-fi industry. He predicts that the number of fans will grow. "We will get to the point where certain authors and titles, whose names are known, will make games sell." (The future is now, doctor.)

Games will become a social activity, say a few industry sources. Alyson Frankley, vice president of sales at Wizard Video Games, commented, "I believe the computer game formatted for more than one player is going to be an extremely popular format, especially in the educational marketplace. This is because it's going to create interaction between human beings and it's going to make learning fun." (Once upon a time, Wizard was going to release Halloween and Texas Chainsaw Massacre for the Atari. Alas, it looks like the deal's off.) Ted Chislett, vice president of research and development, said, "As far as the future is concerned, looking way out there, we see two-way interactive games coming. I think more in the near term you'll see a new game social interaction where you play a game versus other subscribers. You'll see ongoing tournaments."

The Sensuous Gamer. Fred Cutler, vice president of home computer systems at Mattel, made comments on both video-game and computer-game software. "Video-game software is driven by sensual stimulation," he said. He defined this as sights, colors, motions, announcing the bets, and wisecracking whenever he gets the chance. Like a lot of poker players, he's sometimes full of blister and he isn't always a good sport. But he's always a real character with a gift for gab.

"Your Atari needs no separate speech synthesizer to produce POKERSAM's speech. It's all done with the S.A.M. speech system. As you may know, S.A.M. is available separately as an unlimited-vocabulary speech synthesizer that you can access in your own programs. POKERSAM is not a tool for creating your own computer speech, but it contains a small module of the S.A.M. system. This means it can make any Atari computer speak, without additional hardware or software!"

Dealer inquiries welcome

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In the wake of 1983 second-quarter losses even bigger than its 1983 first-quarter losses—which were no better than its 1982 fourth-quarter losses—Atari is going through considerable trials and transfigurations.

Papa company Warner Communications has ordered the merger of Atari’s video-game division with the computer division (like ordering the merger of the survivors with the lifeboat) and is bringing in new management people. Some of Atari’s top-level executives, who in happier days enjoyed perks that included $15 million in annual interest-free loans, are under investigation by the Securities and Exchange Commission for some fast stock sales that went down just before the company began its long nose-dive. The services of many of these gentlepersons, coincidentally, will no longer be required after the video-computer consolidation.

The current line of Atari home computers will be discontinued. Taking its place are the 600XL, 800XL, 1400XL, and 1450XL. Prices will range from $150 for the 600XL to about $800 for the 1450XL.

The overall computer beef-up includes a memory expansion kit for the 400, designed to upgrade 8K or 16K models to a full 48K. Authorized regional repair and service centers will install the board at a cost of $130. For the technically oriented, the upgrade is available as a kit for $110 through the Atari Program Exchange.

Meanwhile, in the big picture, Nolan Bushnell, who had to swallow a long non-competition clause in his contract when he sold Atari to Warner and was making loud competitive noises as its expiration date drew near, has quieted down considerably upon signing an agreement in which Atari gets consumer rights to any coin-op games developed by Bushnell’s several companies. Atari had no kind words for Bushnell’s “hey-man” style of management when he stormed out the door all those years ago, and the two have communicated with each other, until now, via lawsuits. (Said Atari CEO Ray Kassar: “We are pleased to have Nolan Bushnell back with us.” Said Bushnell: “I’m looking forward to working again with Atari.”) Another agreement, this one with MCA Video Games, sister company to Universal Pictures, has created the joint-venture Studio Games, which will develop coin-op, home video, and computer games from MCA’s movie, television, and entertainment properties.

And, finally, a new division—Atari Software—is now marketing programs for the Apple II, Commodore 64, VIC-20, IBM PC, Radio Shack Color, and TI 99/4A. “We plan to make the best popular game titles such as Pac-Man and Donkey Kong available to consumers, regardless of which home computer they’ve purchased,” said new vice president Fred Simon (even though several other companies have already had pretty much the same generous idea and have long since acted on it).

In a masterful marketing move to counter the Cavett Apple, the Cosby TI 99, the Shatner VIC, and Mattel’s That Guy from Lou Grant, the new, first, official tee-vee spokesperson for Atari computers is ... Alan Alda.

An astute analysis of all this might lead one to conclude that Atari is fleeing videogame land as fast as its corporate legs can carry it and has decided that its little computer sideline is an even better idea than it thought it was in the first place. Could be.
I'M NOT LISA

And Xerox said, "Let there be a high-tech business computer with a user interface like unto happy little cartoons," and there was Star. And Apple beheld Star, and they pronounced it Good, and thus was begat Lisa, out of Jobs. And Commodore beheld Lisa, and she was Expensive. Wherefore, lo: They did it in software. And in Color.

That's right, business fun fans: Forget Miner 2049er and Zork; we're gonna play Magic Desk on our Commodore 64!

On screen: a graphic rendition of a typical business office. ("You are in your office. You can see a lot of work here.") A P.T. Barnum-style pointing hand indicates the object you select on the screen—a typewriter, a calculator, a telephone, an artist's easel, a filing cabinet, the digital clock on the filing cabinet. . . . You select the typewriter. You push your joystick button and get a close-up of the page in the carriage return. You switch to your keyboard and type. Document written, you move the paper up and down and back and forth with your joystick (or trackball or mouse) and correct mistakes. Document complete, you point to a picture of a printer and print it out. Or you point to a picture of a file drawer and file it (three-drawer file; ten files per drawer; ten pages per file). Or you get bored with it and point to a picture of a garbage can and throw it out.

Future installments in the adventures of the Magic Desk can feature different objects on the desk—alphabet blocks for an educational program; a guitar for a music program . . .

No, it ain't Lisa, but it looks like her. Coming this fall, in a 32K ROM cartridge, for under $100. Be there.

This is the opening salvo of Commodore Business Machines's new marketing strategy: (1) Go heavy into software and (2) cut every price in sight. The $100 rebate program is going like gangbusters, thanks. (Send in any vaguely computeresque device, in any condition, when you buy a Commodore 64, and Commodore will send you a hundred bucks.) Says president Robert Lane, "I have pictures of thousands and thousands of machines, may they rest in peace, that have been sent in during the rebate program. Some people actually bought some of our competitors' machines, and they're not even out of the celophane wrapping. We have lots of Timexes available."

Average game prices are expected to hit $9.95; business packages will be cut 50 percent (Multiplan for less than $100). Talking Zork and Wizard of Wor cartridges are planned for use with the speech module. All in all, more than seventy new VIC-20 and Commodore 64 titles are about to hit the scene. A partial listing of the new entertainment carts for the 64 might run as follows: Avenger, Blueprint, Clowns, Jupiter Lander, Kickman, Lazarian, LeMans, Number Nabber, Omega Race, Pinball Spectacular, Radar Rattrace. . . . You get the idea.

Rockin' the Applefest

Softline blew into Boston for that city's annual Apple bash last May, and several individuals are richer for it—in two ways. Culturally, attendees passing by the booth were enriched by the opportunity to test their skills at and/or see demonstrated a clutch of hot new games prior to release specifically, H.A.L. Labs's Vindicator, Datamost's Mating Zone, Sir-tech's Legacy of Lyligamyn, Synergistic's Dino Eggs (via Micro Fun), Origin Systems's Caves of Callisto and Exodus: Ultima III, Electronic Arts's Hard Hat Mack, Turning Point's Pentapus, Penguin's Quest and Minit Man, and Data Trek's Maze Craze Construction Set. A splendid time was had by all and a tradition was born.

Second, in strictly material terms, many competitive souls found themselves enriched after signing up for formal competition in the Softline Applefest Arcade Room, where one could either leisurely indulge oneself at a smorgasbord of games on a dozen Apples (outfitted with Kraft and TG joysticks and paddles) or go head to head on selected games in timed five-minute competition for a high score, every hour on the hour, over the three days of the Applefest. The pros quickly established themselves, and each winner received a lovely official certificate good for a free game from the generous folks at DataSoft, Datamost, Sierra On-Line, Sirius, Borderbund, or Electronic Arts. "Infomaniac" T-shirts were another highly coveted premium item, and overall highest tournament scorers of the weekend also got their names printed in the magazine, to wit:

Super Taxman II: Ben Schwartz 19,290
Repton: Mike Larson 13,200
Bandits: Ben Schwartz 20,325
Threshold: Alan Symond 53,900
Teleport: Mike Larson 3,550
Pentapus: Blake Ramsden 17,850

"Hey, I can beat that!" you say. Ah, but these are five-minute times, remember? Okay. Ready . . . set . . . go!
Do old cartoon characters have great agents or what? The big cartoon computer crossover news, of course, is the entry of Mickey Mouse and Co. into the educational-software field. The Mouse has made his debut on the Atari with *Mickey and the Great Outdoors*, fifty-six years after *Steamboat Willie*. Software moguls are already talking sequel, with deals in the works for NEC, Panasonic, Radio Shack, and Texas Instruments and options on Donald, Pluto, Happy, Sleepy, Grumpy, et al. The Pink Panther has signed on the dotted line with Odyssey in a strictly entertainment capacity. Datasoft has gone on a major animated talent expedition and come back with Heckle and Jeckle, Heathcliff (Garfield had other commitments), and Banjo the Woodpile Cat, not to mention Bruce Lee and *Dallas* (projected as an adventure game). Roklan has the rights to produced an entire series from *Ripley's Believe It or Not*. First Star Software has clinched a deal with Marvel and Harvey Comics; Casper the Friendly Ghost will head its educational game line, and the Marvel projects will be overseen by Fernando Herrera, *Astro Chase* wunderkind. Speaking of *Astro Chase*, the company now marketing that game, Parker Brothers, has locked up all the Jedis in sight, plus Popeye and the Atari *Frogger* cartridge.

Rocky and Bullwinkle are reportedly still holding out for a percentage of the gross and an offer that would reflect their more intellectual images; and Betty Boop and Koko are waiting for the phone to ring.

**WE COPY, RED LEADER!**

Okay, you saw WarGames and immediately ran out and bought a modem and started looking for classified phone numbers. Right, that's understandable, but hear this: Bill Hogue, he of *Miner 2049er* fame, saw *Blue Thunder* five times. Then he signed up for helicopter lessons. Next, he's going to buy a helicopter kit and build a helicopter.

"I was wavering between fixed-wing or helicopter, and the movie pushed me over the edge," he confesses.

Look to the skies...
SPORTS ROUNDUP

The big story in the sports world—bowling! Here's how it went:
It all started at the Anaheim Applefest. While David Szetela and Peter Hansen were competing in the First Annual Softalk Summer Celebrity Invitational Miniature Golf Classic, they decided that they would jump the bandwagon and host the First Annual Nibble Magazine Invitational Miniature Golf Classic. After all, anything these California sunbums could do, Nibble felt it could do just as well. Besides, they could use the publicity.

It couldn't be called a "celebrity invitational" because they didn't know any celebrities, or, for that matter, anyone who knew any celebrities either. Celebrities or not, the time was set for Saturday, May 14, at 7:00 p.m., since almost everyone who was anyone would be in town for the Boston Applefest.

As it turned out, neither of Nibble's golfmeisters knew of any miniature golf courses that measured up to their strict standards (none of them served drinks). This created a problem. The Nibbleites felt that if they were going to have any chance of winning the tournament, they would have to invite people who were most likely to handicap themselves, since neither Szetela nor Hansen was any good at golf.

Szetela concluded that maybe miniature golf wasn't a very good idea. In his words, "Maybe miniature golf isn't a very good idea."

In a flash of brilliance, a better idea came to them: candlepin bowling. Almost no one outside of Massachusetts has ever heard of candlepin bowling, but alone ever played the game. It's just like regular bowling, except that the pins are smaller and shaped differently from regular pins and the ball is also much smaller.

Team Nibble felt that these differences would be enough to give them a psychological advantage. The only flaw was that neither of them are native to Massachusetts, and neither had ever bowled candlepins either.

By May 14, the engraved invitations still hadn't come back from the printer, so the Nibblers were forced to invite everyone personally. That turned out to be a real problem because people seemed to be avoiding them. They did manage to kidnap enough people to make a go of it.

The turnout for the Invitational was disappointing. You would have found more Beach Boys fans at a James Watt testimonial dinner. We are not talking about a lot of people. Nonetheless, competitors were as fierce as they were scarce.

They were: Marsha and Steve Meuse (CPU Computer), Mark Pelczarski (Penguin Software), Mary Beth Pelczarski (Penguin again, younger sister, and "good sport"), Mark Glenn (Penguin ringer), Ken Hayden (novice Penguin, but he did have the Penguin shirt), Trish Glenn (another damn Penguin, but unable to compete due to a dancing accident), and Peter Hansen (bowling promoter uneextraordinaire).

Szetela had hit the showers before the thing even began.

After the first frame, it became obvious that the psychological advantage was worthless, since Mark Pelczarski had lived in New Hampshire for a number of years and was no stranger to candlepin bowling. To make matters worse, Mark Glenn was a league bowler back in Indiana and took to candlepins like a penguin to a shape table. The Meuses were quite experienced at candlepins and held their own despite being out of practice. Mary Beth Pelczarski and Hansen spent the better part of the evening locked in a raging battle for last place. Perhaps the highlight of the tournament was younger sister Pelczarski jumping into the adjacent lane and knocking over someone else's pins.

At tournament's end, Mark Glenn emerged at the top of the heap, with a whopping score of 102. Host Hansen let up, and Mary Beth P. had won the title of Worst Candlepin Bowler in Microcomputer Circles 1983 (to save her the embarrassment, we won't release her final score. Let's just say we've seen more scoring at a senior citizens' home soccer match).

So, there you have it. Nibble fell flat on its derriere when it tried to imitate and emulate the benevolent doings of another publication. But they vow to be back stronger than ever next year.

Word has it that next year's Nibble sportsfest will be inspired by the film Blue Thunder. They're planning a real-life Choplifter simulation with hostages, tanks, and all. (Look for Bill Hogue to sign on as Spiritual Advisor.)

Stay tuned; we'll keep you posted.
(Thanks to Peter Hansen)

LITTLE CART;
BIG LINGO

Action! is a programming language just out from Optimized System Software in Cupertino. Here's all we know: It's a 16K Atari cart with DOS, a two-window screen editor, and a compiler (extendable) that only occupies 8K of RAM. It's two to three times faster than Applesoft, ten to twenty times faster than VIC Forte, and runs a standard Byte magazine Benchmark in 19.6 seconds. Written by Clinton Parker, it most resembles Simula, and is, according to OSS's Bill Wilkinson, who also brought you Apple DOS and Atari Basic, "the only language I've ever seen capable of writing a real arcade game."
CORPORATE COMPATIBLE

William L. Sydnes has resigned his post at IBM as program manager for entry-level personal systems to join Franklin Computer—makers of the “Apple-compatible” Acc—as vice president of engineering. He will report to Avram Miller, who left Digital Equipment Corporation in March to become Franklin’s executive vice president.

Vahram Erdekian, who was responsible for the strategy and implementation of DEC’s personal-computer manufacturing program, has joined Franklin as vice president of manufacturing.

Neither IBM nor DEC is considering bringing suit against Franklin for executive infringement at this time.

New Stuff

Atari: Big Brother is watching you! With 1984 just months away, the future-thinking folks at Roklan have come up with a game for the Orwellian set. Run around town zapping unfriendly Eyes. For one player, this game ranks a 10 on the Winston Smith scale of paranoia. Get sucked into a black hole and then get shot at in Rockball. Next, try to elude the cops in a cross-town car chase in ‘Da Fuzz. But enough of that; let’s get cosmic. In Lifespan, you are born, then traverse the galaxy looking for opportunities. Experience is desirable, but try to keep your character from becoming jaded so you can commune with the Beings of Light. All the above are cartridges and cost $44.95 each. From Roklan, 3335 North Arlington Heights Road, Arlington Heights, IL 60004.

Board game bored? Don’t fret: Parker Brothers unveiled its first microcomputer games this June at the Chicago Consumer Electronics Show. One new release is Frogger (the cartridge). A somewhat newer new release is Astrochase, a game where it takes the “right stuff” to save Earth. If you diffuse the megamines, you get a hero’s or heroine’s welcome. No tenderfeet need apply. Then it’s strategy, to the max in Risk, the computer version. If you use skillful battle strategy you can conquer the world; otherwise everyone will forget you. He’s hopelessly romantic; he’s strong; and he eats his spinach. Yes, Popeye is back, battling Brutus for the love of Olive. For one or two lonely hearts, this one also runs on the IBM pc. All Q*bert wants out of life is to hop up and down the cubes on pyramids, changing their colors as he lands. But nasty creatures try to divert him on his mission, so Q*bert and you will have to do some fast hopping. Designed for one or two players, this also runs on the VIC-20 and the Commodore 64. In Chess, a player can try out various strategies before making a move, playing either side in a single game. One player, eight skill levels. Also for the IBM pc. Precise moves, quick reflexes, and stamina are required in Super Cobra. The player has to navigate a helicopter gunship through mazes, caves, and city skylines in order to find the enemy and blow him up. All six of these babies are priced, shall we say, between $37 and $40, from Parker Brothers, 50 Dunham Road, Beverly, MA 01915.

In the Wylde, your boss is a lazy but powerful wizard. He goofes off with spells and other nonsense while you do the work, battling thieves and recovering stolen magical objects. 48K, $29.95. Zigzaggit is part four of the Warrior of RAS series. Monsters chase you through mazes as you try to get into a room with no doors or windows. Also for the TRS-80 and Apple. 48K, disk, $29.95. From ScreenPlay, 500 Eastowne Office Park, #212, Chapel Hill, NC 27514.

In Triad, you battle nine foes, with victories tallied in ticktaoe fashion. Running high score and keyboard or joystick option. Also for the Apple and Commodore 64. $34.95, disk. Adventure International, Box 3435, Longwood, FL 32750.

Nerves of steel are required in Cargo Bay as you are a dockworker responsible for the smooth flow of incoming disaster relief supplies. $39.95. Broderbund Software, 1938 Fourth Street, San Rafael, CA 94901.

Not enough joy in joysticks? TG Software has announced the formation of a new software division to complement its present line of joysticks, trackballs, and game paddles. Its first four games include Droid, a fantasy space adventure, Nightstrike, a defensive combat game, Abracadabra, a two-player maze game, and Ozzy’s Orchard, a defend-your-fruit-orchard-with-insecticide game. All games are $44.95, cartridge. TG Software, 1104 Summit Avenue, #110, Plano, TX 75074.

Crank Calls

All right, knock it off! GameMaster is still giving away certificates worth three hours of time on the GameMaster system.

The modem number you’re supposed to call to leave your name and address for the weekly drawings is (312) 475-4884. Apparently, in some copies of the May-June Softline, where this was announced, the ink got rearranged on the page where the announcement was made, and it made the phone number look different.

Everyone whose May-June issue of Softline doesn’t have the above number in it, please go to your store, buy a copy of this issue with the legible phone number, cut the number out, and paste it into your May issue.

Thank you.

Roklan Requests

Vis-a-vis the “Most Popular Atari Programs” listed in these pages last March: According to Roklan Corporation, Alex Leavens did not program Pac-Man for the Atari home computer. According to Alex Leavens, he did. Nevertheless, according to Roklan Corporation, Roklan Corporation programmed Pac-Man for the Atari home computer. Got it? Good.

If Alex Leavens would like to contest this personally, Roklan reports that they miss him terribly and would love to hear from him.
The folks at Datasoft say that programs from their new Gentry Software division include competitive intangibles of the most successful arcade games in the industry. They weren't kidding around. One recent release is Maniac Miner, a game that sounds vaguely familiar. 48K, $19.95. Next comes Magneto Bugs, a.k.a. Tumblebugs, nee Dungbeetles. 24K, disk. Also available on the Apple. $14.95. Then there's Target Practice, which used to be Shooting Arcade. 16K, disk and cassette, $16.95. Finally, Spider Quake is enough to send you to your doctor complaining of double vision. Eddie Eight Legs has to cross a highway where frogs have gone before him. 16K, $16.95. The next Datasoft quartet seems absent of "intangibles." In 16K, disk and cassette, $16.95. Starbase Fighter places you on a desperate mission to destroy the Alien Brain. 32K, disk, $14.95. Rosen's Brigade finds you on a mission to rescue trapped airmen. 16K, $16.95. And Memory Mania and Maxwell's Demon is two puzzles on one disk. 48K, $14.95. The entire bundle is brought to you by Gentry Software, 9411 Winnetka Avenue, Chatsworth, CA 91311.

Apple: Another quartet from Datasoft's Gentry Software Division. Handy Dandy features you as a plumber besieged by a mouse at attack. 48K, disk, $19.95. In Break the Bank Blackjack, the computer can be either your tutor or a formidable opponent. 48K, disk, $14.95. It's a space-age cookout in Alien Munchies, as you try to fry aliens before they land. 48K, disk, $19.95. Then race against the clock and your competitors in Formula I Racer. 48K, disk, $19.95. Gentry Software, 9411 Winnetka Avenue, Chatsworth, CA 91311.

The Zerks are jerks in Spare Change, a game in which inhabitants of a hit arcade machine rebel. You are the arcade owner and try everything to keep them and the space change around. 48K, disk, $34.95. In DROL, you encounter airborne space turkeys and other oddball aliens while on a rescue mission. 48K, disk, $34.95. Both are from Broderbund Software, 1938 Fourth Street, San Rafael, CA 94901.

Buzzard Bait is what you'll be if you don't get them before they get you. $34.95. Little nuisances like business hours, plane schedules, and international time zones threaten to stop you from saving the world from a crazy scientist in Critical Mass. $39.95. They're lost in space and it's you to the rescue in Gruds in Space. One hundred ten different locations, 160 different screens. Two-sided disk, $39.95. In Plasmania, you go on a Fantastic Voyage inside the veins of a critically ill patient. $34.95. All are 48K. Sirius Software, 10364 Rockingham Drive, Sacramento, CA 95827.

Texas Instruments: Emerald Valley Publishing has introduced 99'er-Ware, a line of software cassettes that retail for under $10. The reason behind the marketing move is the price reduction in the TI 99/4A home computer, now available for under $100, said company president Gary M. Kaplan. Cassettes will include entertainment, education, and business topics and will come in ringbinder collectors' cases.

VIC-20: Only Plague-man can save the video teeth in the Tooth Invaders. Armed with dental floss, toothpaste, and toothbrush, he battles with the evil D.K. $29.95. In Gortek and the Microchips, only a programmer who attends to his lessons can repel the fiendish Zitrons who invade the planet Syntax. Also available for the Commodore 64. $24.95. Both are from Commodore Computer Systems Division, 1200 Wilson Drive, West Chester, PA 19380.

Spend your ancient evenings along the Nile in Tutankham. Lured on by priceless treasure, you brave treacherous mazes and horrid ghouls to plunder the boy king's treasure. Play by yourself or take a grave-robbing accomplice. Priced between $37 and $40. Parker Brothers, 50 Dunham Road, Beverly, MA 01915.

Commodore 64: You'll need more than an ark to stop the flooding caused by alien heat missiles in Space Sentinels. Joystick, disk drive required. $29.95. T & F Software, 10902 Riverside Drive, North Hollywood, CA 91602.

Infocom's Zork trilogy, Deadline, Starcross, and Suspended are now available for the Commodore 64. All are priced at $29.95. Commodore Computers Systems Division, 1200 Wilson Drive, West Chester, PA 19380.

Broderbund is also converting everything in sight. Choplifter, the most famous helicopter hostage rescue game ever made, is $44.95. Serpentine pits you, an average snake, against the giant serpents. $39.95. Seafox finds you in a submarine battling for your life against a pack of enemies. Also for $39.95. You can even tilt in David's Midnight Magic, one of the classic computer pinball games. $34.95. Broderbund Software, 1938 Fourth Street, San Rafael, CA 94901.

Not Newton. In Juice, the central character is Edison, a guy who just wants to build his circuit board, but Killerwatt keeps getting in the way. Edison is smarter than his foes, but if he's struck, a meltdown is imminent. Also for the Atari. $34.95. disk. Tronix Publishing, 8295 South La Cienega Boulevard, Inglewood, CA 90301.

Hardware: "My Sticko Won't Go Wacko Because It's a Wico" is the theme of a campaign to promote the company's three product lines—the Command Control line of arcade-quality joystick and trackball game controllers; the Computer Command line of hardware accessories for personal computers; and the BOSS line of game controllers. Remember you heard it here first. Wico Corporation, 6400 West Gross Point Road, Niles, IL 60648.

But will your Wico drive you wacko? Thumb sore from video overplay? Do you have joystick fatigue? Video Masters says that it has the answer. Handsaver eliminates gaming malaise. It is a Wico joystick cushion grip that can be purchased with Octoputs, suction disks that won't let your Wico go anywhere you don't want it to. The combo costs $4.95 from Video Masters, 69 Smith Street, Mount Clemens, MI 48043.

Texas Instruments has apparently decided that $100 million is enough money to lose in one year, so it's decided to lure buyers to its computer by offering fewer programs to run on it. It is modifying its 99/4A operating system to accept only TI-patented GROM cartridges. The modification would, in effect, force publishers to license their software to Texas Instruments or get out of the 99/4A business. At least that's what TI thought. You know the guy who always has to walk on the grass where the sign says "Don't!" Well, Romox knows him very well. The quick-on-the-draw company is offering their game port expansion module, which accepts both GROM and the forbidden ROM cartridges. Will TI lose even more money by initiating a lawsuit? Or will it can the GROM-exclusive idea altogether? And what will Romox do next? Stay tuned for the next installment of As the EPROM Burns. $39.95 from Romox, 501 Vandell Way, Campbell, CA 95008.

Ferraris, Christian Dior originals, and summers on the Riviera—only those who appreciate the finer things will enjoy the Big Stick, a new Apple joystick from C.P.M. Computer Products. During field testing of the product, users made such comments as, "It makes me feel as though I am part of the computer," "It's like flying a real airplane," and, "It reminds me of the movie Firefox, where Clint Eastwood piloted his aircraft by thought waves. . . . I was unaware of the existence of the joystick." This Jordache of joysticks isn't recommended for common ham-handed stick-slammers, as you can tell by its $79.95 price tag. C.P.M. Computer Products, 3500 Bullock Lane, #60, San Luis Obispo, CA 93401.

TG Products has unveiled three new ones. The Enjoystick, model TJS-400, features an ambidextrous fire button that can be flipped for lefties, and a lightweight design contoured to the player's palm. For Atari, $34.95. The TTB-800 trackball is compatible with the Atari and costs $69.95; and the updated TG-600 for the Apple and IBM now comes with three firing buttons instead of two. $64.95. TG Products, 1104 Summit Avenue, #110, Plano, TX 75074.

At last! A real keyboard for the Timex/Sinclair, with keys and everything, that's only twice the price of the computer and is "humanly designed." (Do they mean "humanely" or are they saying it was not designed by aliens?) $99.95. Kopak Creations, 448 Fifty-fifth Street, New York, NY 10019.
Who are these guys?

In June, they began advertising—not products, but an image. They spirited away a photographer from the Los Angeles rock-music scene, flew him up to northern California, and took over a studio for the day to shoot about four hours' worth of pictures for the ad. No fancy artist's conceptions of games to come; just portrait shots of eight game authors. Who are these guys, anyway?

In June, their first games hit the market, and the response was overwhelming. Those stores that had early supplies couldn't keep Archon in stock. Hard Hat Mack was already presenting a challenge to the market's currently popular arcade-style games. The packaging of the products was as attractive as it was innovative—album format: color photographs, liner notes, author bios and pictures—class all the way.

Just who are these guys?

They're called Electronic Arts. And if things go as they plan, the computer-games industry may be taking a sharp turn for the different.

Virtually unheard of just a few months ago, Electronic Arts seems to have appeared out of nowhere—just a bunch of people with nothing better to do than start a software company, right? Not exactly.

The company's president is one William 'Trip' Hawkins. He's a guy a lot of computer people know and a lot more people have never heard of.

The whole thing really started back in the early seventies. Hawkins first saw a computer eleven years ago. "My first feeling was that I wanted to play games on it," says the company's president. "Not necessarily video games but games that are interactive—games that use the computer as a communications medium."

As computer technology developed in the seventies, Hawkins was thinking ahead to the point when it would be feasible to start a business in the personal computer industry. In 1975, he saw 1982 as the time.

Waiting for 1982. In 1978, Hawkins took a position at Apple Computer, where he was in charge of getting the Apple II into the business market. That involved contacting programmers to develop such software products as The Controller, The Cashier, Apple Writer, and Desktop Plan. Though the II was just beginning to bud as a business machine, Steve Jobs and Hawkins were already working on the first proposal for the computer that is known today as the Lisa.

When 1982 finally rolled around, Hawkins felt the time was right to get moving. "I'm basically an entrepreneur, and with four thousand employees at Apple things weren't as fun as they used to be when there were just fifty of us. And, if I'd waited any longer, I wouldn't have been able to do Electronic Arts, and that's why I got into computers in the first place."

Word travels quickly in microcomputer circles, and when Richard Melmon, then director of marketing for VisiCorp, heard that Hawkins was leaving Apple, the two got together. For what Electronic Arts would be doing, it needed someone with real expertise in consumer marketing. Melmon was perfect, having previously held senior positions in public relations and advertising.

Melmon came aboard as executive vice president, marketing. The founding unit was complete, and, with sufficient venture capital procured, Don Valentine and Apple cofounder Steve Wozniak joined the Electronic Arts board of directors.

You Can Call Me Artist, or You Can Call Me... You won't hear staffers at Electronic Arts ever refer to their programmers as programmers. They prefer the term software artists. Electronic Arts thinks of the computer not only as a technological advancement but as a new medium of communication. Software, then, becomes an art form that's presented through that medium. According to Hawkins, the best software is being produced by people who act and think much the same way artists act and think; their first concern is for the opportunity to express themselves.

One of these software artists is Bill Budge, creator of Raster Blaster and the Pinball Construction Set. In the computer-games industry, news that Budge had given up working solo and gone to write software for someone else was just short of shocking. Actually, he was quite happy to let Electronic Arts take over the marketing of his works. Of Hawkins and his cohorts, Budge says, "They tried to convince me to join them, and I turned them down. But eventually I gave in, and right when I signed with them I realized that I felt really relieved.

"I usually take a year to complete a game," says the programmer supreme, "and I was happy to get back to that instead of taking a lot of time to market the game, design the packaging, and write the documentation."

Budge would rather spend his time developing software and let someone else handle the business end of things.

That's one person's approach, but it seems to work well for others. Jon Freeman is the "Free" half of Free Fall Associates; the "Fall" half is Anne Westfall, and a third half (what?) is Paul Reiche, who had a part in the creation of Archon. They enjoy doing only what they do best—designing games.

The Roundup. With the artist image in mind, Electronic Arts's talent-development department seeks out top software designers. Initially, the new company tried to contact most programmers who either weren't currently affiliated with companies or didn't have strong ties.

"Sometimes," says Hawkins, "a programmer approaches us with a really good idea. Then there are people we know of like Budge; we approach them to let them know we'd like to work for them and help sell their products."

One example of the Budge-type strategy involves a mirthful master of the macabre, cartoonist Gahan Wilson, whose works have appeared in Playboy, the New Yorker, and the National Lampoon. Hawkins and company heard that Wilson was interested in designing a computer game. Starting with the knowledge that Wilson lived in New York City, they tracked him down, got him together with some programming talent, and designed a product that's been developed now.

Electronic Arts has also signed basketball stars Julius Erving and Larry Bird to help develop a computer game. The big men won't be doing any programming, but the game will feature them in basketball action, with on-screen players programmed to match their playing styles.

This presages the way Electronic Arts plans to combine the computer with the talents of individuals in noncomputer fields. One of the company's most commendable goals is to expand people's ex-
If I were Trip: Let's see now... a game software company. Well, first I'd better have some money. Or know some people who have money who would like to give me some... And programmers. Lots of programmers. And I should let them do whatever they want and let them remain independent and give them big royalties on the games they write because they're Art. Or they should be Art. They will be. We'll make games that are Art.

experiences with computers into “noncomputer” areas.

Not Fade Away. One thing Electronic Arts's products will be is recognizable. No more senseless shooting in space; no more standard maze chases, they say. "The video games that are popular now are just a fad," says Hawkins. He's convinced that games involving only a player's reaction, and not interaction, will fade away.

Electronic Arts wants its works to endure. By creating games from which, in the course of playing, the player may learn something, they believe they can touch the lasting values at the creative heart of play. That doesn't mean they'll be giving up on fun for fun's sake, but Electronic Arts's main interest is in products with some learning content.

M.U.L.E., from Dan Bunten and friends at Ozark Softscape, is as complex as any Economics 101 class, but you'll never fall asleep in the middle of it. Another prime example of combining fun with learning is Worms? You've probably never seen a game like it. The inspiration for Worms? came to author David Maynard from a Scientific American column on mathematical games—not from the local arcade.

Free Fall's Archon is a strategy board game played on a standard chesslike grid. The twist is that strategy alone won't win the game. When a player wants to take a square from an opponent, the two game pieces disputing the square engage in battle that usually ends up just short of the human players falling out of their chairs.

All three of these games are for the Atari. It's ironic, considering Hawkins's background in the Apple community, that Electronic Arts's Apple line of games isn't yet as strong as its Atari line. The company plans to reduce the gap by year's end and eventually expand to the Commodore 64 and the IBM Personal Computer.

What Can It Do besides Play Games? Gaming isn't the only area Electronic Arts has its eye on. Hawkins et al. see the home computer as an appliance; it should eventually become something you use without having to read lots of instructions. When you wash clothes, you just put in the clothes and the detergent and start the washing machine. If you're hungry, you pop bread in the toaster and it comes out toasted. That's home management. Looking at the computer the same way, Electronic Arts believes that when you think, "I want my bills paid," or, "I want this paper typed," you should be able to get it done almost as easily as you would the laundry.

Whether the day when that's possible is coming soon is a moot point. But the vision is a good indicator of where Electronic Arts is heading. For now, the company's products are fun and compelling—games in which you learn actively.

Electronic Arts feels that if what you're doing isn't in some way worthwhile for people, you shouldn't be doing it, and you will quickly fail. If that's the case, then Electronic Arts will be doing what it's doing for a long, long time.
One question frequently asked about Tinseltown is, “Just how much like a dragon-ridden dungeon is Hollywood, anyhow?” Leave it to Softline to provide the answer and lay all the confusion to rest. Here it is: Hollywood is not at all like a dungeon, so long as you’re on top; and there are absolutely no dragons there, or anywhere in southern California, except maybe once in a while in Santee.

Nevertheless, Softline’s Last Annual Filmdom Adventure is a lot like a dungeon if you strip away the tinsel. You can’t get killed playing it, but you can end up eternally pumping gas in Rockport, Illinois; clearing tables in Millburn, New Jersey; joining the Junior League in Port Arthur, Texas; or retiring peacefully to Pasadena, California.

It’s better to end up an millionaire movie mogul or a world-famous superstar. Since we’re on the subject (we always are), the movies you mogul at or star in all concern computers. That means your character’s apt to do better if it knows something about computers as well as everything about film.

You might muse that money comes first with moguls and movie stars, but think again. At the very top of the heap, at the absolute peak (and of course that’s where you’re aiming), quality comes first. Along with courage and good sense.

Money, however, will be your reward (and celebrity, it goes without saying), should you be one of the two incredible human beings to choose what we believe is the most logical, well-rounded route to the top and make it there, one winner as a mogul and one as a superstar. (In case of ties, the incredible inhuman RNG will weed out the chaff.) For the peace of mind of doubters who might question the judges’ decision (which is final) as to the right routes, the two predetermined correct routes have been traced and sealed in envelopes and sent to Zorkmeister Marc Blank, because he has such a nice face, and to Wayne Green (if we can find his address), for different reasons.

Now let’s get serious about this darn contest. Here’s how it works.

1. The Object is to reach either the computer-movie-mogul square or the computer-movie-superstar square. Choose one of the two, begin at high school, and select a route.

2. The Criteria we used in determining the best routes are that they give you the best background for the object you choose, they don’t waste time, and they don’t get you in trouble; they make sense. Again, the best routes have been preset; you are to use logic and clues to determine what they are.

3. The Map is stupid. Unlike the judges, it assumes that every possible alternative is the right one and that every question is answered correctly. Every film frame containing a decision point alternative has a yellow arrow showing where you’ll go if that alternative is the wrong one, but it also has a seemingly normal black path going on in the adventure. If your choice is wrong, you’ll never travel that normal path. But you must assume, as you play, that all your decisions are right, even though they might not be, and forge on.

Points of decision are indicated by circles. Most decisions require your choosing between two alternatives; a few ask you to accept or reject one situation.

Question points are indicated by question marks in boxes which are colored blue. They occur to represent final exams, business reports, crucial moments of decision. When you come to a question point, look up the corresponding question in the
list that follows these instructions and write its number and your answer on your entry. What will happen if your answer is wrong is indicated in parentheses next to the square on the map, but you’re to assume, naturally, that you’re right and carry on.

4. Rules. You may only move forward except when the game sends you to an earlier location. You may not jump around randomly; each location indicates where you can go from there.

5. Entries and Deadline. Your entry must consist of a photocopy or exact tracing of the game map (same size) with your route shown clearly, a list numbering the questions you encountered on your route and your answers to them, and your entry form or a facsimile of it. Comments are welcome, too. Compliments will be read by the entire staff; complaints will be shredded and fed to the contestmeister’s dog Spot for breakfast. Entries must be postmarked by August 12, 1983.

6. Prizes. If you’re one of the two people who best simulate the winning paths and answer all encountered questions correctly, you’ll win the videocassettes (specify Beta or VHS) of Citizen Kane, Star Wars, and What’s Up, Tiger Lilly? and $100 worth of your choice of products from Softline’s advertisers. If you don’t have a video tape recorder and have no intention of getting one, you can take the equivalent cash instead.

7. What are you waiting for? This is a very experimental puzzle, so we’re all trying together. Very trying.

Here are the questions. Numbers refer to the film frame they appear in on the map.

5. True or false: In Casablanca, Humphrey Bogart said, “Play it again, Sam.”

11. This character was stolen from him, so Walt had to come up with a mouse.

16. What was the game designed by Flynn the computer whiz in Tron?

18. National origin of “America’s Sweetheart.”

19. Of whom is this official studio description, based on his screen test: “Can’t sing. Can dance a little.”

21. It was pulled from theaters virtually before it opened; the costliest flop in Hollywood history.

31. England’s foremost Shawian filmic interpreter and a high-level programming language.

32. The computer in this one gave Julie Christie a very difficult time.

34. The critics called it “one from the lab.”

37. Thirty years ago, it was the first feature film to be made using a gimmick that died fast but is now enjoying something of a comeback.

40. Raymond Chandler’s detective spent the whole movie behind the camera and was never seen except in mirrors.

43. The plot revolved around Katharine Hepburn’s escaped pet leopard.

60. She was the original choice to play Dorothy in The Wizard of Oz. Let’s hope you make a better decision.

64. First a teen heartthrob, his film career was thought to be all washed up ten years later until he got a supporting role in a war movie.

65. Walter Pidgeon fought monsters from the id in this space-y version of The Tempest.

71. Whose famous last words, in what film? “Made it, Ma! Top of the world!”

83. Bela Lugosi’s last film, acclaimed as one of the worst ever made.

87. Who said, “Klaatu, Gort! Klaatu barada nekto!”

92. He was the model for the Gerber baby food label. His face became somewhat better known later on.

Name: ________________________
Stage name: ________________________
Estate address (when not in Beverly Hills): ________________________
City, State, Zip: ________________________
Ring me, dahling (my agent’s unlisted): ________________________

You Can Be A Prince!

Pollywog. It’s not a shoot-'em-up game, it’s not a maze game, it’s not an adventure game, it’s POLLYWOG – a brand new kind of computer game: the struggle for life itself, with a stunning reward. If you’re good enough, you turn into a Prince! Top-Notch Productions proudly presents POLLYWOG by Alan Wootton (a prince of a fellow), with the fastest full screen action you’ve ever seen, 15 dazzling colors and a delicious soundtrack.

Pollywog is a true test for champions, offering up to 64 possible levels of play. Eat the algae (but beware the creepies) and watch yourself metamorphize into a frog. Lay your own eggs and bring more Pollywogs into the world. Avoid the killer fish and reach the highest stage of the Pollywog life cycle: you’re a Prince!

POLLYWOG is sophisticated, challenging, fun. There’s never been a computer-game experience like POLLYWOG!

Ask your dealer or send $29.95 to POLLYWOG

Top-Notch Productions
1201 Montana Ave., Suite 5
Santa Monica, CA 90403
(213) 395-9591

Visa, Mastercharge, checks, and money orders welcome. Add 1% for shipping. California residents add 8% percent sales tax.

Pollywog requires a 48K Apple II, II+, DOS 3.2/3.3, a color display and a joystick.

Apple II is a registered trademark of Apple Computer, Inc.
### Game/Publisher Score Player

<table>
<thead>
<tr>
<th>Game</th>
<th>Publisher</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action Quest</td>
<td>IV Software</td>
<td>*20/95</td>
</tr>
<tr>
<td>AT &amp;T (Apple), Broderbund</td>
<td></td>
<td>*126/200</td>
</tr>
<tr>
<td>A.E. (Atari), Broderbund</td>
<td></td>
<td>*77/700</td>
</tr>
<tr>
<td>Alpha Strike</td>
<td>English</td>
<td>*23/730</td>
</tr>
<tr>
<td>Alien Defense</td>
<td>Soft Sector Marketing</td>
<td>*185/730</td>
</tr>
<tr>
<td>Adventure in Atlanta, Synergistic</td>
<td></td>
<td>*22/225</td>
</tr>
<tr>
<td>Arena 3000</td>
<td>Med Systems</td>
<td>*97/700</td>
</tr>
<tr>
<td>Artisans, Renna-Soft</td>
<td></td>
<td>*6/490</td>
</tr>
<tr>
<td>Asteroids, Atari</td>
<td></td>
<td>*3,594/920</td>
</tr>
<tr>
<td>Astro Chasse, First Star Software</td>
<td></td>
<td>*947/947</td>
</tr>
<tr>
<td>Attack Force, Big Five</td>
<td></td>
<td>*996/560</td>
</tr>
<tr>
<td>Axis Assassin, Electronic Arts</td>
<td></td>
<td>*393/100</td>
</tr>
<tr>
<td>Aztec, Datamost</td>
<td>*Level 8/1,037/539</td>
<td></td>
</tr>
<tr>
<td>Baja Buggies, Gamestarr</td>
<td></td>
<td>*167.40 M.P.H.</td>
</tr>
<tr>
<td>Bandits (Apple), Sirius</td>
<td></td>
<td>*899/855</td>
</tr>
<tr>
<td>Bandits (Atari), Sirius</td>
<td></td>
<td>*184/320</td>
</tr>
<tr>
<td>Battlelacht, Versa</td>
<td></td>
<td>*176/500</td>
</tr>
<tr>
<td>Bell Hop, Hayden</td>
<td></td>
<td>*56/31</td>
</tr>
<tr>
<td>Betate, Southwestern Data</td>
<td></td>
<td>*93/477</td>
</tr>
<tr>
<td>Beet Off, Bee</td>
<td></td>
<td>*160/844</td>
</tr>
<tr>
<td>Boa, Micro Magic</td>
<td>*Level 9/43,830</td>
<td></td>
</tr>
<tr>
<td>Bolo</td>
<td>Synergistic</td>
<td>*36/9,942</td>
</tr>
<tr>
<td>Breakout, Atari</td>
<td></td>
<td>Double/2,656</td>
</tr>
<tr>
<td>Breakout, Atari</td>
<td></td>
<td>Progress/4,380</td>
</tr>
<tr>
<td>Bug Attack (Apple), Cavalier</td>
<td></td>
<td>*387/303</td>
</tr>
<tr>
<td>Bug Attack (Atari), Cavalier</td>
<td></td>
<td>*54/385</td>
</tr>
<tr>
<td>Candy Factory, Gebelli</td>
<td></td>
<td>*1,198/800</td>
</tr>
<tr>
<td>Canyon Climbers (Apple), Datamost</td>
<td></td>
<td>933/800</td>
</tr>
<tr>
<td>Caverns of Freilag, Muss</td>
<td></td>
<td>*9/19,823</td>
</tr>
<tr>
<td>Centipede, Atari</td>
<td></td>
<td>*2,779/759</td>
</tr>
<tr>
<td>Chicken (Atari), Synapse</td>
<td></td>
<td>*111/190</td>
</tr>
<tr>
<td>Congo, Sentinel</td>
<td></td>
<td>*31/365</td>
</tr>
<tr>
<td>Cosmic Fighter, Big Five</td>
<td></td>
<td>276/560</td>
</tr>
<tr>
<td>Cosmo Mission, Star Int'l</td>
<td></td>
<td>*8/540</td>
</tr>
<tr>
<td>County Fair, Datamost</td>
<td></td>
<td>*4/205</td>
</tr>
<tr>
<td>Crazy Maze, Datamost</td>
<td></td>
<td>*105/600</td>
</tr>
<tr>
<td>Crittekter, Scientific Farm</td>
<td></td>
<td>55/360</td>
</tr>
<tr>
<td>Crime Wave, Penguin</td>
<td></td>
<td>10/600</td>
</tr>
<tr>
<td>Crisis Mountain (Apple), Synergistic</td>
<td></td>
<td>*175/097</td>
</tr>
<tr>
<td>Crisis Mountain (Atari), Synergistic</td>
<td></td>
<td>*22/376</td>
</tr>
<tr>
<td>Cronot Diversion, Cloud</td>
<td></td>
<td>7/300</td>
</tr>
<tr>
<td>Crossfire (IBM), Sierra On-Line</td>
<td></td>
<td>*143/320</td>
</tr>
<tr>
<td>Cycloped (Apple), Sirius</td>
<td></td>
<td>966/518</td>
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<tr>
<td>Cytron Masters (Apple), Strategic Simulations</td>
<td>*Level 3/26,150</td>
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<tr>
<td>Cytron Masters (Atari), Strategic Simulations</td>
<td>*71/290</td>
<td></td>
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<tr>
<td>Dawn Patrol, TSR Hobbies</td>
<td></td>
<td>*18/207</td>
</tr>
<tr>
<td>Defender, Atari</td>
<td>*10,412/825</td>
<td></td>
</tr>
<tr>
<td>Defense Command, Big Five</td>
<td></td>
<td>120/380</td>
</tr>
<tr>
<td>Deluxe Invaders, Roklan</td>
<td></td>
<td>28/850</td>
</tr>
<tr>
<td>Demon Seed, Trend</td>
<td></td>
<td>25/280</td>
</tr>
<tr>
<td>Dig Dug, Atari</td>
<td></td>
<td>*73/180</td>
</tr>
<tr>
<td>Double Trouble, Bez</td>
<td></td>
<td>*22/174</td>
</tr>
<tr>
<td>Dragon's Eye, Toys</td>
<td></td>
<td>*4/232</td>
</tr>
<tr>
<td>Eliminator, Adventure Int'l</td>
<td></td>
<td>478/900</td>
</tr>
<tr>
<td>Epicmic, Epicmic, Epicmic, Epicmic</td>
<td></td>
<td>*765</td>
</tr>
<tr>
<td>Escape from Arcturus, Synergistic</td>
<td></td>
<td>6/660</td>
</tr>
<tr>
<td>Escape from Vulcan's Isle, Epyx</td>
<td></td>
<td>13/580</td>
</tr>
<tr>
<td>Evolutions, Sydney</td>
<td>*Expert/10,367</td>
<td></td>
</tr>
<tr>
<td>Falcons, Piccadilly</td>
<td></td>
<td>*301/750</td>
</tr>
<tr>
<td>Firebug, Muse</td>
<td></td>
<td>*9/850</td>
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<tr>
<td>Flying Saucers, Radio Shack</td>
<td></td>
<td>*1/013</td>
</tr>
<tr>
<td>Fly Wars, Sirius</td>
<td></td>
<td>22/780</td>
</tr>
<tr>
<td>Fort Apocalypse, Synapse</td>
<td></td>
<td>190/809</td>
</tr>
<tr>
<td>Frazzle, Muse</td>
<td></td>
<td>*56/850</td>
</tr>
<tr>
<td>Free Fall, Sirus</td>
<td></td>
<td>*7/962</td>
</tr>
<tr>
<td>Frenergy, Softee, Softee</td>
<td></td>
<td>*14/519</td>
</tr>
<tr>
<td>Fropper (Apple), Sierra On-Line</td>
<td></td>
<td>*53/220</td>
</tr>
<tr>
<td>Fropper (Atari), Sierra On-Line</td>
<td></td>
<td>271/655</td>
</tr>
<tr>
<td>Galactic Attack, Sit-tech</td>
<td></td>
<td>6/320</td>
</tr>
<tr>
<td>Galaxian, Atari</td>
<td></td>
<td>40/500</td>
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<tr>
<td>Galaxian Gates, Magnasoft</td>
<td></td>
<td>*202/300</td>
</tr>
<tr>
<td>Galaxy Invasion, Big Five</td>
<td></td>
<td>*2,612,000</td>
</tr>
<tr>
<td>Galaxy Travel, Tomoko</td>
<td></td>
<td>*69/350</td>
</tr>
<tr>
<td>Ghost Encounter, JV Software</td>
<td></td>
<td>20/92</td>
</tr>
<tr>
<td>Ghost Hunter, Arcades Plus</td>
<td></td>
<td>119/210</td>
</tr>
<tr>
<td>Gork, Roklan</td>
<td></td>
<td>59/460</td>
</tr>
<tr>
<td>Gorgon, Sirus</td>
<td></td>
<td>*85/220</td>
</tr>
<tr>
<td>Grapple, Insato</td>
<td></td>
<td>215/500</td>
</tr>
<tr>
<td>Guardian, Continental, Strategic Simulations</td>
<td>*2,655</td>
<td></td>
</tr>
<tr>
<td>Guardian, Continental</td>
<td></td>
<td>*128/180</td>
</tr>
</tbody>
</table>

### High Scores

Scores can be accepted only when accompanied by the following: Your name and full address, the name of the company that manufactures the game, your make of computer, and the level of difficulty on which the score was achieved, where applicable.

**An asterisk indicates a verified high score and is bestowed only when said score is accompanied by the legal signature of a witness.**

Send your high scores to High Scores, Softline, Box 60, North Hollywood, CA 91603. It would be appreciated if you could jot down the game name(s) and scores in a corner of the envelope.

Next High Scores deadline: 8:30 p.m. EST, August 7.

Oohboyoboyoboy!!! News! Stop the presses! Now hear this! Pay attention!!

This is your chance to be even more famous than you already are for getting your high score in Softline. Now is the time to send in the high-scoring strategy or winning pattern on your best game (sorry, Apple gamers only) to be considered for publication in an upcoming tome from Datamost on Apple-game high-score strategies. If your strategy is published (credited to you, natch), you will be compensated with $100 worth of the Datamost software of your choice. High-score cheaters never prosper—like we've always said—and need not apply. ("Well, ya hit escape-control-X and ya get 200 extra men and the aliens can't shoot back...") Sound good? It should. Here's how it's done.

1. Do not send entries to this magazine.
2. Do send entries to:
   - Rod Nelsen
   - 9711 Josephine Street
   - Thornton, CO 80229

New policy on low scores: We tend not to print them. This is sometimes due to a hopeless plethora of game choices (Way-out or player options too numerous to mention (Hi-Res Computer Golf)).

"Bobby Moy has fourteen high scores!" cries Tom Doolittle. "Only in your dreams, Bobby! I don't care who you are or how many hours you spend on a computer; it's impossible."

Such general caveats are rather common around here. Tom will have to be more specific if he wants to make a formal challenge. More like the exhaustive analysis turned in by Jon L. Berry on the matter of the score of Hymie Shellenbrin in Bolo: "If his score really is attainted on level 9, then his score would have to be divisible by 9; 6,942 divided by 9 equals 771.3333333... How did Hymie manage to destroy 0.3333333... of a tank? (And verified, too. Dumb cheaters bother me most of all.) How about it, Hymie?"
The Solution to Applesoft...

THE ROUTINE MACHINE

Now, from the programming experts of Southwestern Data Systems, an easy-to-use way of putting the power and speed of machine language routines in your own Applesoft programs!

ROUTINE MACHINE does all the work for you! No knowledge of machine language programming, whatsoever, is needed. Simply choose the function you want from an ever-growing library and Routine Machine puts just that routine in your program. Over two years in development, we've made it all completely transparent — no need to bother with BLOAD'S, HIMEM: etc. — and it's COMPATIBLE WITH APPLE II AND APPLE III!

Each Library Package is so packed with useful routines that it's impossible to do more here than just list the names! So get out your magnifying glass! Call or write for more information. Better yet, order now from your local dealer. All of our software is unconditionally guaranteed!

THE ROUTINE MACHINE

The main "librarian" of the series, this package includes not only the Routine Machine itself, but all of the following routines:

- Variable Swap
- Text Output
- String Search
- Bubble Sort (1D)
- Sound Effects
- Error Messages
- Calculated Gobob
- Data Element Select
- Memory Move
- Pointer Write
- Hires Characters
- Fast Blad
- Reset Run
- Reset Onerr
- Shape Table Converter
- Print Using ($00)
- String Input
- Array Search (1D)
- Tones
- Error Handling Routine
- Calculated Goto
- Line # Data Restore
- Hex/Dec Convert
- Pointer Read
- Turtle Graphics
- Binary Address Read
- Reset Boot

$64.95*

&CHART

$49.95*

Library Disk

This package contains a hi-res chart graphics (plotting) library of routines that really helps with those custom graphics programs. Doing stock analysis, sales forecasts, scientific applications or even just plotting the monthly budget, & CHART makes the job much easier! Routines and functions include:

- Page/Mode Display
- "Work"/Page Select
- Clipping Windows
- Full User Scaling
- Window Reverse
- Window Clear
- Axes Generation
- Fast Hires Load
- Vertical Labels
- Horizontal Labels
- Grid Pattern
- Log Scaling
- Arc Generation
- Polar Charts
- Pie Charts
- Tic Mark Control
- Zoom/Unzoom
- 3D to 2D Transform
- Median Filter
- Window Frame
- Area Fill
- Fast Hires Save
- FP Program Splitter
- Epson Screen Dump
- Matrix Transpose
- Matrix Inverse
- Array Randomize
- Array VLL
- Array STRS
- Fast Garbage Routine
- Array Rounding
- Matrix Identity
- Matrix Multiply
- Array OnePlus
- Array PLUS
- Array STRS
- FP ReturnFix
- Fast Garbage Routine

$49.95*

&ARRAY

Library Disk

This Library Package is dedicated to doing just about anything you ever thought possible and some impossible to an Applesoft array. With the tremendous number of routines in this package, you'll agree it's a bargain at twice the price. All routines work with two-dimensional arrays, many times with both string and numeric data! In addition, routines are provided to perform virtually any usual mathematical operation on an entire array in one statement! For example, you could multiply every element in an entire array by a factor in one statement. You could also define a given array as the product of two other arrays. Over a year in development, this is a real bargain! Just some of the many routines are:

- Fast Disk Read
- Fast Disk Write
- Search
- Delimited Strings (1D)
- Rename
- Clear
- Redim (no data loss)
- Row/Column Add
- Array Rounding
- Matrix Identity
- Matrix Transpose
- Matrix Inverse
- Array Randomize
- Array VLL
- Array STRS
- Fast Garbage Routine
- Fast FP Run
- Fast Bruns
- Hex Print
- Keyboard Scan
- FP Onerr Fix
- FP Return Fix
- Fast Garbage Routine

$49.95*

&SCREEN

$49.95*

Library Disk

An extraordinary collection of screen related routines, this disk is dedicated to text display and input for the Apple II/Ile. For starters, the Screen Generator/Screen Processor allows you to design an entire input or output screen format, and then have the entire screen executed as one or two statements. This is useful for reports, menus, data entry and more. In addition to the Screen Processor, the following routines are also included:

- Input Using
- Input With Editing
- 4 Way Scrolling
- Musical Keyboard
- Screen Dump
- Memory Dump
- Speed Control
- Print Pause
- Keyboard Click
- Printer Control
- Repeat
- Memory Disassemble
- Control Char Display
- Lower Case Input
- Special Line Scroller
- Center/justify Strings
- Clear Screen
- Cursor Mouse Routine

$49.95*

&SAMPLER I

Library Disk

This disk is a collection of a wide variety of useful routines written by Peter Meyer, author of the Routine Machine, and other professional programmers.

- Number Input
- If-Then-Else
- Controlled Get
- Print Hex
- Print Binary
- String Character Strip
- String Left/Right Fill
- String Overlay
- Shell Sort (1D)
- Catalog Modifications
- Disk File Data
- Catalog to Array
- File Selector
- FP Disk RWTS
- Disk Sector Map
- Disk Free Sector
- Disk Sector
- Disk RW/WS

*Plus $3.00 Shipping. (California Residents Add 6% Sales Tax.)

More to Come!

In addition to all these Library Packages, even more are in development!

The ROUTINE MACHINE and its Library Packages really WILL make the difference in your programming! Try out these programs and if you aren't convinced that the ROUTINE MACHINE is one of the best programming innovations to come along in years, we'll gladly refund your purchase price within 30 days of purchase, with return of product.

Ask your Local Apple Dealer or Ask Him to Contact:

Southwestern Data Systems
10761 Woodside Avenue • Suite E • P.O. Box 582-G • San Jose, California 92071 • (619) 562-3221
<table>
<thead>
<tr>
<th>Game</th>
<th>Publisher</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard Hat Mac, Electronic Arts</td>
<td></td>
<td>20,305</td>
</tr>
<tr>
<td>Hazard Run, Artworx</td>
<td></td>
<td>1,312,210</td>
</tr>
<tr>
<td>Hell-Lifter, Clod</td>
<td></td>
<td>319,895</td>
</tr>
<tr>
<td>High Orbit, Gebeili</td>
<td></td>
<td>28,880</td>
</tr>
<tr>
<td>Horizon V, Gebeili</td>
<td></td>
<td>100,005</td>
</tr>
<tr>
<td>Human Fly, CPU</td>
<td></td>
<td>184</td>
</tr>
<tr>
<td>Ice Demons, Morningstar</td>
<td><em>(1 Player)</em></td>
<td>46,460</td>
</tr>
<tr>
<td>Ice Demons, Morningstar</td>
<td><em>(2 Player)</em></td>
<td>299,570</td>
</tr>
<tr>
<td>Intruder Alert, Dynacomp</td>
<td><em>Level</em></td>
<td>4,584</td>
</tr>
<tr>
<td>Invasion Force, Computinghs</td>
<td></td>
<td>79,760</td>
</tr>
<tr>
<td>It's the Pits, Sage Brush Software</td>
<td></td>
<td>40,430</td>
</tr>
<tr>
<td>Jawbreaker (Apple), Sierra On-Line</td>
<td></td>
<td>636,790</td>
</tr>
<tr>
<td>Jellyfish, Sir&lt;sup&gt;u&lt;/sup&gt;</td>
<td></td>
<td>361,050</td>
</tr>
<tr>
<td>Journey to the Planets, IV Software</td>
<td></td>
<td>4,205</td>
</tr>
<tr>
<td>Jovian, Computer Shack</td>
<td></td>
<td>28,650</td>
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<tr>
<td>Juggler, IDN</td>
<td></td>
<td>1,611,460</td>
</tr>
<tr>
<td>Jump Jet, Avant-Garde</td>
<td></td>
<td>1,980</td>
</tr>
<tr>
<td>Jumpman, Epyx</td>
<td></td>
<td><em>Loop</em>/Level 25/51,900</td>
</tr>
<tr>
<td>Kamikaze, Hayden</td>
<td></td>
<td>600,075</td>
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<tr>
<td>Kid Grid, Tronic</td>
<td></td>
<td>3,380</td>
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<tr>
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<td>K-Star Patrol, CBS</td>
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<tr>
<td>Labyrinth,Broderbund</td>
<td></td>
<td>210,490</td>
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<tr>
<td>Lafl Pak: Creepnators, Sierra On-Line</td>
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<tr>
<td>Lafl Pak: Mine, Sweep, Sierra On-Line</td>
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<tr>
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<td></td>
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<tr>
<td>Laser Defense, Med Systems</td>
<td></td>
<td>44,950</td>
</tr>
<tr>
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</tr>
<tr>
<td>Maid Netter, Computer Magic</td>
<td></td>
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<tr>
<td>Marauder, Sierra On-Line</td>
<td></td>
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<tr>
<td>Mars Cars, Datamost</td>
<td><em>Level</em></td>
<td>28/59,080</td>
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In an attempt to head off such complaints, Rich Dellinger sent in his 966,518 in Cycloid with the request to "please, please believe this score is real. I am never going to play this game again, anyway, I will not go through that torture again. I did it fairly and didn't cheat at all. I started at 7:00 p.m. and I finished off my last man at 1:40 a.m. I was too tired to keep going so I killed off my last two men."

But genuine or fake, honest or devious, this is novice stuff. Those of you who've been with us for a while have probably already noticed the return of a familiar name. Yes, it's for real: He strikes back from the grave.

Norman Fong doth protest his innocence, maintaining that it took him "about five to six hours" to get his ten mi-plus, verified, in Defender, and promising to do unprintable things to anyone who says he cheated. "I assure you I didn't cheat. I wish I knew how franchly, Norman, we're glad to have you back. Maybe we're just sentimental old fools, but it always seemed to us like you'd been convicted on circumstantial evidence... and well, it's just nice to know we have the future opportunity to publicly give you over the wins all over again. Welcome back, fellas!

Len Marinaccio has answered Chris Athanas's challenge over Attack Force with a closely reasoned two-page letter (single-spaced) ending with, "Do me a favor. Since I do not play this game anymore, it is up to you to beat Kevin. I don't have access to a TRS-80 anymore. I'm using an Apple now." The torch is passed.

Now it's time to go into the random-number generator and reward three worthy individuals from last issue's high scores. In honor of the software price wars and all the low-priced games now available, we'll make it $19.95. And the winners are:

Apple: Mike Marianet, Neptune Atari: Rod Bonios, Centipede Overall: Buell Hollister III, Epidemic

Send us your addresses and we'll send you your money. Apologies to Mike Wilkins, a winner last issue for Hungry Boy, for our spelling of his name, and to his mom for the state of our masthead. (Honest, Mrs. W., they make us say those things!)

We have to cut Highlines short this time—and all foreseeable times—to make room for the Hall of Fame. You begged for it; you pleaded; you roared; you held your breath until you turned blue: These are the all-time, unbeatable, maybe unbeatable scores that ran so long in the mag that we had to retype them. But now it's here and it's here and we're going to press, "southern rebel computer freak" Andrew Marriner displaced Matt Sesow in Borg by a thousand points. We have created a monster.

**Hall of Fame**

The mightiest of the mighty. Any scores submitted in contest to any of the below must be verified.

They must be accompanied by a complete address and phone number. They must be accompanied by a detailed description of the progress of play of the winning game.

All verifications are subject to check.

**ABM:** Peter Sivo, 92,500
**Alien Ambush:** Derin Basden, 84,600
**Alien Descent:** Chris Athanas, 164,350
**Alien Rain:** Ron Bunch, 1,103,000
**Alien Typhoon:** Clark Alyea, 886,480
### Game/Publisher Score Player

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<th>Rear Guard (Apple), Adventure Int'l</th>
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