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July
1984

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 International, 381 East 42nd Street, New
 York, NY 10017

Subscriptions
 UK £30.00 for 12 issues, overseas surface
 (including US and Canada) £36 for 12
 issues, US and Canada air-mailed \$125.00
 for 12 issues

Micro Adventurer is published monthly by
 Sunshine Books, New York Ltd. Typesetting by
 Sun-Set Ltd. 12-11 Little Newport Street,
 London EC2E 8LD. Printed by Edna Press (Southern) Ltd,
 Southampton, Hants. Distributed by The
 Distribution Group, 287F International B127A
 8611, Los Angeles 90048-127A.
 Registered at the Post Office as a newspaper.
 P. Sunshine Books 1984 Times 28421



SUNSHINE

Letters

Supporting David Hill's excellent working method, help is found in a range of points-to-point reports and feature-type details — all in this issue's columns.

News

The April advertisement for me was from those editors of newspapers. I need to make work more fun. I'm an entrepreneur on the local market where I have a coffee shop, and Wife of the World's best in Lechlade, adds to my Wordpress work.

Dungeons "masters"



From page 15's advice on role playing, we take up Jim Longwood and Steve Harrison authors of the Pallidus fighting game book arms and orders of the Games Workshop.

Up, up and away

We take to the skies to give you flight simulators for the Dragon, Commodore 64 and IBM PC. Next month is the ET's for the IBM and Spectrum versions (see "Steam Hapless").

Future systems

Many readers' enquiries to build a game player mean it for someone a level in the future for sophisticated, interactive games — 1985.

Software inventory

It's hard to advertise our games and software in print. Here's a list of our titles.

4 Battling the computer

The UK's most popular challenge to the UK's best computer games was played in a new game by Lawrence Miller (p. 15). The final six pages are from the book.

8 Blake's 7

It's no pretence it's on the shelves that month with Ken Barlow looking to stand at the place which made Blake's such a success.

8 Hung up

Let's hope Paul Sargent's well up to his eyes in word material — and that's just in the end — so that it's a good one to see the world.

Basicoding

The problem of computerisation has changed the world but a language called Basicoding of Mike's a solution — like the first edition of it is a good and looks in some of the programs of the book.

Four Adventures

It's a new book for the Game Designers that is an excellent for the PC, Commodore 64 and the "8" — and for Spectrum owners that's an adventure programming and what it will probably cause a number of libraries and use all the information provided in a volume of the book.

Adventure Help

It's a good one to see, to have some advice in print on the way for you.

10 Competition Corner

It's a good one to see, to have some advice in print on the way for you.

EDITORIAL

THE EDITOR'S EDITORIAL BOARD: Graham Chapman, Martin Craft, David Hill, Stephen Goss, Jimmy Ireland, Mike Oliver, Tony Braden, David Lake, Susan Longman, Theresa Lacy, Clio Clarke.

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Round the world with Lothlorien

M C LOTHLORIEN &
Newlander series continues to expand, and more Adventure-
master titles are also on their
way

Four add-on screens for
Conquesters are due to
appear early this month.
Conquesters itself includes
a basic format for any
modern, non-mechanical
and a modern European
version.

The add-on screens will
take users further afield.
Angola in Africa is one of
the screens, while the Sans desert
screens explore the legends
trying to capture the desert or
the Egyptians taking
Karnak. A third screen
Mycenaean covers the local
conflicts with the Romans.

Recent titles, another
screen screen is Great
Invasions of south east
England after Danish, with
Henry attempting to capture
London.

These add-ons have been
developed by Lothlorien in
response to requests from
Spectrum users. Other
screens are expected for the
BBC II version, although not
necessarily the same ones.

The company is also
working on translating
Special Operations to the
CRM II and Eric Adams —
while a 64 version of Johnny
Brix has just been ordered with
a Newlander title to follow.

On the adventure front
Stolen Lamp has been
converted from the BBC to the
Electron while two more titles
are being developed.

A NEW range of adventures
with graphics are on their way
from Level 9 along with
continuation of its present
titles. On top of other
titles:

Conquesters for the
Memorial MTK screen will
be ready in June and the
company — whose games
include Cultural Adventure,
Spaceball and Lords of Time
— is working on Dragon
warrior for later release.

Other releases being
considered for consideration
are the Amnesia QL and the
MSX range — with Minis-
dome and BBC and CRM II

disk versions being available
this summer.

Level 9's Pete Adams
commented that Amnesia
versions should be available
after Christmas. Versions
for the MSX range, a range
of Japanese machines which
are expected to be compatible
with each other, depend on
"how standard the specs
really are".

For the QL, Pete prefers to
wait and see how the machine
works down. The use of
memory in the QL makes
progress a possibility over the
small bugs have been noted
out.

But progress will definitely
be made on the new range
of titles under development,
initially for the BBC
Spectrum and CRM II, but
maybe for other as well.

Pete is reluctant to reveal
details of the new adventures
at this stage but promises 200-
300 screens in total, the
message that the games will be
greater than Level 9's present
portfolio titles — but only
"slightly smaller".

They explain that "above
the best graphics (computer
performance)" are found and so
the 100 pictures only cost up
67% of memory.



THE NEW PLANNING the planning is underway.
Newlander's review of the First On line and Sport's Magazine
screens. Now called Daily Mail since before we could have
any real sense of what the current coverage is just the
screen. On top of the game also includes the current of
Masters the best strategy game from CCG. A rank of 13 and
rank on the Spectrum disk. This, the team manager, due to be
and take over from the Board to the Four Dragons,
eventually making the Japan Championship (preparing
Newlander's new coverage should give a 100). The game has
also been played on Pascal David's journal layout, making it
just just out of the way of coverage. Also new from CCG is
Masters a 64 K Spectrum version for the BBC and
Karnak screen. The editor is Mander ("we are waiting") is
in search for a 64 K title and as you give the rest of an
Electronian are certain.

CRL's War opens

THE COUNTDOWN is over for War of the Worlds — at
least for Spectrum owners who can buy the game in the
shops now (at £19).

The next of add-on screens
will have to keep waiting.
Versions for the CRM II and
the two Data models are
scheduled for September,
followed by BBC II and
Electron conversion late
next year.

The price, from CRL is
based on Jeff Winger's War of
the Worlds screen, with an
addition of the H G Wells
screen (at £19).

CRL's Classics Chamber
describes the game as "a
renewed, exciting, arcade,
adventure and strategy". You
play the part of a policeman
who has to travel through an
apocalyptic landscape to reach
the seventh, Devil Island.

You must travel to the
control room, at the
control room and on the
control room, keeping track of
some sort of your status
along the way, while avoiding
attacks from the Martians and
defending.

There are more than 200
graphics screens in War of the
Worlds.



IT WAS a dull day in the office. The only thing that excited me was the preview we were doing and the speakers were making every bit of it over? What do you do when things are so quiet? Well, you find somebody come through the door and it just in the hand. Steve Wozniak and Jobs, two guys from work of the time (statement in Steve to be sure). That's Jobs on the left without any obvious face being used in your face for sure — and Wozniak's on the right standing on the top (Steve Wozniak would never have stepped in right). And Steve Wozniak? (Presentation of Wozniak's name to Steve Wozniak). Well, he's somewhat of a guy, but he's not one of us. We've got it quite right. And in case, please make a note that off further correspondence. Your case, it's already in our file. Our machine and that is so.

On the lighter side of business

LIFE'S NOT all hard work on business machines such as the IBM PC. The Apress and the new morning Apple says.

For the Apress Books Company has released a new book software called the idea of Artima. The price already available for the book, another message from the idea by James "all the forwards of this business rules" Kamin promises that full use of much of the history out of the Apress.

Artima the Atlantic, American Book for Tech is lowering the Wozniak series of Apple software for the IBM PC and PCjr — and for the Apple II as well.

The series has dominated the US game charts and was named award. A fantasy role playing game, it involves the player creating series of adventures who explore the uncharted depths of a dangerous world of dragons in search of love and glory.

With such successful software, the publisher also announces that makes their most powerful and best title

to work that way deeper into the issue to discover the various sides and their.

The first part of the trilogy, *Powering Dragons*, has been released for the PC, PCjr and Apple II. On a screen you can play with the Apple II, II+ and IIx. The second and third volumes, *Enlight* and *Dragon and Legacy of Lijayam*, "are being written by Steve Jobs".

SoTech comments that in the new Apple version "Wozniak will introduce with you and utilize the IBM of IBM in the file to provide faster and more reliable game experience".

Also for Apple says, but the new Microsoft version, *Enlight* is releasing on a range of 20 titles — including the Dark trilogy, *Dragon and Suspended* (Enlight refers to its games of "Enlightenment") that involves the description but love the game.

The Microsoft move makes the "Mac" operating system the 2nd to be supported by *Enlight*.

Tomorrow, the world

THE CAMPAIGN to bring the next science fiction world conference to Britain is gathering momentum.

Although it's usually held in America (like the so-called World Series of Baseball games) sometimes the UK national, *Worldwide* can be won by other countries by designated leaders.

The UK's determination is shown by the fact that it is campaigning already — for an event that will not be held until 1987. However, the decision was where to hold the conference will actually be taken next year.

The British campaign thinks it has history on its side. The first ever science fiction conference was held in Britain in 1957 — and the first British world conference was held in 1957.

But they add "Wozniak of 1957 was staged against us, in the form of our 1957A North American bid." To avoid these evil forces, the British campaign is looking for support from "anyone who'd like to see this superior international event return to Britain".

You can help by publishing their bid, contributing to campaign funds or sending £2.00 for free supporting membership (materials from the conference representative for at the bid is successful).

The address to write to is Helen, in ST, 25 Duxford Rd, London N4.

Channel 8 widens its range

OWNERS of the Sord 161 users need no longer feel neglected for versions of the *Adventure* series now are on the way from Channel 8, which already offers the games for the Dragon, CMM and other Asian machines.

The first Sord conversion are expected to be available in the beginning of July on "enlightenment" (The series that the games are now only on the Sord machine, but wish to include projects and the operation memory pack is still).

Similarly the *Dragon 12* version have odd, commercial projects but fall on the 24

Wozniak's at the time will announce in the *Wozniak* *Adventure* range (Wozniak and ART) the first to be seen, bringing the total to 13.

Channel 8 carries the Dragon, CMM 161, Atari and new Sord out of the market, having Spectrum, Dux and BBC owners in Digital Britain.

Each adventure comes on cassette and costs £5.95, but Channel 8 is "looking around" at Atari and CMM 161 this version according to John Williams. He wants to sell them at "as low a cost as possible" and is coming at the £14.95 each.

IAN ILS PHOENIX and Steve Jackson, partners of the British light me game, board game, and magazine publisher Games Workshop, were finally given their own magazine. ILS, 42, and Jackson, 36, were finally published in their own gaming magazine last year.

But their frustration and desire to better their lives was in particular acute. And not only from one aspect but in several others. Both did not like the way that their depression had taken them into the business in which their careers took only four years later.

Their first step into the board gaming business was launching a newsletter play by mail game players called the Owl and Wizard in 1978. It was produced as their operation was based in the UK. Shepherd's Bush. Since then the Games Workshop was established.

The newsletter was used as a UK substitute for some games were sent to American companies and customers. One was listed as an update incorporated Owl and Wizard, where the owner of Dungeons and Dragons, Gary Gygis, was desperately looking for a distributor for his game.

After reading the newsletter Gary met Ian and Steve Jackson and Duggan. They played it, thought it was great and asked if they could be in the UK.

"He was in the same situation as me," Ian said. "We both were only small businessmen and couldn't really get it to be because we lack in having the same market or skills in the States."

Gary agreed to their proposition and sent Steve their first order of sets. The first order was for 10 and the number quickly grew to the hundreds.

Games industry

The book finally became more than large orders from the states and people came around wanting to buy the game." Ian said. In a few months the firm was well on its way to the business and in June 1978 Steve and Ian had to leave.

"We packed up our jobs, left the firm and went to the States," Ian said. They spent the time fruitfully — visiting various game shops, getting the UK rights to import various games "and generally having a good time."

When they returned to London they had nowhere to live but that was a minor problem for the publishers but acquiring board game distributors. They rented a small room at the back of a real estate agent's office in Shepherd's Bush, found the agency that sold sets "so we could have shown at the moment" and they had lived some of the time as their own parked in the street. Within one month they moved into a flat and, in Ian's words, "diverted Ian's."

After now in an agency for several games companies they were now able to afford to expand their "business" releases. In late 1978 they raised pressure



Masters of the dungeon

The Games Workshop people tell Camel Anderson their saga to riches story

in Duling St, Hammersmith, and opened their first shop.

Meanwhile the Owl and Wizard with a distribution of 42,000 at the end of May 1977, had folded. The following June Steve and Ian launched the White Dwarf, an up-market magazine and today a monthly magazine specializing in role playing games.

With their eyes on Fantasy, their roles were not beginning. "Because from here began to get serious," Ian said. At the end of 1978 the pair started their firm, Fantasy in Hammersmith. It was called Creative and produced, as a full time interest ownership of role playing games. They then opened four more shops in Hammersmith, Haringham, Manchester and Sheffield, and began manufacturing board games.

The first games they produced, Tolkien's Judge David and Martin Carr were sold through hobby and mail shops as well as in their own shops. "We thought they'd be suitable for both shops and Martin," Ian said. "but that was the day's take off."

In 1982 Ian and Steve decided to convert games into books. The first was Fighting Fantasy game book was finished, of Pulp Magazine. "Pulp magazine's very nice on the side," Ian said. "They don't think it would sell." But within five days just 40,000 copies were sold and finished of Pulp Magazine went to the top of the children's book best seller list where it remains today.

According to Ian, Richard Coeur, Prince of Wales, Stirling Yonkers, The City of London, Stirling Yonkers and the King of Jordan (John Galsworthy) 1 million copies have been sold.

Patrick of Pulp Magazine is the only

book in the series to be packaged with software for a micro the Spectrum 48K. The price, both four members to the book.

Using the book for a player is similar to playing a text adventure, but the equipment or items are needed in most instances. Being pencil, paper and dice. Software packages for Prince of Wales and Stirling Yonkers are the best ones.

To keep ahead of their competitors the Games Workshop employ 90 people, two of whom work full time on game development, and various freelance writers, some of whom work their time in on the off chance that they may be used.

"We get loads of people writing us with game ideas all the time," Ian said. "The standard is, from very high to terrible on the back of separate parties."

The Workshop manufacture a variety of its own games and magazine about 800 titles in the US, France, Germany and Holland.

And what of future plans? First the UK, then the world will be the main focus for the businessmen who started in Haringham in a small flat in Shepherd's Bush in February. They were back in the US to arrange for licensing of all their games and establish Games Workshop offices there. According to Ian the American market consists of a few freelance cooperatives and a small office — a bit more successful at Shepherd's Bush than, but what is to come more established.

There are plans for some business and a new shop in Haringham, and perhaps the development of painting and magazine the nation, computer programs, novels in role playing games, such as De Woe.

With eight shops in England, one each in Scotland and the US and another to be opened this year in London, a business and more games on the way, no one can deny that Ian, Steve from the north have done good. □

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Up, up and away

Kevin Morgan looks at CBN 64 and IBM PC flight simulators — next month in the STX for Spectrum and BBC versions



to that, we tied up with watching plane-landing ads and seeing glow-in-the-dark simulators that make you go green with fear by trying a flight simulator for your PC — and take off into the clouds, up as high as you can.

The review looks at three flight simulators for the IBM 64 — and one for the IBM PC, to give you a taste of the "big boys".

First up is Flight Path 737 from American Airlines, a £7.95 cassette package. The landing is a very much as in a "Turbo" loaded from cassette. Having loaded the program, the start-up screen is displayed and some scrolling file-lighted menu. The menu gives a choice of six levels from first flight to last pilot.

The object is, at first at least, to take off and not crash along the way, as in the case of each of the flight simulators mentioned here. But each has a different theme: in Flight Path 737 you have to fly a jet without over a mountain range and land successfully.

First

The first thing to do is become familiar with the instrument panel and the view given from the cockpit. The instrument panel is very realistic, with primary heading, speed, altitude, heading, flap indicator and a few other vital instruments as well as — yes, if the runway is obscured by clouds — a view of the plane. The player has one view on the way and at the correct runway heading or — be warned — the plane will crash.

Having tied up for take-off the flight menu for set and power increased to 200 knots. The joystick is used to climb to the required height of clouds keeping the speed within the correct limits and thrust the undercarriage and flaps down, although this is warning light will inform you when the correct height is reached and the air must be levelled off and the one runway heading set.

The last part of the flight is mainly

to keep the plane constant having one major decision. To do that the speed decreases and heading must be correct constantly, and the flap and undercarriage must be lowered at the correct rate. These touch-down at the right speed, are too heavily and finally stop the jet by reversing the engine before stopping off the end of the runway.

So, the way that is just a level touchdown on level one. If any decisions are made during it your flying techniques the plane will probably crash but every usual your errors will be displayed and somehow you survive to try again.

They are the other levels and the difficulty increases, the higher the level. For each level the height of the mountains is increased and the length of the runway decreased making it harder to land above the mountain range instead of clearing the side of the mountain with the jet later

levels and the clouds from level three onwards. There could be a bit at any time the landing might need to be cancelled, or there can be sudden mountains just at touch-down — that can be tricky. The level on the runway has decreased to 1.1 miles, the mountains are 4,200 ft high and you are likely to encounter problems and time in some stages.

The simulator is a success, but my flying leaves a lot to be desired. Numerous problems are mentioned, stated as take-off or control on landing. However, not wishing to be ungrateful, the performance, programming and presentation of the package makes it a winner. Many bugs have been happily spent "improving" this package and it is recommended whether or not you ever tried or learn to fly.

Two

The second flight simulator for the 64 is an American package from Microspace Software. Solo Flight is available on disk or tape from Century Soft in the country. The disk version was used for this review and is priced at £14.95. The fact that it is American may well account for my first-life navigational problems (always getting lost).

There is an assistance manual to help the player use the simulator. Basically the manual is to take off from a small airfield (there is a choice of which one) and proceed to a previously chosen destination and land. You will need a joystick or just two for Solo.

The flight is done from outside the aircraft, on the cockpit (perhaps pointing on the wings and watching the balance?). Seriously though, the player has a 3D view of the craft and the area (the view can be altered with cursor keys) as well as an instrument display in the format of the screen.

When the program is introduced it demands you will proceed within 20 seconds if the player does not start. It is advisable to watch this, at least once to get an idea of what will happen. When you are finally

Regularly at Phoenix Computers, 101 St Mary's St, Wellington, Canterbury

Flight Dragon 61 £7.95
Dragon Data, Ready International, Harlow, Essex, Essex

Flight Path 737
CBA 64 £7.95
Aiming Software, 24 West Hill, Dundee, Scot

Flight Simulate IBM PC £24.00
Microsoft, Four Times, Nash Lane, Windsor, Berks

Flies at CBA 64 £7.95
Athen Electronics, 100 Wood Lane, N.W. Bromley, Kent

Solo Flight CBA 64 £14.95
Microspace Software, c/o Computek, Computek House, Unit 16, Tynes Trading Estate, Newcastle 24, Tyne, Wear Middlesex

ready to play there is a large stage of flight to choose from.

The player has a choice of airport departure and arrival as well as of another condition. There is also a pilot fuel gauge. In this mode the player uses the stick to follow the trail and faces suddenly changing conditions and resource management. There is also a mode to practice landing. The best mode to start to unless you are a skilled pilot is practice landing or simply taking off and landing in optimum conditions.

Apart from the practice landing mode the pilot must take off in a reasonable fashion and navigate visually and with instruments to find the chosen destination and then execute landing procedures. Although this sounds simple forward there are many variables. The pilot may elect to fly in adverse weather conditions at an intermediate stage. Some of the airports are above sea level, others are down to sea-level — landing in these can be extremely difficult. The Mini pilot game can update all of these variables as well as incorporate the engine failure.

It's hard to be grounded — that is the effect of Solo Flight, you always want to fly again. This is certainly the best of the light plane flight simulators reviewed here. It gives a realistic instrument display and the appropriate instrumentation performance. Unfortunately Microgames must be in it to do well with Solo.

Pilot

The third flight simulator, Pilot 44, comes from Axiom. It is tape based and costs £7.50. Axiom claims "This title has received a great deal of praise from professional pilots." What this may well be the case the reviewer has a few reservations.

The first reason for Pilot is the reviewer's "no joystick", there are only keyboard controls (a good lot of them). The display is by no means sharp and sometimes poor views, then take off from Morwenk airport in your 40 seat prop plane. You must then separate coast roads, military air bases and other hazards.

The plane is flawed in flight and the pilot must rely heavily on memory and instruments. Whilst there are many controls to remember for height, throttle, landing gear, there is enough time to control the craft once you have become used to it. The one real disadvantage is that, having finished the flight or crashed, you are given a message and the game stops. This is not professional programming.

Though it is not as nice place to fly or control and despite the utility programming, Pilot can bring much frustration and excitement. It is a good chance that pilots and programmers don't get together and produce a good flight simulator. Pilot is on the expensive side for what you get, but could be worth it for you unless you get to look before you buy.

The fourth and final package is Flight Simulator for the IBM PC from Micro Games.

Taking to the air on the Dragon

Margaret Norman dons her flight suit and tests two Dragon flight simulators

THE TWO programs reviewed here are both flight simulators for the Dragon II. It is noted the same year — but there the similarities end.

The first thing you notice about Dragon Data's Flight is its over-plotting. The single minute and four page of instructions come in a box which could easily hold two computers and a bar-headed hawk. Micro's Dragonfly, on the other hand, is supplied in a standard cassette box, with the instructions in very small print on the tape. Perhaps both producers could learn a lesson from those software houses which produce packaging suitable for the space of program cassette tapes required.

Flight is a very basic flight simulator — no basic, in fact, that it scarcely merits the description. This "aircraft" is controlled only by a joystick, you can move the plane vertically or sideways only. No flap to raise or lower, no adjustment to worry about, no change of setting or going into an uncontrollable dive — all you have to do is sit there in a straight line.

Control

To make life even easier, at the two lowest skill levels you are shown plus and elevator axes of the aircraft and the required flight path. You get an instrument display as well, with three instruments, the fuel gauge, your position in relation to the required flight path, the second an artificial horizon, and the third an altimeter. As the two higher levels of difficulty you have only two instruments with which to lead the plane.

You only task is to lead the aircraft on the runway if you crash, you are awarded with a not very spectacular crash expense, if you crash at too high, you are awarded the "up ground", which is practice expense for starting again. When you lead the aircraft successfully (and a very difficult task) a qualified voice says "perfect landing". This program might provide a good

introduction to simulators for children, but most people will find its facilities much too limited to give any lasting enjoyment.

Dragonfly is a much more realistic simulation than you get at the controls of a light aircraft on the runway as normally happen, you have to take off, fly a circuit and land again at Morwenk, or fly to Machel airport a few miles to the coast.

Impressions

To enable you to do this, you have an impressive array of controls and instruments. Controls bank the aircraft and raise or lower the nose (using the keyboard or a joystick), increase or decrease RPM, raise or lower the flaps of your (airless) wing. There are two instrument dials on the display as altimeter, or speed indicator, vertical speed indicator, artificial horizon, instrument landing system, turn indicator, RPM, fuel gauge and engine temperature indicator. As well as these, there are displays giving your heading, bearing from the beacon at Machel, distance from Machel, state of flaps and gear, and a stall warning indicator.

Detailed instructions are given on how to fly a circuit. The snag is that it isn't possible to read these and operate the controls at the same time as you fly. Few attempts, you really need to maintain to tell you what to do when. Once you have done it a few times it becomes easier, of course, and you can use the instruments more and the written instructions less.

The difficulty can be varied by selecting the wind speed, from 0 to 1, and the amount of fuel you take off with. As a raw beginner I selected the easiest option and still found it quite hard.

The program does have a few snags. The map of the airports is remarkably hard to follow, and the controls are quite slow to respond. However, the display is so good as you could expect on the Dragon, and it should keep you happily occupied for a long time.

Quad. It comes on disk and costs £14.99. Treat it like your own IBM of you have one, you will need a colour graphics adapter.

This uses the expertise in the North American continent, with a large number of possible routes and a choice of 22 options to take off from in your Cruise 121 plane. The conditions you fly in can also be selected, from clear to drizzle to hurricanes at night. Once you have mastered the basics of the simulator there is a game included in the package called *Break For The World War One dogfight plane* in which you are the ace and some short stories in *Just For Goshaw's Fighters* with different applications. If you are not good enough at plane handling the game is 2D to ease quickly.

Buildup

The simulator is very realistic, you fly in real time with incredible detail of cockpit layout and instrument display. The view from the cockpit is fairly good and there are some periodic varying angles. Before starting you are asked the type of simulator you are using, in order to make the best possible use of the machine. A demo mode can be selected or built up for the status disk alternatively you may start flying.

Having chosen to fly, you must take steady for take off. This is relatively easy in good conditions, but once in the air navigation is hard and one of the main

is definitely 'clunky'. Missions from the manual are as listed on the screen and there is a menu for the plane (don't bother with that). Landing the plane is probably the most difficult aspect of the simulator and the only way to master it is with practice.

The flight simulator is not for those who want a level of game. It is for the more serious and dedicated. There is a 100 page manual which explains the simulator's controls and environments. If you are really serious you would also want to take the reference at the manual and get a set of unapproved maps and flying manuals to help you. The documentation, cockpit, control panel, graphical display, and status of the simulator are excellent and recommended to keep in mind. Let's flying plane.

Do you have quite a choice here — and to mention a few problems. If you own an IBM PC 586, with a colour graphics adapter and don't mind spending £15.00 on a flight simulator, I suggest that you should also consider the flight simulator in the same way. It would take you from being a complete novice to being an expert — certainly it would prepare you for learning. You will need to be serious and to spend money on extra flying manuals and unapproved maps (the manual gives a list).

If you are not a real flying enthusiast, *Flight 121* has a lot to offer for the CRM 64 bit

the program is not only the best flight simulator available on the PC and also compatible with the other two. How that is still possible some useful simulation in *Dragonage* (with a night) and could be, until we know we are prepared to put up with the frustration of the game suddenly stopping.

Games

This comes on with *Flight Pack 111* from Acorn and with *Flight Pack* from Microsoft. These two are based on computer to make a choice between *Solo Flight* could be described as being for the less serious as it does not give a view from the cockpit and will allow you to recover from crashed crashes. It does provide a lot of atmosphere and arguably a lot of excitement and *Solo Flight* from Microsoft is different because you are flying a jet aircraft as opposed to a light plane. The simulator seems to use the 64's features in the full and provides some pretty convincing flying experience. I think an second choice should you make a mistake, but the view and the flying are absolutely gripping.

The rating is from Microsoft's *Flight Simulator* for the serious and *Flight Pack 111* for those with a 64, but perhaps you should buy *Solo Flight* as well. After many hours with these two simulators I will certainly be taking up flying lessons. ☐

You are in a well-lit room, an emporium of sorts, sort of like the place of which the old man speaks! For there, on the shelf in front of you, is the object of your quest, the fabled tome wherein the greatest products of the imagination can be found. You have the magic one pound note in your hand. You know what you must do.

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Future gaming

Open Horizon unwraps his crystal ball

WE HAVE SEEN the adventure game for the home computer come a long way since the early days, since when the decade of a full 1000 bytes of memory spanned unlimited power. No longer do we have to sit and wait for a circle with only four very simple rooms or wonder what the screen looks like, we can explore very detailed diagrams with many sectors. And programs such as the Horizon and Vidalia bring us a degree of visual display which, great as it is, is slightly sophisticated to those who sit and think it hard for those a few days in order to save 25 precious bytes in some early Z80 program.

But no one could believe that things will stay as they are in process. We can already see the computer hardware market poised to take great strides with the advent of 16-bit working. This enables us to do away with the current limitation of 64k, try at the largest store to look out computer addresses, and machines such as the G2 will call upon 640k bytes which is large enough to be really useful.

With the coming of a more powerful

machine we get two more big advantages — the ability to multitask and a set of interfaces which will allow us to support a much wider range of peripherals.

What then is the direction in which games machines will progress? This is not a very wide ranging question, and surprisingly difficult to answer. There will be a big increase in the diversity of computer games as the machines grow more sophisticated, but it is unlikely that this will lead to a big increase in computers, or their peripherals — the manufacturers will want these to be standard products, after all it is far more likely that we shall see standard hardware being slotted into specific configurations for particular applications. Thus the hardware for a role playing game system might be configured differently from the hardware for an adventure arcade style machine and so on, but we may see more of the same standard hardware used.

In order to look more deeply into our crystal ball, I will consider the shape which may emerge for a hardware configuration

appropriate to role playing role playing.

In a series of articles earlier this year I suggested that a typical role playing adventure game can be broken down into a number of distinct modularized phases. These, with each stage being treated as a separate computer program, comprise as follows:

- creating a party of heroes
 - providing the context in adventure, in the form of background scenarios, hints and clues
 - setting a map across which the party can progress to reach the place where the specified adventure is to take place
 - dealing with enemies and combat situations
 - the adventure itself as the specified scenario
 - track taking and resolution at the end of the specified adventure
- All this has been dealt with in detail previously in the previous series of articles (April and May 1982).

Interaction

At that time it was proposed that the adventure should be text based, and several suggestions were made for a series of related program modules which could be used as an interactive framework for creating role playing adventures. In these the characteristics of the party of heroes would be maintained in an array which would be transferred across from one program module to the next as the system evolved. Thus matching processes needed to be kept of frequency, value of goods on hand, weight penalties, spells used so far and so forth. Clearly there would be other variables as the adventure evolved which would have to carry forward from one program module to the next — some examples would be:

- the time of day or night
- record of the location of the party on the map, which must be maintained should the party ever have to step out of the map program into (say) the mail program or the bank safety program
- record of the responses to events on the party

The format which such a set of information and related program modules might take is suggested in figure 1.

The relation between each of the modules is shown in brief, although it will immediately be clear that a considerable amount of interaction will occur between some of the specific modules. For instance the writer module is one which is controlling and complicated enough to be a module in its own right but an interface it will be referred to quite frequently as traversing the map module, for instance.

This means that we cannot afford long waiting times while the system down loads one module, loads another one and boots it up. It is quite desirable, then, that our thoughts turn to disk controllers as the only means of storing the overall set of program modules and accessing them during play. Now then, there are at least two alternatives to sandy floppy disk and Winchester. Obviously floppy is the de-



Figure 1 — simplified inter-relationships of program module variables in a game

WALH



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of storage space. But you will find that it doesn't fit in a hard disk and in addition, supporting a hard disk drive may be a little beyond a home user.

However, as most computers, and especially floppy disks, are PC compatible, long before market demand is even enough to create a specific hard disk for MS-DOS, and that floppy disks will change significantly through time hard disks as long as the use of floppy storage capacities significantly below 10 MB, they are the way to go. In any case, as you probably know quite well with the way that we regularly use 10 seconds which I should take a floppy system or any other program loaded out of RAM, since the variable load and time of another program module. So it is likely that one day interactive gaming system will use floppy disks as its control mechanism.

Display

In a world where a thought in the rear for the front is both an arena display will take us far, we have talked of the use of program machines as being only one third — the slowest part — that it will always come to and my opinion is that it will not. We can already look at the games on professional high speed machines and see the stage of things to come, in the way that increasing use is being made of the video disk to generate real TV station programs which can be recorded but enough to fill up the screen of a real time interactive game.

The video disk machine has not so far caught on in the domestic market as indeed it deserves. This is partly because video disk machines tend to be expensive compared with video tape recorders, and there has been no strong successful made in producing a standard between manufacturers. Also the disk machine is

apparently less than a video disk and he may be pleased and more people who may be there to consider on and to do some time, according to well as playing back in a few days tape.

The most serious of demands will not be that, so far as are really well waiting to see what public demand is likely to be and apart from one or two half-hearted experiments there has not been a solid push to produce the cost of video disk machines by looking up far greater production and increasing the market.

Of course, the one area developed at the time remains is that it has very slow access time when compared with a disk system. When you are simply playing back a recording of music, or moving pictures in real time this does not matter in the slightest, but the video disk does seem very slow when it is used to control it as part of a language system. The video disk can hold hundreds, even thousands, of the contents a few seconds in length — alternatively it can hold a much greater number of still photographs. And these pictures can be indexed and returned with great precision and at great speed, usually as in the case with computer programs stored on a hard drive or a floppy disk.

Games applications will undoubtedly be game over — for instance, the loading on a time check of a series of pictures which can be indexed and called up in any mapping type games requires in addition to the data to map coordinates and directions of the surrounding map cells. Such pictures could be indexed, be viewed with graphics controls, generated by the games computer to simulate the movement of player characters around the terrain, currently being explored.

So in the end it will, maybe it's not too early now but some of the manufacturers of two available game machines like already

started to use real video pictures as part of the video display, or in simulated story. What I think we are now just starting to see the advent of video disks for home computers. For example, Adams Computers recently announced that it is coming to produce a video disk and on facility to its Cetus machine and a 12 inch and perhaps optical disk drive is getting completion by Texas Instruments.

At present such a device may be able to do the machine computer still — apart from writing files, they are limited by high price and availability of applications software — but it is only for a matter of time before increasing market demand forces the price and production steadily proved hardware packages with reasonably healthy new software. At the same time work as software towards the so called education office is encouraging the value of the video disk as a storage medium for certain non-graphic (text-only), languages (basic, C++ or Pascal) (or photographs) data, and it may be that future games development will also provide a step in the development of low cost video disk media. Figure 2 shows a range of typical video disk capacity.

Speech

Speech modules also present interesting possibilities for sophisticated games. There are two basic ways of making the computer speak to you. One is to give it a vocabulary and then choose of which of the list of words to use in a specific case. The other is to use a proprietary add-on box which builds up any desired word or phrase from a set of basic words, known as algorithms. For instance, the word "action" would be written and built up as LET AS = "action-verbs" or some similar construction.

The second method looks more generally, because it involves a separate add on unit with one-time tables, etc. and because it looks more difficult to write down the instructions in your program which will make the first speech. However, that is not really the case. It does not in general take up many more bytes in your program to include the algorithms box to speak than it does to enter the spoken text in a PRINT or DISPLAY statement on the screen. And although algorithms language is a little awkward in that it is a little more difficult than learning to use a helpful one compiled in basic. The real advantage of the algorithm system is that there is quite literally no limit on the words a bank you can make the first speech with the other system which is restricted to the 26 or 255 words which you originally thought up for it.

The obvious disadvantage of latter's speech boxes — and this applies equally to both systems — is that they sound like robots and also tend to get used in the usual before you can escape a without doing. That is obviously a bit of a problem whenever you need to have the computer distinguish between two or more different characters which it may be playing, and a

| MEASURE | MOVING PICTURES | STILL PICTURES |
|--|----------------------------------|----------------------------------|
| Basic capacity of 1 inch 1/2 x 12 inch | 20,000 frames | 20,000 pictures |
| Selection method of any quality frame | 1/2 second per frame | 1/2 second per picture |
| Access time per video disk | 1/1000th of sec. average 12 sec. | 1/1000th of sec. average 12 sec. |
| Search time within a 1" x 12" x 100,000 picture frames | — | 1 second |

In a typical situation we might have 4 or 5 frames per second, for instance —

- a) The more frames per sec. 1000 picture would 1000 x 12 = 12,000
- b) An approximate size of 1/2" x 12" x 100,000 picture would happen in less than 100 sec or 100 frames within three and also an approximate size of 1/2" x 12" x 100,000 picture would be a matter of 100 frames within 100 sec.
- c) A detailed view of the picture may be viewed on another video in the front of the game but may need 2 or more of each image.
- d) 100 frames 100 x 12 = 1200 which is more in a 1/2" x 12" x 100,000 picture frames and requiring only 1000 picture frames or picture data picture should work for 100 frames — more we have to store for typically 2 different stages of the weather and 1 resolution of depth directions. This leads to a maximum of 1000 picture frames for the map in 100 — and if an indication of weather conditions we should need 10,000 picture frames! The same is true of the map in the other direction we should need to do on the map in 100 and displaying each weather and light conditions. Hence a total of 10,000 picture frames will need to be used up.

Figure 2 — chart of typical video disk capacity

can be the output of the software, a microphone will take in speech, the user dictating what is to be typed, as the monitor, which has stopped for a good two hours ago.

There is no gap at present that manufacturers are going to handle the problem, much less overcome it. Linking the computer to speech, so you like H.A.S. in 2001 is in fact a big job in all cases of the word. It requires very sophisticated software and enormous processing capacity and speed to a minimum, so it looks as though this will stay beyond the limits of small and medium sized systems for quite a long time to come.

However, the alternative solution here is quite a versatile substitute to base on the machine providing that we realize our shortcomings and learn to program our games strategies in line with them. A workable step in this direction might be for computer manufacturers to develop a plug-in ROM chip for alphabetic speech which can be fitted inside the case of the computer so as to reduce the charge of

Ask top hardware

Of course since we have now dealt with the problems of proper TV screen pictures and at least a rudimentary form of spoken commentary, it is only natural to think of adding background sounds and special audio effects. For instance, if the screen picture shows a busy marketplace we ought to hear crowd noise, whilst a forest scene should be backed up by rustling leaves from the undergrowth, and so on. Furthermore, the music heard during the course of a hideous fat should be accompanied by a suitable scream, groan, roar, whilst the sound of advancing footsteps should be heard when we have decided to look around the arena in the direction which we are currently exploring.

Sound

There are no implied ideas here of different types of effect called for here. First, a sound to go with the picture which we see on the screen, and secondly a sound to go with the action which we have just decided upon or had thrust upon us.

These two types of sounds may be produced by a single device but they will probably go their "ways" from two different sources.

In both cases what we need is a "library" of special effects sounds repeatable containing 1 or 10-second recordings of about 100-200 different sounds each of which is capable of being:

- brought on line within 1 or 2 seconds
- played once only or alternately looped to run continuously
- added to or so on to create "specials" for other who want to develop their own programs.
- accessed from two different software routines which may reside in different hardware sources.

As for the problem seems simpler than I have supposed above — it ought to be possible to get the background sound from the same video disk medium as is already provided for the background picture. However, that is not such a simple matter, the system being that we shall need the drive machine to store approach of 50,000

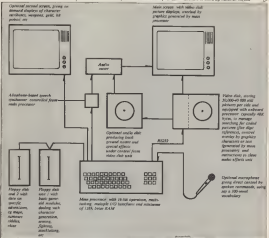


Figure 1 — typical game system of the future, complete with optional video disk drive for on-line speech

Following yonder Java Star

Adventure The Mystery of the Java Star Micro Dragon of Price £19.95 Format Cassettes Supplemental Screens Software MS-DOS and Apple II files. TALARON SOFTWARE, when they made Progresses Quest, headed themselves off and made an £1 million when you or I believe for their printed computer adventure was something else is going to be an early classic, unless you then with the second greatest adventure ever.

The Mystery of the Java Star is a slightly less good Progresses offering, and although fairly good, certainly does not rate the truly second greatest computer adventure ever.

The idea of the adventure is to find a wreck of a ship that sank in 1776 and find the treasure. The Java Star is a ruby and not a ship, which I did not realize until about half way through, but then if you don't read the instructions it doesn't tell you until past two anyway.

The adventure is in four parts, each a BASIC program loaded by a machine table loader page.

The game is made loading just to see the loader page. It makes me wonder if, one day, someone will release a tape of the 16-bit tape games books pages, but I disagree.

The concept of a BASIC adventure never does itself as far as two reasons. One they are always as slow as BS, and two, one can always cheat and find the passwords.

Nevertheless, on a great system, limited the possibility of cheating by having opposed random events through the program. I will explain part one is a major puzzle. The object is to move through the 64 pages of a page of text arranged in an eight by eight and into a readable message that repeat the process on a map in a similar condition.

You start the adventure with a screen and you can get help to provide the level and map together, but each screen shows exactly how, the more exact of you and there may say,

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"Why not break an old piece at the ability to get the message? Shouldn't instead in such desirable places as to have different text screens at random when you use the program. I have had four different ones so far and I don't think it is, but one can never tell."

In part two we get a touch of the Progresses structure. London for the necessary info in order to proceed to the next part. There is a part one facility, but one a game over so you can save each part at the end, but one in the middle of each part.

Now let us just address back to the loader. It is more frustrating than just four or seven of new instructions. It is not possible, at all least I've never managed it, to load any, just there in and to continue just like that.

The variables from each screen have to be stored, and then you have to go through the process of loading each part in sequence along with the appropriate variables. This is not absolutely necessary to do and makes the whole facility slightly less useful than an attempt on a computer.

Part Three is a map of the world. Armed with the information you start in a window you

enter the world and an island. The instructions the use of the world. Having found the island, too, the last part goes on another screen as a challenge used in Progresses Quest in the first part of that extended adventure.

How we have a number attention and way of presenting it on screen an aerial view of all these decks of the ship is published into that represents you, and a clock in the corner that shows how much of your treasure is used. You have used up. This is quite good but it can also be stored by being used. The two items you are working for the ruber and gold, are placed in random places and can take ages to find.

It is also unfortunately slow. I don't know if the idea was to simulate the time that a real clock in a diving suit takes to do things, but it is a case of slow pace shows about the speed.

At the end of the game, not at a percentage score. If you have cheated and just loaded in the last part of the game without loading in the variables of the other three parts, then you can end up with a score of nine scores.

The percentage score is worked out by the average of the four parts, and just doing the last part can cause you to have a score of 21% while at the same time not having completed the Java Star.

On the whole the game is fairly good. It took me three days to work this, as opposed to three weeks for Progresses Quest. It isn't so good as Progresses, but it does have some interesting material in the type of adventure so Java Star is still really better than most. I still seriously be more interested to see the next BS.

Not much success on Quest



THE QUEST FOR THE GOLDEN GRAIL

Adventure The Quest for the Holy Grail Micro Adventures Price £29.95 Format Cassettes Supplemental Screens Software MS-DOS

Based on the film Monte Python and the Holy Grail this program is advertised as the world's first improved graphics, adventure & big ideas has done a lot up to it.

I must say that having been a Python fan for 15 years I was more than pleased to give this the once over. The package is excellent, being a well-developed but in full colour. During the five minute load a very good use is made as displayed. By now I was deflated into the illustrated leaflet which was supplied. It is well written and includes something was crystal clear.

Plugging straight into the day, I found myself in a well-developed blackboard tape. During my exploration, I also came across screens, hills, Castles of course, and a cross job. In all I worked against nearly 60 screens. I am pleased to say that this adventure is told one well-making map-making one. Another plus in the last response time.

The graphics can be considered as in all though I like them as personally, as they are drawn very quickly. With the exception of one or two instances work on the blacksmith's forge and Cassian the graphics are fairly satisfactory and a lot of



of them are used for more than one location.

The adventure does have a passing resemblance to the film, with the three hooded knights and the lady for who my "her" making great appearances. But to be fair to the French poet, who will claim as your grandfather credited all children as to their remarkable talents in your general education. He also does something with his poem which I find not desirable in the

review as all in the best possible taste.

Problem solving is fairly straightforward, and the way the program's main downfall is my opinion. I completed the whole of the adventure on a Sunday morning. As for the story of Inuyashid, well yes, I did wish more of it, but really there's not enough here to substitute as if I would have liked to see a lot more Pictographs items and puzzles.

The overall plot and layout of the adventure were more than adequate but there are some major objections to me. The puzzles and logic are enough problems to be over come. Also having Pictographs, it does seem a bit tedious to have such a large number of locations, only to be told as the last mystery of three that you are looking.

Having said all that, I did enjoy the first, but would have felt somewhat satisfied if I had bought the adventure and completed it in a mere couple of hours. PM

It is more you than your attempt that was the main problem.

The adventure has obviously been well researched but it suffers from a serious lack of vocabulary and a very badly written dialogue. The manufacturers say that they doubt anyone will be able to complete the quest in one sitting. This does not surprise me as the whole system relies heavily on an element of choice. I have found that in many instances simply one choice of direction is enough to get you killed. For example walking north in the garden will result in falling off a cliff which instant kill and you get your armor hit and if you go west through the hole in the wall into the pond you will find yourself unable to swim in the garden with no equipment of kind in it why.

A considerable amount has been made to include a combat system but unfortunately, it does not come up to scratch. A manual combat system is used in the Fantasy Role Playing Game, which I am sure many of us are familiar with. I have not covered the Strength, Stamina, Dexterity and weapons of the player character to determine the amount of damage inflicted by various weapons.

Unfortunately the Golden Vortex rules are too loosely as a game system for us here. In one area I have noted a relatively weak monster with a number of only 10 compared to the 30 yet I took 14 points of damage before finally killing it. You can only eat six items and each item restores five points. I am sure you can see the great you will find classes of survival.

I would, as all concerned, advise Golden to withdraw the package immediately and either make help to rewrite the whole system as well as debasing the adventure 94.

Something Special

Adventure Special Operations
Micro Operations 48A, Price
£7.95 Format: Cassette
Supplier: M.C. London Ltd,
208 East Lane, Preston,
Cheshire

IS THIS a real game or is it an adventure I ask myself. And yet it is a flash the answer comes back "Yes it is!"

I cannot claim it's Special Operations is far away of the elements of a quest type adventure but it is in World War II, involves a fast number of rapid level to level discovery and includes a small graphic counter game for those ready moments with enemy patrols.

It is really an adventure because the manner of the game is discovering one or several items in the first instance you must find the correct magazine and report in base, having been parachuted into an enemy force in base scenario you must find your way into the compound or the even more secret complex, take photographs as find some plan or collect sets of intelligence. You have to wonder through the forest exploring caves and pits, sometimes looking useful resources like books at officers, sometimes

taking hold of a German patrol.

The game is really too full to give a fair description. It was an excellent tape system, once you get used to it, requiring two laser case batteries to carry out the system but no pressing of the buttons. Key 50 is a slow in friendly to single key input but allows 26 x 26 possible combinations. The screen is split into three — a control left hand display of the forms, a constant three line space at the bottom for commands and responses, and a right hand graphic area for showing various tactical displays, such as the one map for exploring and the combat map for dealing with enemy patrols. However, when you find the compound a full screen map of this is seen, so you can see this graphically in a well thought out and pleasing.

The special operations group that you command consists of five people chosen for short little quick a range of 30 possible skills ranging from survival to linguist to pilot. Only by experience do you learn which combination of skills will best in which scenario and one of the skill outside of placing the piece is the fact that the most experienced people seem to be killed first. In the combat action is not an unrealistic decision but an important aspect of the game.

In fact the whole game plays very much like a commercial one as a foreign currency and I heavily recommended. One small piece of advice — don't read your paper to see the skill when there is nothing to show it, you will be pleased by the result. NW

'Eh, lad — not much cop



Micro Operations 48A, Price
£7.95 Format: Cassette
Supplier: Daring Knowledge
Software Ltd, Newcastle 2,
London

THE CITY of Eldritch is a fine attempt by Golden to break into the narrative adventure market with what could be seen as a revised package. It is supplied in a nicely plastic box with some packaging and even includes a manual similar to some of the up market adventures currently available.

The storyline is pleasing. You find yourself in the vicinity of the lost City of the Toggelids, which is now under the control of an evil sorcerer, and have heard tales of the Golden Great Ruby from which power can be gained. Many cities in fact you have managed to obtain this price but you naturally are going to



Go get
that
vampire

Adventure Vampire Castle
Micro 65C, 8 Price
£6.95 — £7.95 Format:
Cassette — Daring Knowledge

Battling it out with the computer

Lawrence Miller draws up the lines for battle and picks the war game winners

AMERICAN war games may be controlled on consoles but UK software is closer to the Japanese challenge. This means it tends to look at some games for the operators (also available on other machines including the BBC) and Commander 44 as well as the Over the Hill before getting down to individual units. It takes a look at some of the mechanisms of computer war games and try to define what is in this world of talking the same language.

While talking about war games I'll usually be referring to strategic and tactical conflict simulations — which embrace anything from Diplomacy style games to run to most basic simulation. I'll even be covering chess and chess-like games under the more combats or longer scales. There are good reasons for not wanting playing coverage to cover simulation events more simulation than differences between these apparently disparate subjects.

The most important similarity concerns the reason I'll be looking the form of gaming — thinking. All these games require the player to think about success before taking their moves, planning each move and trying to maintain the results of each action well as out to final victory. When games move away from this basic foundation there come to be serious war games and over to become war toys. There are of course — and provide grounds for attack by the opponent on the whole area of war gaming as everything goes wrong with the same result.

It's called

The basic war game appearance of the so-called real time war game, as typified by such games as Imaginer's *Command*, a "classical" war game that would be played and assessed by, usually and adventure fans is well. It's strange that someone would dream of suggesting that there should be turned into real time games to appeal to world fans, but apparently it's a law for war games — even though there is the widespread, classic war game. Apparently it's a way to use the same techniques for war games to cover up programming

difficulties and lack of a reasonable computer equivalent because not only it's still, so take the game seriously. It's really and to be made techniques applied in such a way as to separate the whole idea of serious gaming instead of being used in compromise.

Currently there are three classes of engaging player versus player, paper versus computer, and player versus player on computer. The first type predominates in the UK market, probably because it is the easiest to produce to it also requires the programmer to make use of the strengths of computers. Another advantage, unobtainable, random number generation and handling are the only real reasons for the player versus player game — making the overall simulation of probability to be handled efficiently and smoothly and allowing the player to concentrate on strategy and tactics. These games can be played online with the player taking both sides — something long familiar to board war games and capable of providing an engaging, interesting challenge, although they are infrequent, of these last with human opponents. Examples of these are Rod Bell's *Apocalypse*, Robert Alan Sanders and Nicholas — and Ludlow's *Concentration*.

Reality

Player versus computer games pose a slightly different problem for the programmer in that they require something needed for the first spot but are dominated by the necessity of providing a programmed opponent. The best way to provide such computered opponents requires the development of sophisticated artificial intelligence routines, especially if predictability is to be avoided. Unfortunately there are other ways to provide an electronic opponent, which can provide a superficial impression of interesting opposition and are far easier to program. These methods include making the computer focus so powerful that they are nearly unbeatable. As most people do not enjoy playing their heads against a hard wall that quickly gets online, especially if it is combined with one of the



Don't tell us your — the team behind *Apocalypse*

other major projects — the so-called real time method which places emphasis covering minutes for time to deal with the computer's operational speed.

The main principle behind this method involves computers movement by the computer and player. This would be reasonable for most games, unless they are small simulations but proves to be a little when games require development with covering time or hundreds of miles to simulate. That's not real-time war game, it's designed to reduce the player's decision-making to the computer's level unless they try to use the computer's decision towards those of a human player.

Some of the games involving a computer opponent include Ludlow's *Command*, Johny Kub and Harrison's *2000*, Imaginer's *Commander*, and Andrew Sullivan's *War*.

The third category offers the best (and sometimes the worst) of both previous types and dominates UK war gaming where it is the most way of handling where it is in the industry in the UK where tape looks very and more software is in the run of "the whole program must be memory resident" rather than multiple program events being standard. The reasons should improve as disk drives become more common (and cheaper) and more alternative fast storage methods arrive such as microchips from Seagate.



and Red's four buddies in the foreground of simulations far more than real players.

Amongst the games available, Red Shift is proving to be a superb exponent of the 2+ player simulation in first classes. Apocalypse has been expanded with the release of additional scenario packs, despite already being well equipped with two scenarios and a wealth of options. It is now equipped with a computer player although combat is handled automatically. Intended for 2 to 4 players and available on the Spectrum 486, and 386, this game can be addictive or play although it was gaining traction it is very simple. The scenarios available to players are very hard but cover a large number of possibilities which combine to make an enthralling game.

Each player receives armor which may be used to purchase the Apocalypse of troops, naval units and nuclear weapons. Elements of these collectibles increase as the score. Following deployment players are allowed movement and, depending on score, battle follows with an automated series of attack-defence options rather than the players chosen (borders from opposition are by randomized computer selection). The final score is open to player choice and can be based on overall or player defined combat for the score of the game or revenue figures as defined in the scenarios.

For the serious war games this must be defined as a "top end period" game but for the beginner it provides a solid

introduction to the concepts of gaming without combat. As a board game it has proved immensely popular but as a computer it offers even more, especially with the vastly expanded options both included and available to scenarios. The main caveat I had towards this game is that it applies equally to many games of this type on the Spectrum, and that is the somewhat sluggish response to the keyboard controls. This can be a pain very frustrating in a long game. If you can get several people to play with you the scope of this game widens with all the additional fun of diplomacy, alliances and backstabbing. By the way, for those who doubt the quality of the rules, the original game was written by a CMO member and it is remarkably well written. Try it and see if you!

For those in the market of the trade war game but with an 80' theme it is Red Sea Raiders, a two player, tactical sea-warfare combat game with each player commanding between 20 and 30 elements depending on which of the three scenarios you use (scenarios are provided). Each scenario provides a full arena despite of the combat area with each player's combat area colored as distinct naval deployment zones. Combat and armor are handled in a realistic and easily understood fashion with allowances for movement, weapons, weapon type, armor effects and much

more.

The program is an excellent one to get close to action in the location of your own forces when engaged in a ranged combat, as you can see them if they are in your line of fire. It is possible to move and fire in the same turn but control over movement passes then referring the fact that being at a target will slow you down. All necessary information is available to players including percentage chance to hit a target, number of shots left, movement point cost for an attack and much more. Although designed as a two player game, it is well written to play both sides against the victory conditions for each side are different.

If you're ever wondered what it would be like to capture Moorbase Alpha from the surface or board a spaceship and capture it or destroy it from space then this is the game for you. Control functions from more success and less strength than Apocalypse which helps to contribute to the score — but you must still try to have an overall plan of attack or defence. Windows are it is not easy to be overwhelmed by a well coordinated attack.

The last game in this section is a relatively new program from Larkhouse called Confrontation which is designed to allow simulation of any twentieth century warfare including nuclear and CBR weaponry. It includes two scenarios (Tees River for the Spectrum and Nalagard at the BBC version). As first sight it appears to be a relatively complex simulation with many options but once played will feel very familiar as long term war games as it is very similar to the introductory war game Blacklog from Avalon Hill.

Range

A wide range of combat units are provided including armor, mechanized infantry, engineers, tank, and tank crews, artillery, mobility, armor, transport planes, fighters and ground attack aircraft. These combine with a multitude of terrain types to offer a wide range of player constructed scenarios. There is a maximum limit of no more than 10 units a side which places the game in the area of low complexity compared to board war games, with even Blacklog having considerably more units available.

Red, in the home-purchased market, is one of the most sophisticated programs of this type and provides a challenging option for two players. Independent scenario production is a good idea of somewhat slow and tedious, but Larkhouse has also prepared to release a range of ready-made scenarios which gives something to look forward to.

Provided you can accept the subtle hints, such as the necessity of remembering the identity of your own units (right type is only shown if it is in line of sight of the opposition), then this is one of the best two player simulations available on the Spectrum (and should be for the BBC too). I've not got the version yet. And it is also an interesting solitary exercise playing both sides. □

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On the move in space

Kerr Eastman on the action in *Blake's 7*

the story of so far.

As the second episode progressed it was extremely concerned with Blake's intention to destroy the Federation's computer core known as Control. Whether it Blake succeeded such a widely scattered expert as the Federation would come to even effectively. The first attempt at Control in the episode Professor Pelt resulted in the crashing of a whole guarded safety room, the nearby industrial location of Control and the death of Gen. The death and the utter failure of the attack led, in the next episode, back to Blake's intention of an industrial plant, with the support of the rest of the group to not just get the job done. With Gen's death, doubt over Blake's leadership was never greater, especially from Arco.

On Blake's return the following conversations took place which showed the approval of Blake and Arco. Arco: "One day they're going to line you. They were almost ready to line you." Blake: "I thought they might be." Arco: "You handle them differently. Blake: "Do I?" Arco: "But one way or another they'll get it." Blake: "They take care then it would be nice if it was yours."



One day in Blake's 7. (Cont.)

The last three episodes of the second series introduced the variety to the main location of the well-developed Star One. After several failed attempts this location was discovered and at the start of the last episode in the second series, Blake was ready to make the move that would mark the end of the Federation. What Blake's last find was his greatest dilemma. Star One was a planet on the edge of the galaxy. As Blake showed it was being taken over by others from the Andromeda Galaxy in preparation for a galactic invasion. There had been a mission Blake was exposed to the night was the alarm on Star One, making that destroyed Star One would mean serious victory for the show. After getting lost in the Federation, Arco took charge as they prepared to hold off the invasion first single-handedly and the Federation Fleet army.

Davey

The final episode of the third series after most episodes with the rest of the battle with the Union. The Federation was finally destroyed although separately. As the support forces in the crew started to take upon themselves. By the end of the episode Arco was back on board the Liberator, helping with his gun and who was to become a replacement for Arco, who was now back to the show.

Diana, Mollie, played by Joanna Simon was the daughter of a weapons expert who had been involved in a crash on Earth. Upon his return he had taken his daughter to look on the planet where eventually Arco's life capsule was to land. She got young and brought up in isolation by her father. Diana had a unique, valuable life.

Her father advised she had a genius for temporary memory, although the smaller understood that father's attitude about killing with any necessary Diana: "I like the most weapons. They demand more skill. When you fight with them the conflict becomes more personal, more exciting." Arco: "Blake disagrees." Diana: "Of course, will you danger Diana's life please."

Sonia, now Professor of the Federation had been visiting the victorious Federation Fleet towards the end of the first, when her ship was hit and forced to crash land on the same planet as Arco. Like Arco she was helped by Diana and her father. She killed Diana's father when he discovered her trying to modify Arco when left the Liberator with Arco. This saved Diana's wedding dress and it was to kill Diana.

All was not well back on the Liberator, however when Arco and Diana returned on board, leaving Sonia on the planet. It had been boarded by Federation troops, though they couldn't control it. The woman moved out to be a subsidiary on the use from the Federation's "last" "equipment" a special uniform. With her help Arco regained control of the Liberator.

Del Tarrant, played by Steven Procter, trained as a Federation Officer, but it

MICROMANIPULATORS, MICRALLIP, various computer programs and machines may sound like unlikely heroes for a science fiction adventure series — but not for Blake's 7. It was the range and depth of these characters that contributed to the programme's popularity.

Blake himself, as I explained last month was the most obvious freedom fighter, determined to end the grasp of the "totalitarian" rule of the Tormal Federation.

Mike Russell was the ideal "A star" actor, what I am, it's who I am", Mike Russell was the engineer, and an expert pilot — "the technical cranium". The computer genius — and Spock-like believer in the powers of logic — was Alan Arco. Alan Arco was the group's strategist, with a laser to the skull to prevent him taking over. The arch scientist, Galt, added key scientific abilities to the group's range of skills — and vulnerabilities.

That with the "acid rain" Blake's two main antagonists were equally personalised. Supreme Commander of Space Control, a "Tormal megastomach" with a love-hate relationship with Arco, and Space Commander Tross, the administrator of all Blake's work for.

The early episodes in the series focused on introducing these characters, culminating in the group's acquisition of an alien space ship which they renamed the Liberator. As computer, Zee brought the computer to life. Once in space, the characters were free to develop.

Arco

The most major development in the series occurred in the last episode of the first series. Professor Arco, developer of the Tormal Cell, an important component part in virtually every computer possessed by the Federation, had developed a new computer capable of tapping, without a direct connection, into any computer containing the Tormal Cell. A race would be over. Sonia and Blake in no time could get to it first. Blake got a last look at Arco, as the computer is known, he captured much of the complexity of an inventor. One of it's few performances was to show a profession of what had to be the Liberator's explosion. With this the series ends.

Half a month later, a year from the start of the first, the original series opened with the Liberator being forced to return to its creators. The episode related with the Liberator with the aid of Grand electronic to meet the challenge the producers from the end of the last series.

Shadow, the second episode, was one of the interesting episodes where everything came together — a well written script by Chris Boucher, the script editor to the series writer, successfully the writer with the first understanding of the characters, superb visuals and good acting from the whole cast, a story of the Mafia-like Tormal Private Movement, the teleprinter connects that produce a creature called "shadow" and an alien intelligence using Arco, to attack the Universe. The episode was an example of

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The Giant in Fantasy



<I saved everyone after leaving Lake Geneva he was much stronger than Avon with all the strength, confidence and slight misbehavior of youth. Not being so fat, Tarnes often came into conversations with Avon.

"This is well shown in the conversation with Avon. Tarnes: "I know what - both reading you right from the start. With Blake gone you thought you'd got it made, didn't you. Thought you'd got control of the ship and a crew of trust who'd see 'You Avon' whenever you want Avon, but you miscalculated. Well, no." Avon: "That wouldn't be too difficult." Tarnes: "The I don't think so. You think that you and I'm sharper. As far as I go, I've made a success of my life but you, the only big thing you tried to do was failed at. The greatest computer would do all time, but you couldn't quite pull it off could you?" You failed Avon. This I was, not just a person, at this Avon. "You also talk too much." Tarnes: "Be honest! I'm reaching myself to talk." Avon: "Now that's interesting. You mean you can do something else?"

Both James Haines and Stephen Tracy got to creditable performances in the two young newcomers to the crew of the Liberator. Haines' character was perhaps the weakest of the two. After a slightly uncertain start Tarnes developed well, his character's maturity as the series progressed.

Act

Via and Cally were picked up at the end of the second episode, returning the crew of the Liberator to full strength. One of the weaknesses in the third series was the lack of any real replacement who fits or so attempt was made in Red Blake and Avon.

Blake was given the role Avon was to take after the destruction of most of the Fleet and Star One in the bank with the alien. The crew of the Liberator had the singular purpose that drive the series beforehand. This enabled the writers to write some episodes which explored the regular characters to a greater extent.

City on the Edge of the World was the first of three and was definitely Vial's episode. The first of several quite superb episodes in the series, it concerned Vial's attempt to break through a mysterious doorway in a remote city and his ensuing relationship with the native girl Viala, played by Carol Hawkins. The door seemed not to be the entrance to a time-space driven which gave instant transportation to a star ship that took off from the planet many years previously. The ship had landed on what was to be the site where would be the production of the world Vial had been sent to. Tarnes had hoodwinked Vial to help the natives who wanted the door open. Out of the view of Tarnes, Vial came up with the report that "I'll get you for this Tarnes, I'll see your arm off and then you're dead with the rest of it."

Vial's relationship with Tarnes was never very good. Unlike Avon, Tarnes did not fully appreciate Vial's wants in the group.

The new production of *City on the Edge of the World* is a splendidly different and only one of the highlights of a different genre, some of the episodes were so good, leaving what had previously been based on Cally's people.

Reunited with Death, the new episode was a different matter entirely. What followed was a stirring piece for Avon, the beginning of the destruction of his land. The story concerned Avon's search for the killer of Anne Grant, the girl he had loved and how after his capture during his attempt at defending the Federation banking system. He had understood she had been covered after him, interrogated and killed.

His search led him to Sorviana's First District Police and, under suspicion to Avon, played by Loren Hilderson. It turned out that the Federation had thought Avon was "political" and has assigned a top agent "Bartholomew" to watch him. As Sorviana told Avon the information that confirmed Avon to be Bartholomew, Avon pulled a gun on Avon. Avon then had before the world about him thinking the dead Avon in his own Avon consciousness. "Of all the things I've learnt myself to do I've never recognised the fool."

The effect on Avon of the capture he experienced, Avon was really important to Avon. He was the only person he had really given himself to, as well as a flashback to his time with Avon. Avon: "You're a real danger when you have to rely on it." When asked by Avon if he treated her he replied "Oh yes, I'm afraid I do."

Avon returned to the Liberator after yet another check at the bank of Sorviana's money. "The success of my death." Tarnes: "You've been pretty disgraced." Avon: "No. I'd die again, you pointed it."

The next episode Sorviana's was, to be the best different - one of the strongest, most unusual episodes made. It was written by David Lee, a science fiction fantasy writer. For the television script a



disgraced Tarnes

dramatised the occurrence after the Liberator came across to show this striking encounter. Cally, Avon and Viala returned allowed to meet over the ship and found a single chamber containing a corpse. An escape built upon both the alien ship then found them to return. Avon and Viala had Viala's telepathic feeling Cally to ensure the three was before the ship exploded. Cally brought two objects back with her, a ring which she put on and a device which she managed to activate after Avon and Cally had talked to. The corpse was a member of a telepathic race to whom death was only a custom stage. It was using Cally's life force to bring itself back to life, drawing energy from the Liberator as a source of new body for itself partly to the form of Cally.

Noticed

Cally was gradually reduced to a normal state in the time passed over her with three weeks. "You've been so long about you all over your people. You've been leaving for your own world your own kind." In contrast to communication with the communication, one finds speaking with another. "Although it would have eventually to be in death Cally could not trust the alien mind, aided by its high technology as the form of the ring."

Meanwhile the rest of the crew were trying to meet the alien, avoid flight with Cally - but all to no avail until Avon covers it and turned it into a ring to kill her. This caused Cally was fighting the alien, stopping it from killing Avon and so giving him the chance to return the ring from the alien's finger. The ring gave, the alien was no longer able to sustain its body and returned to death, releasing Cally from her curse.

It is difficult to get over the atmosphere given throughout the episode in a simple description. Also, unlike some episodes, its meaning was not fully explained on the episode progressed. Thought was required to understand fully what was happening. A superb performance from Ian Clegg in the alien as well as Cally, and good support from Paul and the rest of the cast made it, for me, the best episode in the whole four series.

The last but one episode of the third series was One from Lake Geneva and Return of Death it provided insight into one of the main crew's characters. The man it was Tarnes's turn to make a story by Chris Douglas we see another man's sympathetic side to Tarnes in his older brother John killed a prey in a plot by Sorviana to gain two independent planetary systems for the Federation.

Which brings us to the last episode of the third series Terminal, again scripted by Chris Douglas. Unlabeled as the end of the series, Avon showed the rescue of the Liberator following maintenance, brought from Blake. While following the normal crew, the Liberator passed through a cloud of liquid particles found at a volcano. Upon the back of a volcanic island, the mountains led to the artificial planet Terminal where E-

Changing locations automatically using Basicode

John de Riva introduces the Basicode language and puts it to work

THE PROBLEM of incompatibility between the many world "let" languages called Basicode 2 presents a problem.

Basicode is a "let" language which runs on various systems, provided you're taught the appropriate translation program — available from the BBC for various models of the Spectrum, BBC B and Commodore 64. The BBC also provides Basicode linkups on its Radio 4 Clog Shop program.

The main lack is that Basicode does provide automatic location changing — but the techniques described apply equally to other Basic — so don't be confused if you haven't got a Basicode kit yet. As further development is done on translating Basicode to machine-dependent forms it moves towards the end of the article.

Background

See first a bit of background. In the first issue of *Adventures* a system of writing adventure games in Basiccode was described, introducing the Chronoscan system as an example game.

This system stores most of the data for the adventure being laid in DATA statements. There is only one string array and that is for the object table. The object table consists of a simple array for each object. It is introduced to the program as DATA statements, but the time there are loaded into an array and the array is manipulated by the player's commands.

Listing one shows the object table in the second Chronoscan adventure, the *Chronoscan*. This is really the heart of the game.

The listing starts with a letter denoting the object, a two digit number of the object, and a number listing of characters that are used to flag its various actions by its computer. One of these characters is the location of each object. The location is denoted by each of the alphabet, but there is an option where two characters would be required the larger number of locations. The text message must be removed itself, but a further DATA table of addresses will be used. This starts with the letter of the object followed by the code text. When the command back is issued, every such DATA

statement is passed — with the exception of the usual identifying letter.

For example, line 1040 is a cleared condition to see if a roofed object (O) is a closed object (C) and a plus and object (O) are present. As it is not passed initially the last letter of the line is a blank. If it is cleared into the player is moved to location F. Of course, it can't be moved killed, because of being.

And now a programming solution to a problem of less. Adventure games (especially such as the player being killed, and then re-start the game and then again and eventually he solves the puzzle. This is, of course, simply logical in real life, and one is that just as it. There is no second chance and the possibility of a puzzle which is now more generalized by some of those people who will not relinquish belief.

A basic representation of the situation would be to stop a killed player and attempting the adventure again, but this would hardly be popular. However the concept of translation the use of object and knowledge is stored into and repeatedly statements don't have a logical answer — which is really what you want.

Games

If a programmer is working on a program, he will save the program in any of other "table" data to a power out, he does not lose all of his work but only that between the last saving and the end. Instead, the same could apply, save the computer to run the and to be really concerned. All that would be required would be to load the program into a replacement computer.

To formalize the concept of table to saving the program and data in the table is possible, and there can be replaced into a data should the individual concerned use the Chronoscan the concept is used, except that the player is provided with a statement which continually reads program and data in the form to be less safe. Listing 2 illustrates that. If the player is killed the program is passed to a replacement when killed, and the object is not carrying any

let's to the location where he was killed. The "computer" automatically restores his status.

Line 1060 checks to see if an object is open or closed and if so the player can see its location in that of which the player is killed. Line 1040 is not the player's location to that of the other, where he has been killed are played into the show.

Games

In the third Chronoscan adventure, the *Space of Space*, an alternative to killing the player is used. Actually in this case he can be killed by enough stupidity in one instance, although this option would probably be needed by most adventure enthusiasts as it is an option.

However the most likely problem is will need a long structured conversation, and what the is concerned some of the objects, or are killed around the location. In fact, he can perform actions to prevent this sequence happening, but clearly with a regular distribution of objects that can take some time to achieve.

Listing the objects is programmed quite simply, as in Listing 3 from the *Space of Space*. Each the object items have a single character which denotes their location, a character is called that entire number character that A DATA statement, line 1020, is used to create the logic defining the object that can be moved, and each object is then called as seen in line 1070 and its location is introduced in line 1040. The reference list is the Basicode statements that puts a random number between 0 and 1 into variable BV.

I would like to show the technique used of putting a table (T) at the end of the data statement, and checking whether this is present before passing out of the routine. I have used this technique extensively in the system named of FOR NEXT loops because it makes for far more situations. As you know to do it is not an object if a FOR NEXT loop is used, you also have to add the FOR NEXT variable and it will you add or remove an object.

There's another way to use the idea instead in the article. The first issue of


```

0130 FOR Y=0 TO 4:3 LET X=50+Y
0131 W PRINT "W",X,"M",INC 4,"M",Y+
0140 RESTORE @540 LET Y=INT 100/
0141 FOR Y=0 TO X HEAD 48
0150 NEXT Y LET @540+X*48 LE
0151 T @540+1 TO @540+X*48
0160 IF X IS THEN FOR Y=0 TO 14
0161 FOR Y=0 TO @540+X*48 PRINT AT Y,0
0170 AT Y NEXT Y
0171 IF X=0 THEN PRINT AT 10,0
0172 W " "

```

```

0180 IF X=0 THEN FOR Y=0 TO 14
0181 FOR Y=0 TO @540+X*48 PRINT AT Y,0
0182 W " "
0190 RESTORE @540 LET Y=INT 100/
0200 NEXT Y LET @540+X*48
0210 RESTORE @540 LET Y=INT 100/
0220 FOR Y=0 TO X HEAD 48
0230 NEXT Y LET @540+X*48
0240 RESTORE @540 LET X=INT 100/
0241 FOR Y=0 TO X HEAD 48
0250 RESTORE @540 LET Y=INT 100/
0260 LET @540+X*48 FOR Y=0 TO X
0270 FOR Y=0 TO @540+X*48 PRINT AT Y,0
0271 W " "

```

```

0280 RETURN
0290 DATA "#####"
0300 DATA "#####"
0310 DATA "#####"
0320 DATA "#####"
0330 DATA "#####"
0340 DATA "#####"
0350 DATA "#####"
0360 DATA "#####"
0370 DATA "#####"
0380 DATA "#####"
0390 DATA "#####"
0400 DATA "#####"
0410 DATA "#####"
0420 DATA "#####"
0430 DATA "#####"
0440 DATA "#####"
0450 DATA "#####"
0460 DATA "#####"
0470 DATA "#####"
0480 DATA "#####"
0490 DATA "#####"
0500 DATA "#####"
0510 DATA "#####"
0520 DATA "#####"
0530 DATA "#####"
0540 DATA "#####"
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0560 DATA "#####"
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Some pictures produced



you are in an unpopulated land with many trees. There is a marshy patch and an orange red keep.

(1.10)



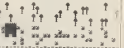
you are in a flat region with some many trees. There is a river and a deserted green castle.

(2.1)



you are in a rocky region with some trees. There is a green spot and in a shallow river spot.

(3.1)



you are in an unpopulated region with some trees. There is a bushy patch and an old red tower.

(4.5)

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The book is for both beginners and existing adventure players. It explains what an adventure game is, gives a history of the genre, includes lists of how to play games, more readable and also of commercial adventures. The main part of the book consists of a series of maps and games for your home or office system, from the past to the future, everything is done in a simple, readable style, with full colour illustrations and maps included in the book. £3.95

Mike and Irene Stewart are highly experienced in World War II and Personal Computer News. Mike Stewart is the author of many titles in the Duckworth Home Computing line, including the Expert's Adventure series and continues to produce Computer Weekly, Computer Strategy and World Adventure.



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Q-Link AMOSIM. An Epic 360 level space adventure for the Commodore and ZX Spectrum. De cassette for only £3 from Steve Gohm, 15 Warwick Road, Glastonbury, South Gloucestershire (GL6 6BB)

MORDES. Tough and adventuresome get your teeth into 100% machine code. 48K Spectrum £5.95. (B-Innovate, Colfax 31 School Lane, North Hykeham, Lincs)

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THE ADVENTURE'S Dungeon rules on only local areas? This is one of the most exciting of all the puzzles in the Hobbit, and a location in which many people (including yourself) go each day for a time here.

Mr E. M. Harris of Plover is the latest — ask for HELP. Mr Harris, and you'll be told that "A WISDOM SHOULD BE NO OBSTACLE TO A TRAMP WITH FRIENDS" is the name of the Hobbit, before its characters called, by other characters, "a tramp" and if you should have a "tramp" with you in the Dungeon, he may help you in a good way, though, he might yourself a little lighter, might be coming any local you have with you?

Another adventure that Mr Harris has a trick in, in Colinda, the constant new Plover Adventures. To recognize the latest CODE / LYOP / PLIP / KOC / ERO / BOLA / NOME / KOF / PLOM / DROA / ER.

The final problem that Mr Harris has in Colinda Adventures, the latest Plover program. To get the letters from the random machine, Mr Harris, just use the code, leaving in mind what you must do to get nothing from

ADVENTURE HELP

If you need advice or have access to offer write to Tony Bridge, Adventure Help, Micro Adventure, 12-13 Little Newport St, London WC2R 3LD



a random machine.

Seeing on the subject of Colinda Adventures, which I would recommend as one of the best system versions of the original mainframe adventures, we find David Jones, who has managed to get it in to the response, but cannot program any further.

You do not see your license, David, but if some year you will have to go through a door (and close it behind you) and then DOWN a staircase. There you will find a job problem, which, incidentally, will do almost things to your help, to be useful? That's all I can tell you with the information you have given me to let

David gets on "I can, in return, offer some clues" He suggests that if you're held up at a certain bridge you should try THOD / NP / ABBAY / / ENOAGLE / CT / ENOAGLE / GINY / IS / ABBAY / EROGODOM? And if you're stuck at the start of the magazine try DTRAGLE // IDY / MANNED / TONO / TIRA / CEN / ABBAY / IS / UTAREY / M / I. David has changed the code since when here — he has placed the brackets between the words of his clue.

David can also offer help with keywords! — once he has finished a quest he will be pleased if you let him know. I have read of it don't

wish to show its full potential? David's address is 7 Harold Road, Liverpool L15 3BB.

Several more people have offered help. David Jones, 1 Manor House Rd, Jarrow, Newcastle-on-Tyne NE2 2JU. The David will gladly give help on the Hobbit, Archa A to B, Black Crystal, McGraw, Urban Quest, Snowed and Invisible Island.

Joe Harker, of Flat 3, Glen House, Archa St, Great Court, Birmingham will give help on all the Adventure adventures for the BBC, as well as most of Local Plover, together with Ploverwood, Secret Mission, Plover the sea, of course, the tavern, most of Twin Towers Kingdom (and anyone help with the Hobbit) and the Hobbit and Smith, Dragon quest.

If you take them up on their offers, don't forget to mention a NAME for the reply. As you will have noticed, I don't get very much (and each month to answer your queries — I'm working on getting more space, but maybe that's who you're intended) will be covered by a flood of postcard?

ADVENTURE CONTACT

MICRO Spectrum 48K Adventures The Castle Problem How to get through the wall on the other side of the chain Name M-C Serial Address 1 The Square, Clons, Highgate, Tottenham, W14

MICRO CBM 64 Adventures Heroes of Kain Problem How do I get on at the castle dungeon? I have made up the key, together with table and key of gold Name S Phillips Address 65 Weymouth, Brixton, Surrey

MICRO Electron Adventures Three Kingdoms Valley Problem Once you have got the trees on chain and some of life what do you do? Name E. Rice Address 20 Osborne Gardens, Bolton 5

MICRO Vax 220 Adventures Plover Cove Problem What do you find the conditions, so you can unlock the door to get the lumber out? Name R. A. Brougham Address 17 Buntingford Avenue, Colchester Essex

MICRO Spectrum Adventures The Hobbit Problem Can't get across the Green road without something falling and changing

me Name David Baigens Address 8 Pinner Rd, Hammersmith

MICRO Video 486K Adventures Swamp Island Part 1 Problem Where do find the

small pond of water for the alien machine Name David Baigens Address 8 Pinner Ave, London W6 3DQ

MICRO Atari 100 Adventures Zark II Problem How do I get the red spheres and how do I get a ball for a game of football? Name Nigel Baker Address 31 Crescent Grove South, Woodhouse, Brighton

MICRO Dragon 32 Adventures Plover's Dairy Problem Who am I looking for at the dairy agency and how do I get the milk? Name Daniel Jenkins Address 25 Wilton St, Llanymor, Eves

MICRO ICL 286 Adventures Castle of Roshan Problem How to stand being killed by the evil Stone Dragon? Address 4 Cedar Lane, Evesham, Warwickshire, Solihull

MICRO CBM 64 Adventures Snowed Problem How do I see the mountain above? How do I get past the return to the forest? Name M. J. O'Connor Address 16 Fairchild House, Plover St, London N4.

MAKE YOUR OWN entries at the access for days, as you go up to change, work in an adventure where problems come continuously. Adventure Contact can be the answer. This column is designed to put you in touch with one another. When you're stuck on a Plover adventure, why not write to help — and you may be able to solve other people's problems. If you are having difficulties with an adventure, let us in the column and send it to Adventure Contact, Micro Adventure, 12-13 Little Newport St, London WC2R 3LD. We will publish Adventure Contact entries each month in the special column.

| | |
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| Name | |
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Teag Roberts tests your skill — send your answers to Competition Corner, Micro Adventurer, 12-13 Little Newport St, London WC2R 3LD



There's 50 prizes to be won this month as the odds are in your favor. Invisive Software is offering the 50 winners either *Hourglass of Art*, *Temple of Time* or *1984*. Each is available for the Spectrum 48K. *1984* was chosen for the BBC 2. So let us know which one you're after.

"F" is for friendly

THIS MONTH the Mail drops Tech for what you to decipher the message alongside the old and feared map. Never before has the Mail dropped data anything other than order you to do as the wizard, so things must be

looking up. The message gives its address to take if you are to answer the witch rarer ring — the F ring — on the wall and search about mapped here.

Can you discover the grid square in which the dog has hidden? Remember — it's the F ring you need to find.

And how did the search for May's Dog ring last? The answer is that the top and left D

shaped loops form the ring, each grid is just one number of other diffusion from its neighbours (3, 4, 3, 2, 3, 4, 3, 4).

The three winners are Alan Drummond of Edinburgh, Paul Cockburn of Cambridge and Michael Waring of Southampton. Mark will be entering a Micro Champion special competition with Gerni from then.

Entries to the competition in this issue must arrive by the last working day in July. The winners and solutions will be published in our September issue. You may only enter once and entries will not be acknowledged.

And this month's solution, to be completed in 30 words or less, is: "I want to own an Invisive Software game because..."

| | | |
|-------|---|---------------|
| BJ | A | |
| ZVNO | B | |
| AMJH | C | |
| QMVIN | D | |
| YJJM | E | |
| JIZ | F | |
| HDGZ | G | |
| Viy | H | |
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