

Issue 3

# C64 BLAST

THE BEST OF C64 MAGAZINES

ROGER KEAN INTERVIEW

LEGEND OF THE MONTH

FIRELORD REVIEW

GRIBLEY'S DAY OUT

...AND MUCH MORE





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# C64 BLAST

## EDITORIAL



Hi and welcome to the third edition of C64 Blast. I've decided to change the main focus of the magazine for this issue and most likely for future issues. Apart from the games of course, one of the things I loved about the era was flipping through the magazines at the time. So, I have found it fun and interesting to go through the magazines of past, and pull out articles and reviews which I hope you will find interesting too. There will also be some original content too, and this issue includes an interview I did with a hero of mine, Roger Kean was the brain child behind Zzap!64, Crash and Amtix, as well as many other projects since. Any comments, photos or articles welcome, email me at [philjohnwheatley@gmail.com](mailto:philjohnwheatley@gmail.com)

All the best, Phil

This issue and future editions: [www.theretrogamesnews.com/c64](http://www.theretrogamesnews.com/c64)

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# And now . . . Revenge of the Mutant Camels

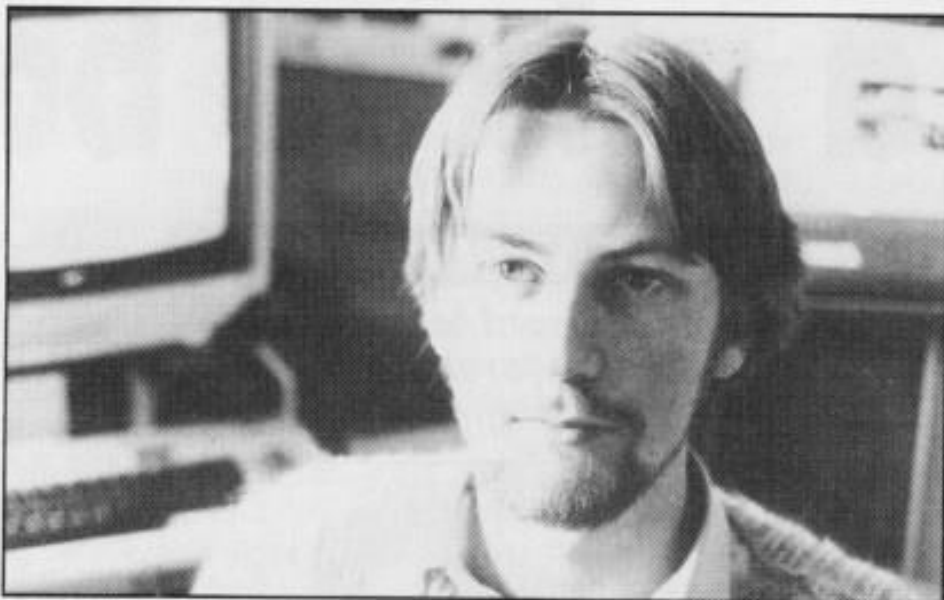
JEFF MINTER of Llamasoft is working on a new game for the Commodore 64 — Revenge of the Mutant Camels.

In it you take the role of a mutant camel, fighting back against the camel's defeat in Jeff's previous arcade action, Attack of the Mutant Camels.

You have three mutant camels with which to win your way as far as possible through more than 40 attack waves.

Each screen has a different theme — in Rocka and Roll-up you are attacked by huge boulders and mutant cigarettes. In other screens you meet mutant mutant camels(!), a figure called Eugene hurling axes and, worst of all, Manic Minter.

Your camels can fire in eight



*Jeff Minter: "The camels jump in a really ludicrous way"*

directions and can jump. Says Jeff: "The camels jump in a really ludicrous way and when they sit down they look very silly. It's great."

The new 64 game should be

finished by mid-December — price £7.50. Then Jeff will start work on his next Vic 20 game, the follow up to Megagalactic Llamas Battle at the Edge of Time.

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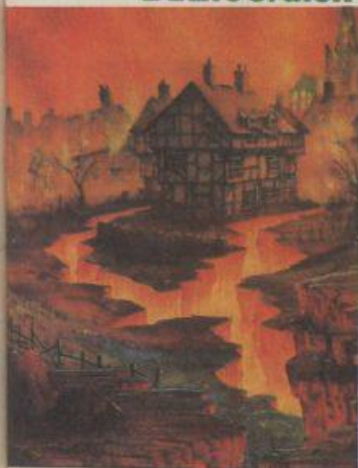




The scenes look a bit like Stratford on Avon

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Enchanted Crystals help you to deal with the apparitions

## FIRELORD

**F**irelord is the latest game from the magnificent Steve Crow, and his first for Hewson. He's the author of *Wizard's Lair* and the award-winning *Starquake*. *Firelord!* is his best yet.

The scenario is the magical and medieval — save for the odd lamppost — world of Torot, a blighted land where an evil queen has stolen the sacred Firestone from the local dragon, and is misusing its awesome power to terrorise the inhabitants. They're too scared to leave their houses, and the streets and forests are peopled instead with spectral doppelgangers.

Into this mystical mess strides bold Sir Galaheart, whose quest it is to free the land by first finding the four charms of Eternal Youth, and then trading these with the queen for the Firestone, which must then be returned to the dragon for safe-keeping. The Quest for the Holy Grail was a doddle in comparison.

The countryside and its villages are beautifully depicted; trees, plants, quarries, and the hop-fields, oast houses and gabled thatched dwellings of Steve's native Kent. Sir Galaheart trots through this rustic charm at speed, reacting smoothly and swiftly to your joystick control (no keyboard option), doing his best to avoid the ghostly peasantry, and picking up edibles along the way to boost his ever-decreasing energy. He must also pick up other objects to increase his bartering power.

Though the apparitions are fairly easy to sidestep, if Galaheart collects one of the Enchanted Crystals he can extinguish them at a distance. There are also rampant bubbles to contend with, as well as mobile energy pools (which destroy his Enchanted Crystals) and fireballs. And just in case you're thinking all this sounds like child's play, there are secret passages marked by cobblestones and some exits are blocked by ice-flames and the occasional portcullis. Getting past the

latter involves Galaheart throwing himself at them, and then instantly back-tracking before he's killed. This can eventually be mastered, at a great loss of life. Galaheart has only five lives to begin with, though there are extra life charms to be found.

What elevates *Firelord* to another plane entirely, giving it the edge over most other arcade quests, is Steve's invention of a bartering economy. Inside the quaint cottages, inns and oast houses of Torot swell the trembling inhabitants — a motley collection of peasants, herbalists, gate-keepers, witches and wizards, knights, bishops and reeves, as well

as dragons, an imprisoned princess, and the Evil Queen herself. All of these offer services which are available at a price.

Peasants can tell Galaheart where he is, gate-keepers will let him travel through their toll-houses, while the wise old man and the hermit can reveal essential information — such as which characters hold the Eternal Youth charms, and what they will trade for them.

Galaheart can enter any of these dwellings, and, provided he has goods in his possession — an Enchanted Crystal, a bag of gold, a candlestick or similar — then he can purchase the occupant's services. Bartering takes place on an icon screen, with the occupant looking down on the transaction from top right. By moving the cursor, you can select which of Galaheart's goods you wish to pay with, and the service you require. If the deal is satisfactory, the occupant will make an offer by displaying an appropriate icon. You can accept or decline, and either barter again, or leave.

If the payment asked is too high, then Galaheart can wait until the occupant is looking the other way, and then try to filch it. This involves moving the cursor over the Steal icon, and then in quick succession, over the icons of the service desired, the goods to be traded, and the consequent offer — all before the householder turns round. And if Galaheart is caught stealing, he's sent before the Reeve to be tried. In the trial scene you'll need some deft joystick control to prevent him from losing a maximum of three lives.

Bartering is crucial to the gameplay, but has the advantage of giving the characters some personality they would not otherwise possess. Peasants are dim-witted and



Galaheart can only get information if he's got goods to barter

slow (of course!) and thus easily cheated, while bishops are, naturally, greedy and not easily hoodwinked.

There remains one further treat in store. The extensive playing area — all 512 locations of it — has 14 magic places, each with its own code address, and these can be reached by bartering for a Timescape with a herbalist, witch or wizard and then selecting the correct code from the hundreds of possible permutations (I make it 961).

Everything about the game is just about perfect. I can't find anything to criticise at all. Very addictive, instantly playable, tricky as hell and a joy to look at, *Firelord's* overriding attraction is that it is so well done.

Software craftsmanship at its best.  
**Bill Scolding**

Graphics	1	2	3	4	5	6	7	8	9	10
Sound	1	2	3	4	5	6	7	8	9	10
Toughness	1	2	3	4	5	6	7	8	9	10
Endurance	1	2	3	4	5	6	7	8	9	10
Value	1	2	3	4	5	6	7	8	9	10

**8**  
Overall



# Interview: Roger Kean

Anybody who spent hours in their bedroom reading magazines such as Zzap!64 and Crash have a lot to thank this man for. Both of those titles were shifting 100,000 units a piece and changed the face of computer game journalism forever. We were able to catch up with Roger to get some behind the scene information about the magazines, and about what he is up to now with another legend, his partner Oliver Frey.



**C64BLAST:** What was your fondest memory of working on the zzap!64 and Crash magazine?

**Roger:** I have almost too many fond memories to mention, but I guess the annual shows at Olympia figure most. The enthusiasm of the visitors was overwhelming, not only for the games and the magazines, but also for the staff who put them together. It was common to have long lines waiting to get a word with Robin Candy, Gary Penn and Julian Rignall; to get autographs or a T-shirt emblazoned with an Olibug or a Rockford by Oliver Frey. I think Crash and Zzap!64 were the first magazines in which the reviewers and tipsters became stars in their own right, though none of them lost sight of the real job, providing authoritative and trustworthy reviews.

**C64BLAST:** From the outside, it seemed very glamorous working with the Zzap!64 team, what was the reality like?

**Roger:** As with most jobs, putting the magazines together every month was a never-ending task, both from the editorial and art-production points of view. We had none of the modern electronic technology to speed up the process, apart from Apricot computers for text production. In the King Street offices it was a common sight approaching midnight to find





four or five guys hammering away on joysticks and keyboards, and a couple more crashed out under the worktables, fast asleep. The glamour was all in the eyes of the beholders, but the joy came from opening the latest issue. Then, of course, came the post-partem meeting when all the errors of text and design were exposed, discussed and lessons learned.

**C64BLAST:** Would you ever consider starting a magazine again?

**Roger:** I don't think I'd consider starting a magazine again. A decade of publishing up to six monthlies was quite enough! Besides, there are plenty of publishers doing a very good job and incorporating Internet editions and I think I would be out of touch today.

**C64BLAST:** What is the secret of having such a good and long working relationship with Oliver Frey?

**Roger:** Basically being best friends since being at the London Film School and having a great deal in common. I always seemed to be able to come up with an image suggestion for all the covers I worked on as editor, which Oliver could turn into one of his masterpieces. Subsequent editors treated him more as a resource to sort out the problem of wanting to feature two, three, or more games on the cover and not quite knowing which to feature prominently.

**C64BLAST:** Did you get any time to play on the games yourself; do any of them stand out as a personal favourite?

**Roger:** I played a lot of games in the first 18 months of Crash, but almost never thereafter. Personal favourites were Jetpack, Lunar Jetman, Jet-Set Willy and at home later, Sonic the Hedgehog and its sequel.

**C64BLAST:** Do you keep in touch with any of the well know game programmers of the time?

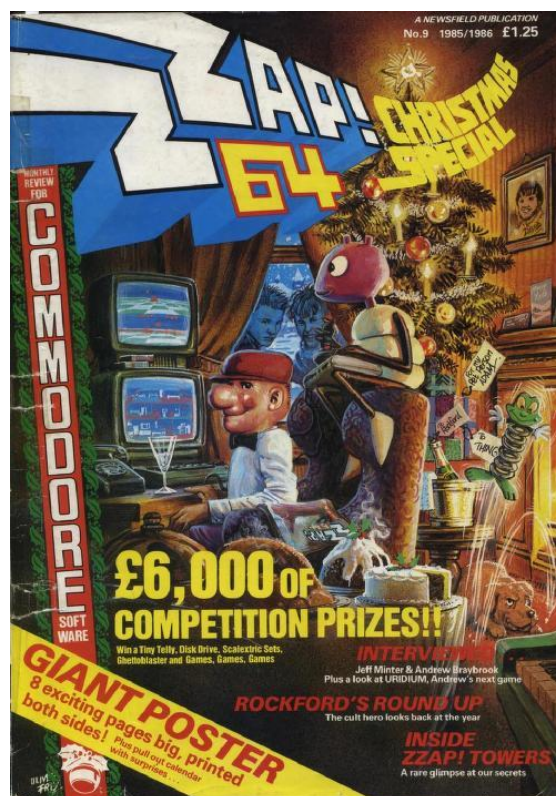
**Roger:** I do keep in touch with a few of the well-known game programmers of the time to a limited degree—mostly via Facebook—and often because they were employees turned developers, like Gary Penn and Gary Liddon.

**C64BLAST:** What are your views on games today compared to those of the 80s?

**Roger:** Too many games today rely on the superb graphics and lifelike animation and forget raw gameplay. Attending Replay Expo at Blackpool last November reinforced this as I watched young teenagers hammering away at the mass of arcade machines annihilating a myriad sprites with rapt faces and having a tough time of keeping up. The Spectrum and Commodore64 graphics have no comparison with today's offerings, but that very limitation meant coders had to use their imagination to create an environment that dragged the player in through gameplay. And then, imagine what tiny computer memories they had to play with. That focused the attention and taxed their minds with how to accomplish what they wanted through clever algorithms and compression routines, almost all devised in back bedrooms.

**C64BLAST:** Along with your many successes, you also publish your own books. How did the idea for the Big Action Library stories come about?

**Roger:** I wanted to rejuvenate the action-adventure stories of Victorian author GA Henty. He wrote for teenage boys, but the language, structure and dialogue are too antiquated for today's market. As a





result, I rewrote and restructured them (several times) to the point that they have almost no connection to the originals. And I wanted them to appeal to an adult market as well as the so-called “Young Adult” segment, which meant avoiding the Boys Own Paper type of storytelling. Henty wanted to hammer home history—effectively the greatness of the British Empire and the superiority of Englishmen over all others—which posed an interesting challenge; to let the factual history out through the characters’ eyes instead of parading events through which the characters wander.

**C64BLAST:** Do you ever get time to relax, if so what do you like to do in your spare time?

**Roger:** I don’t get a great deal of spare time since I enjoy working too much! My main relaxation comes from watching movies on DVD (rarely in the cinema these days) in the evenings and—dare I say it?—watching Oz soap “Neighbours” at lunchtime. Apart from the morning and lunchtime news on BBC, I don’t watch much television programming. I do a lot of video editing (Final Cut Pro) of home movies and more commercial projects, like the ones on Youtube for Oliver’s website.

**C64BLAST:** Thank you Roger for a great interview!

You can find more about Roger’s literature at:

<http://www.recklessbooks.co.uk/>

Please also check out Oliver Frey’s website at:

<http://www.oliverfreyart.com/>



**T**his is one of the most original, cute and playable games to hit the 64 this year. It features a tremendous new character in Gribbly Grobby and lots of ingenious ideas.

Gribbly's task is to rescue, one at a time, eight baby 'gribblets' from the surreal landscape and place them in the safe haven of a cave. If he succeeds he tries again on a new piece of landscape — there are 16 in all, each one much larger than the size of the screen picture which scrolls smoothly to follow the action.

Gribbly has one big foot, two bulging eyes and a big mouth. He can hop relatively safely around the ground or levitate and float about. The gribblets are located on flat stretches of land and Gribbly has to find them and pick them up. The pieces of flat land are often very small or hard to get at and can float unsupported in mid air.

Gribbly survives on his reserves of psi energy which are depleted every time he collides with one of the numerous hazards about. The jagged landscape is one of the biggest difficulties because while levitating you can run into any rough surface, trees, bushes, cans or pools of water.

The cassette is accompanied by an extremely entertaining little booklet outlining the scenario behind the game.

The action, you read, is set on the planet BLABGOR and Blabgorians such as Gribbly have large heads and only one foot because their large quantities of psychic energy (obtained from a psi-bank) allow them to levitate and carry things without hands.

SEON is a mutated Blabgorian who absorbed evil psi thoughts when setting up the psi-bank and the web was created to control this insane

being.

Needless to say each mutation has its own moronic speciality: SEED PODS forget they can be bubbled, TOPSIES can't see and they have inferiority complexes over their lack of a brain (which is why they want to capture gribblets), and STOMPERS blunder around falling off cliffs and drowning in pools because they think they're clever and don't trust their sense of touch.

For once the humour of the scenario is perfectly captured in the actual game-play.

*This game is unashamedly cute and benefits greatly from it. The scenario, control methods and characters make it tremendously original and terrific fun to play. The graphics are excellent and very distinctive and the sound effects delightful. The levels get really tough and all this combined makes a brilliant game.*



Another energy-sapping danger is the triangular web which occupies large areas of the screen. However Gribbly, by careful manoeuvring over special switches, can turn on and off sections of the web, and on some levels this is essential to open up areas of the screen. The web will also disappear completely when you only have one

more gribblet to collect, allowing you free movement. This is a mixed blessing in that a dangerous, crab-like creature called

## GRIBBLY'S DAY OUT

Hewson Consultants, £7.95 cass, joystick only

- Colourful, addictive arcade game of great character
- 16 scrolling landscape areas, excellent control feel

Seon the mutant Blabgorian

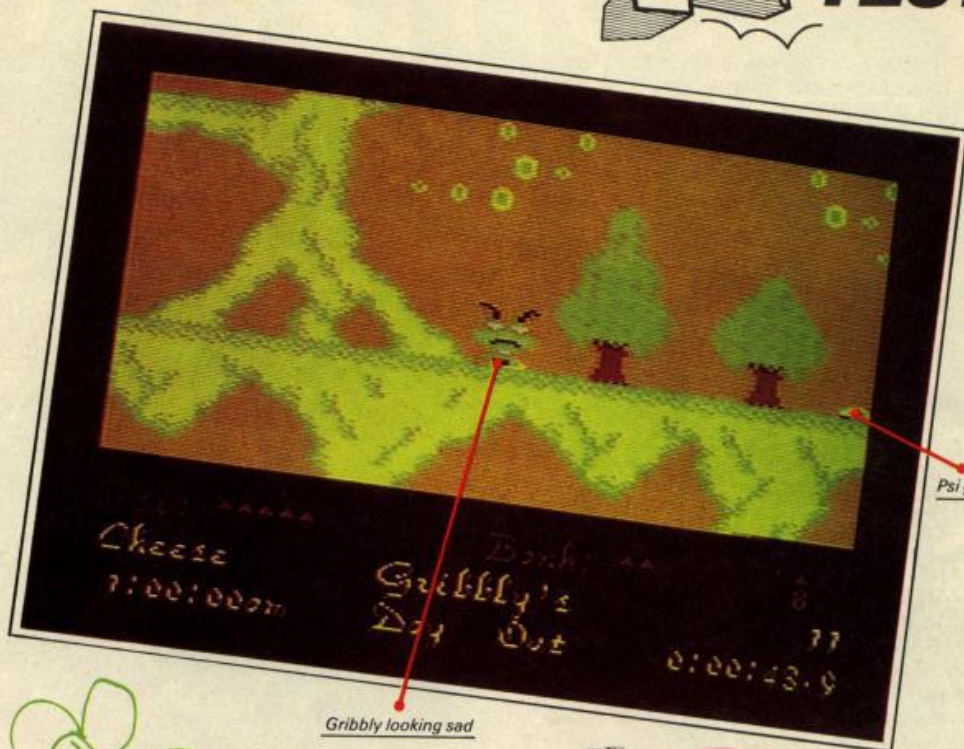


Nasty pools



Seon is also released and he quickly homes in on you.

The layout is different for each level and finding the cave isn't always very easy. What's more the caves on later levels are tricky to get into. Interesting



Gribbly looking sad

Psi grub



The highly original, unusual and humorous scenario combined with the cute, amusing graphics and excellent control methods got me immediately hooked. I especially liked Gribbly's different expressions and the way everything has individual character. I'm still every bit as hooked as I was when I first played and...excuse me, a manky little Stomper just whipped one of my gribbles!

landscape features like waterfalls, which you can fly through, and tall rocks also appear.

The other inhabitants of the game mutate through several stages before trying to grab a gribblet and carry it off. They start as sycamore-like seed pods floating to the ground where they turn into topsies. These are wormlike creatures with a suction cup on each end to flip end over end along the ground.

If they find a gribblet they flip it onto its back exposing its brain. After a while they turn into a chrysalis which produces a stomper. If one of these encounters an inverted gribblet it transforms into a winged creature and carries away the unfortunate gribblet.

In the first three stages of their lives you can destroy the creatures with bubbles from Gribbly's mouth. In the fourth stage you can only turn round the stompers, round while bubbling a winged beast will release the gribblet it is carrying. As they fall they release a heart-breaking scream, but you can then catch them in mid air or allow them to fall safely onto flat ground—but a landing on anything else will result in its death.



This fantastic little creature appealed to me immensely as soon as I met him. What a character! He smiles if you do well, scowls gloomily if you make a mistake and stands looking bored if you leave him for too long. When he moves about he looks about excitedly and blinks occasionally. Movement and the feel of Gribbly is superb: collecting gribbles has never been so much fun. I absolutely adored this game and I strongly recommend that you rush out and meet find the greatest character since Rockford.

Psi-grubs are also to be found and if landed on give you more psi energy, which can be added to the bank at the end of a level. If you don't save at least six gribbles you have to repeat a level whereas if you rescue eight you can advance three levels.

Control is incredibly easy with a lovely bouncing action and great inertia and gravity when you're flying. The graphics are really cute with Gribbly smiling when you do something right and scowling when you goof up. The gribbles are also superb,

occasionally flipping about in the air as they enjoy the sunshine.

The colours on each level are different and often garish but merely add to the cuteness of the game. There is a title tune plus some nice bounce and bubble sound effects.

BW

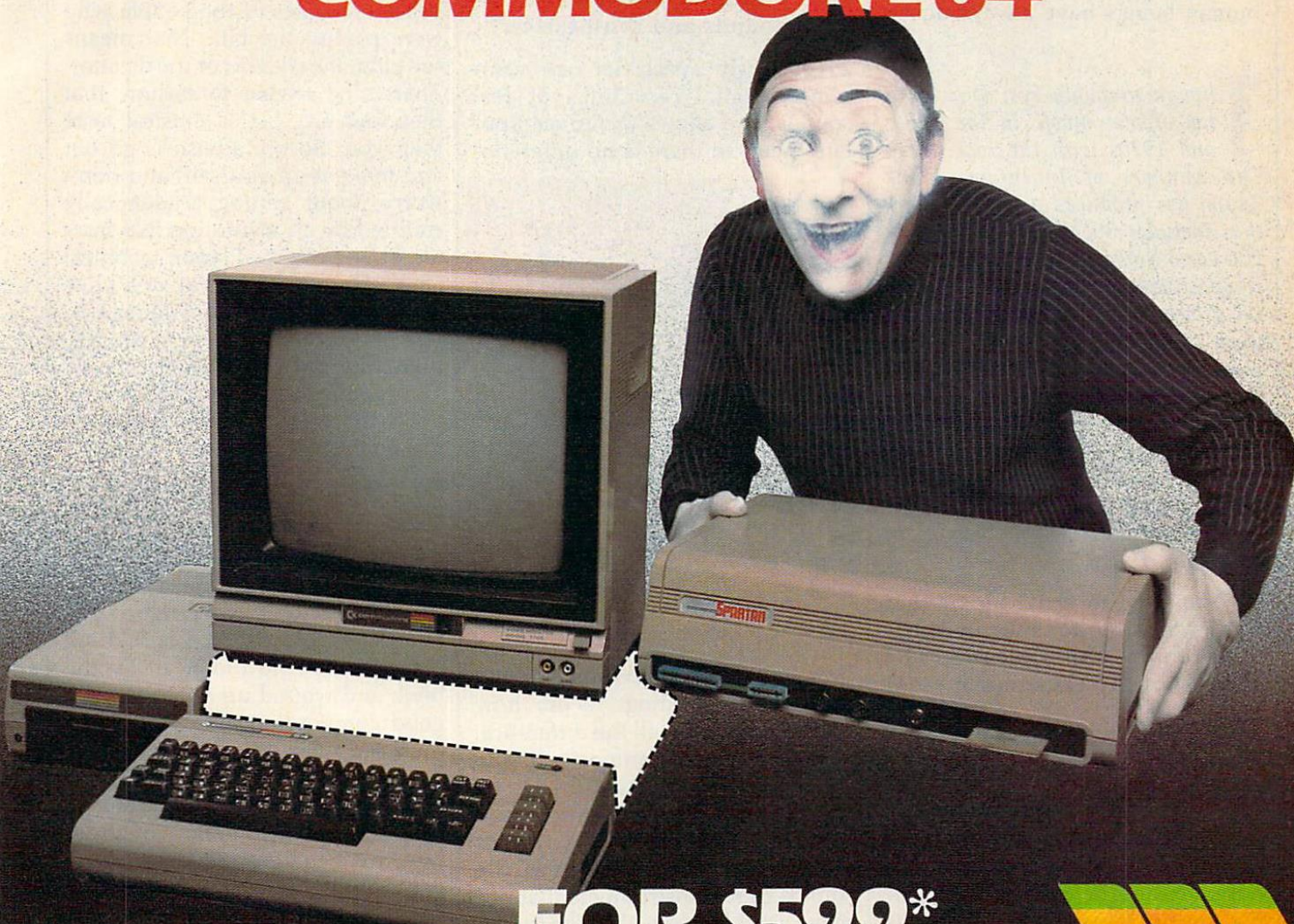
PRESENTATION	ORIGINALITY
92% Funny and imaginative scenario in a great storybook.	94% A marvellous new character with unusual control and scenario.
GRAPHICS	HOOKABILITY
82% Colourful and sometimes garish landscapes. Great animation on Gribbly.	91% Easy to master controls and the scenario strongly attracts.
SOUND	LASTABILITY
71% Nice title tune plus great in-game effects for gribblet flipping and bubbling.	88% There are 16 diabolical levels.
VALUE FOR MONEY	
90% A brilliantly original game with terrific control and a demanding task.	



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# CARGO

for the 64 and 128

by Neil Cooper

Your mission, Mr Phelps, is to land your helicopter on the ship to deliver the cargo. But a barrage of missiles is constantly being fired at you, trying to stop you from landing. But they won't 'cos you're amazingly skillful. It's pretty tricky especially since there's a choice of ten speed levels. Use joystick in port 2.

CHOPPER

```

0 REM*****
1 REM* 'CARGO' BY NEIL COOPER *
2 REM* *
3 REM* FROM NEW SKELTON,CLEVELAND *
4 REM*****
5 GOSUB10000
6 GOSUB1000
10 PRINT (CLR) (BLK) " :POKE53280,14:POKE53281,14
15 PRINT (CLR) ENTER SPEED OF HELICOPTER"
16 PRINT (DOWN) (0-10) - 0 IS SLOW, 10 IS FAST"
20 INPUT (DOWN) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT) (RIGHT)
30 SK=SK*20:POKE49427,SK
50 SC=0:L=3
100 PRINT (CLR) "TAB(33) (BLK) SCORE (DOWN) :PRINTTAB(33)SC (DOWN) (DOWN) (DOWN) "
110 PRINTTAB(33) "LIVES (DOWN) :PRINTTAB(33)L
111 PRINT (DOWN) (DOWN) (DOWN) "TAB(33) "CARGO":PRINTTAB(33) (DOWN) BY":PRINTTAB(33) "
(DOWN) NEIL "
112 PRINTTAB(33) (DOWN) COOPER"
120 PRINT (BLU) "
130 FORN=1TO4:PRINT (RVS)
140 V=53248:S=54272
145 POKEV+21,255:POKEV+27,252
146 POKEV+28,1:POKE2040,250:POKE2041,252
147 POKEV+37,15:POKEV+38,0:POKEV+39,11
148 FORN=2042TO2047:POKEN,253:NEXTN
149 POKEV+40,0
160 POKEV,30:POKEV+1,60
165 POKEV+2,120:POKEV+3,195:POKEV+23,0:POKEV+29,2:POKEV+40,0
170 POKEV+4,24:POKEV+6,77:POKEV+8,132:POKEV+10,186:POKEV+12,242
171 FORN=V+5TOV+15STEP2:POKEN,220:NEXT
175 POKEV+14,X
180 FORN=V+41TOV+46:POKEN,9:NEXT
200 POKEV+30,0:POKEV+31,0:POKE252,0:SYS49152
220 SYS49410
310 IFPEEK(252)=1THEN700
320 SYS49222:POKES+4,0
330 POKES+24,15
340 POKES+5,0:POKES+6,255:POKES+14,10:POKES+15,5
350 POKES,50:POKES+1,10:POKES+4,21
360 FORN=0TO255:POKES+1,N:NEXTN
370 FORN=15TO0STEP-.2:POKES+24,N:NEXTN
380 POKES+4,0:POKES+24,15
390 SC=SC+5*INT(SK/5+1):PRINT (HOME) (DOWN) (DOWN) (BLK) "TAB(33)SC
395 SK=SK+10:IFSK>254THENSK=254
396 POKE49427,SK
400 GOTO140
700 POKES+4,0
710 POKES+24,15
720 POKES+1,5
730 POKES+5,48+13:POKES+6,0
740 POKES+4,129
750 FORN=0TO100:POKES+24,10+(INT(RND(1)*5)):POKE2040,254+INT(RND(1)*2):NEXTN
760 POKES+4,0:SYS49222:POKEV+21,0
770 L=L-1:PRINT (HOME) (DOWN) (DOWN) (DOWN) (DOWN) (DOWN) (DOWN) (DOWN) (DOWN) (BLK) "TAB(
33)L
780 IFL>0THEN140
790 PRINT (DOWN) (DOWN) (DOWN) (DOWN) "TAB(10) "GAME OVER":PRINT (DOWN) (DOWN) (DOWN) "T
AB(4) "PRESS FIRE TO PLAY AGAIN"

```

EASY  
ENTER

# EASY ENTER

```
800 IFPEEK(56320)<>111THEN800
```

```
810 GOTO10
```

```
1000 PRINT"(BLK)(CLR)":POKE53280,15:POKE53281,15
```

```
1005 PRINTTAB(15)"CARGO":PRINTTAB(15)"-----"
```

```
1010 PRINT"(DOWN)"TAB(11)"BY NEIL COOPER"
```

```
1015 PRINT"(DOWN) THE OBJECT OF THE GAME IS TO LAND THE"
```

```
1020 PRINT"HELICOPTER ON THE SHIP TO DELIVER"
```

```
1025 PRINT"SUPPLIES, BUT YOU MUST WATCH OUT FOR THE:"
```

```
1030 PRINT"MISSILES BEING FIRED AT YOUR HELICOPTER.:"
```

```
1035 PRINT" IF A MISSILE HITS YOUR HELICOPTER YOU"
```

```
1040 PRINT"LOSE ONE OF YOUR 3 LIVES. USE A JOYSTICK:"
```

```
1050 PRINT"IN PORT 2 TO CONTROL THE HELICOPTER."
```

```
1055 PRINT"(DOWN)(DOWN)PRESS FIRE TO START."
```

```
1060 IFPEEK(56320)<>111THEN1060
```

```
1065 RETURN
```

```
10000 RESTORE:C=0:FORN=250TO255:FORM=0TO62:READD:POKE#64+M,D:C=C+D:NEXTM,N
```

```
10010 IFC<>14568THENPRINT"ERROR IN DATA BETWEEN LINES 10100-10146":END
```

```
10020 C=0
```

```
10050 READAD
```

```
10060 READA:IFA=-1THEN10050
```

```
10065 IFA=-2THEN10080
```

```
10070 POKEAD,A:AD=AD+1:C=C+A:GOTO10060
```

```
10080 IFC<>35796THENPRINT"ERROR IN DATA BETWEEN LINES 11000-10080":END
```

```
10090 RETURN
```

```
10100 DATA0,0,0,0,0,0,0,0,0,178,170,170,32,3,0,56,63,192,63,255,112,63,255,92
```

```
10102 DATA15,255,87,3,255,255,0,252,252,0,48,50,0,170,168,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10104 DATA0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10112 DATA0,0,0,0,0,0,0,0,0,170,170,142,0,192,8,3,252,44,13,255,252,53,255,252
```

```
10114 DATA213,255,192,255,255,0,63,63,0,140,12,0,42,170,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10116 DATA0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10124 DATA0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10126 DATA248,0,31,124,0,62,60,0,60,31,255,248,15,255,240,7,255,224,3,255,192,1
```

```
10128 DATA255,128,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0,0
```

```
10130 DATA0,16,0,0,16,0,0,16,0,0,56,0,0,56,0,0,40,0,0,40,0,0,56,0,0,40,0,0,40
```

```
10132 DATA0,0,56,0,0,40,0,0,40,0,0,56,0,0,40,0,0,40,0,0,56,0,0,124,0,0,124,0,0
```

```
10134 DATA186,0,0,146,0
```

```
10136 DATA0,0,0,0,0,0,0,0,0,16,68,0,2,1,0,0,16,0,16,133,16,4,32,0,0,10,64,0,161
```

```
10138 DATA8,2,8,0,16,82,32,1,72,0,0,146,32,0,8,0,0,4,128,4,64,32,0,8,0,0,0,128
```

```
10140 DATA0,0,0,0,0,0
```

```
10142 DATA0,0,0,0,0,0,0,0,0,16,0,2,1,0,8,132,16,0,33,0,18,8,64,0,82,0,37,9,16,0,32
```

```
10144 DATA64,18,138,0,0,33,32,8,68,0,0,146,80,2,64,0,0,9,0,8,0,72,0,66,0,0,0,0
```

```
10146 DATA0,0,0,0,0,0
```

```
10999 DATA49152
```

```
11000 DATA120,169,13,141,20,3,169,192,141,21,3,88,96,206,5,208,206,7,208,206,9
```

```
11010 DATA208,206,11,208,206,13,208,206,15,208,173,15,208,201,5,240,3,76,49
```

```
11020 DATA234,169,210,141,5,208,141,7,208,141,9,208,141,11,208,141,13,208,141
```

```
11030 DATA15,208,173,0,208,141,14,208,76,49,234,120,169,49,141,20,3,169,234,141
```

```
11040 DATA21,3,88,96,-1
```

```
11049 DATA49240
```

```
11050 DATA174,0,220,224,126,240,13,224,125,240,20,224,123,240,20,224,119,240,32
```

```
11060 DATA96,173,1,208,201,50,240,3,206,1,208,96,238,1,208,96,169,251,141,248,7
```

```
11070 DATA173,0,208,201,30,240,3,206,0,208,96,169,250,141,248,7,173,0,208,201
```

```
11080 DATA255,240,3,238,0,208,96,-1
```

```
11089 DATA49310
```

```
11090 DATA169,0,133,252,173,30,208,41,1,201,1,208,3,133,252,96,173,31,208,41,1
```

```
11100 DATA201,1,208,3,133,252,96,173,1,208,201,195,240,1,96,173,0,208,201,130
```

```
11110 DATA176,1,96,173,0,208,201,134,144,1,96,169,2,133,252,96,-1
```

```
11119 DATA49370
```

```
11120 DATA169,10,141,24,212,169,0,141,4,212,141,5,212,169,240,141,6,212,169,6
```

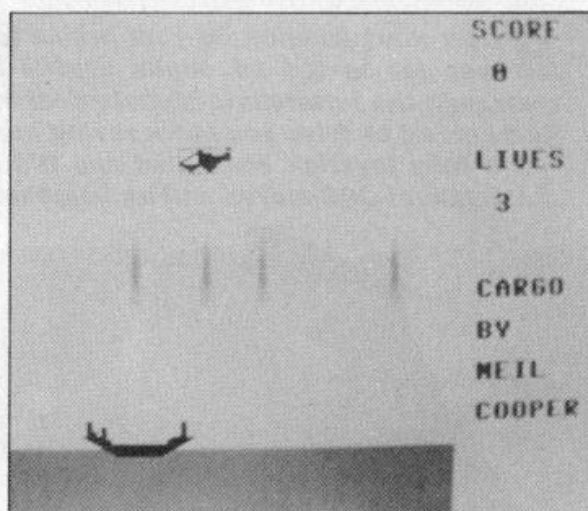
```
11130 DATA141,3,212,169,100,141,2,212,169,1,141,1,212,169,65,141,4,212,96,-1
```

```
11149 DATA49410
```

```
11150 DATA32,88,192,32,158,192,32,218,192,165,252,201,0,240,1,96
```

```
11155 DATA160,0,24,162,0,232,224,255,208,253,200,192,255,208,243
```

```
11160 DATA76,2,193,-2
```



# CARGO



# CHOPPER



## This Issue's C64 Legend – Antony Crowther

If you had a Commodore 64 in the 80s, then this man will be very familiar. He first started writing games for Alligata, such as Bagger, Loco and Trapp, but is probably best known for games he wrote for Gremlin. Games such as Wanted: Monty Mole, Suicide Express and William Wobbler are firm favourites to this day.





## FRONT LINE

Interceptor Micro/£7.00



Here's a sort of ground level version of *Blue Max* that has you meandering around,

blasting away at anything that moves.

The year is 1984 — although you wouldn't know it from all the jets and helicopters the enemy throws at you — and you're in control of an experimental battle tank that charges around the countryside doing battle with anything that raises its alien head.

The map depicts your heroic actions in the usual kind of flat greenery and carefully winding rivers and roads so beloved of games programmers. Things to avoid while you're rolling along are the mines, the octopus-looking forts which you can't damage (but they can hurt you) and the fireballs which seem to have a magnetic

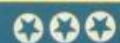
attraction to your metal exterior. Apart from that, anything else is fair game.

Easy, you may say. Ha! The trouble is, the programmer has included an unusually mean feature. You fire a shell by pressing the fire button but it won't actually explode until you let go again! You've not only got to aim the darn' thing at a moving target, you also have to judge when the shell has to explode. That's not easy, especially if like me, you're used to just stabbing away at the fire button.

*Front Line* is not the best game I've ever seen but it is engaging and a lot more fun than most of the other stuff around. It's also pretty difficult to master.

## GANDALF THE SORCEROR

Tymac Software/£9.95



Those of you with undamaged braincells will remember that a couple of months ago,

a Tymac offering won the 'game of the month' accolade (admittedly against poor opposition) mostly on the strength of the speech synthesiser. Well, my little chickens, Tymac has done it again, so let's see how it measures up to the last effort.

*Gandalf the Sorcerer* is based around a *Necromancer* kind of design — and that, after all, is one of the classics. The trick is, of course, to not copy too slavishly. Well, as Gandalf the Wizard, your task is to destroy the lizardmen, who are besieging your castle and you do this by firing bolts at them. Once they're bumped off, the lizards turn into gold coins, which is really jolly decent of them. The dastardly, scaly things

are attempting to steal your apprentices, and I bet you're thinking the object is to try to stop that happening. But wait ... if you don't allow them to break down the door, how are you going to collect those nice gold coins? Even a wizard has got to earn a crust you know. The biggest problem is that when the door's broken down, the first of the uninvited guests is a spider which has a nasty tendency to run into you and transform the wizard into a puddle of shapeless goo. Nasty! Once you run out of spells, it's up to the castle tower where Gandalf is refuelled by a convenient lightning bolt.

Sorry chaps, no award this time!

## BLACK THUNDER

Quicksilver/£8.95



Quicksilver has not been without its bad press in this column of late. For every good

game that emerges from the portals, out comes a handful of stinkers!

*Black Thunder* is one of the former and I'm delighted to report, a rare gem indeed. It's an arcade stunner that's fast, frenetic and thoroughly addictive.

As Crow-Ther (the programmer's name in case you didn't know), the object of the exercise is to depart from the town of Wizenning on the local motorway system — easy until you realise you're being pursued all the while by the android Highway Patrol.

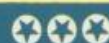
It's split screen action. On top is your motor, a sort of customised VW Beetle that you see speeding past a rather attractive landscape. Don't however spend too much

time admiring it if you want to stay alive for any length of time; keep all eyes firmly on the screen at the bottom. That's where you'll see a scrolling map of the motorway system complete with the helicopters and patrol cars that are coming to get ya! Flying things have a nasty tendency to drop bombs on you, so do everything you can to avoid ending up underneath them. Nifty footwork will get you behind and in position to open fire. To get out of the city alive you have to score a maximum of 10,000 points; this you'll get by offing your pursuers and picking up the little gold things.

Phew! After a game like this I think I'm almost prepared to sit through anything!

## COMBAT LYNX

Durell/£9.95



Another candidate for high flyer of the month is *Combat Lynx* from Durell and

here, the action involves you guiding a helicopter towards the enemy tanks and hurling missiles at them

A curious game is this. On the face of it *Combat Lynx* seems to have everything going for it: 100 per cent machine code, the assistance of Westland Helicopters, a wealth of controls to play with, a map to wander through — and a choice of weapons! All in all, good stuff which should add up to an absolute stunner ... and yet it doesn't quite make it.

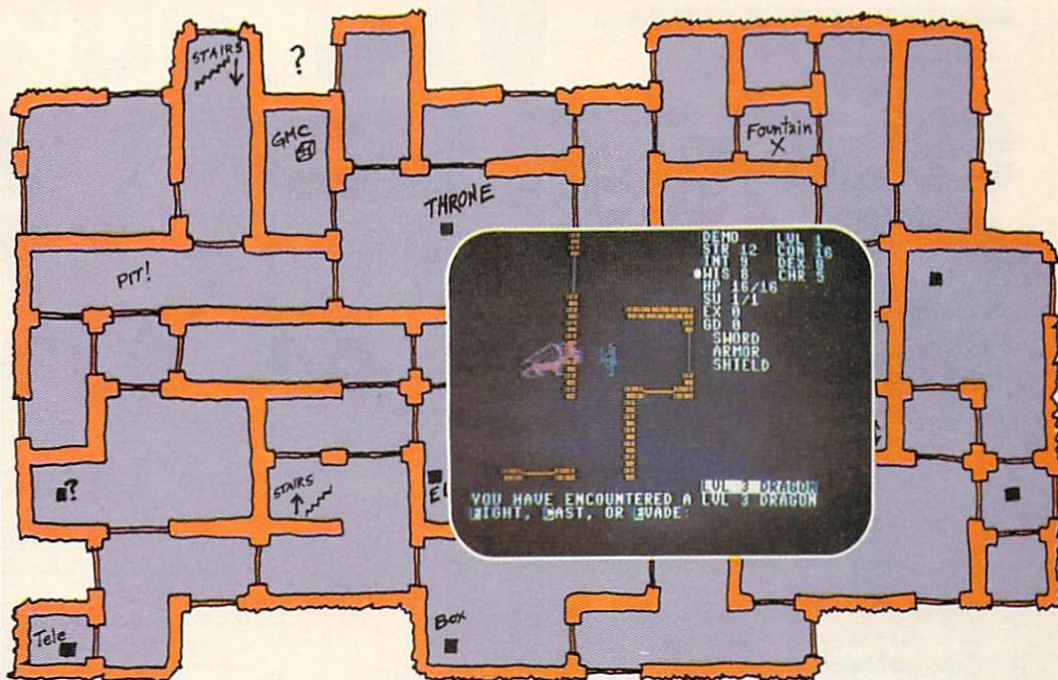
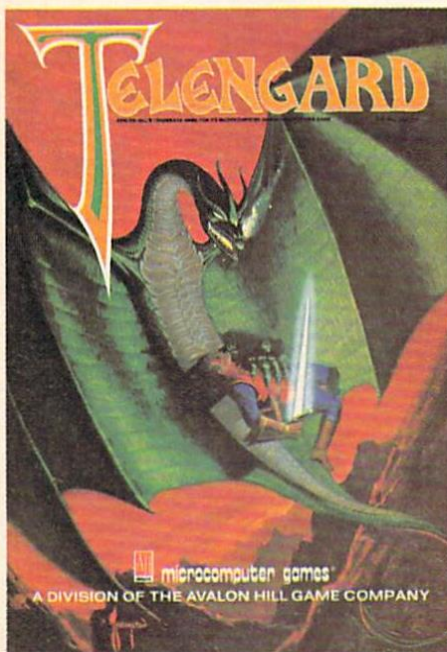
If we're talking about realistic flight stimulators (which I presume we are) then one would surely expect to see the view from the cockpit at all times — and here one

doesn't. The only time you're in the saddle is for the few seconds when the enemy tanks are in view and you're having to target on them; most of the time you're looking at the helicopter itself. The terrain has hills and towns — which certainly makes a change from the usual featureless snooker table. Yet the scrolling is unaccountably jerky. Meanwhile, although missiles explode around you, they're hardly worth bothering about because they almost always miss.

Really *Combat Lynx* is not all that bad; I guess I was just expecting something a little better. It seems a shame to waste such good ideas in a 'shoot 'em up' game!



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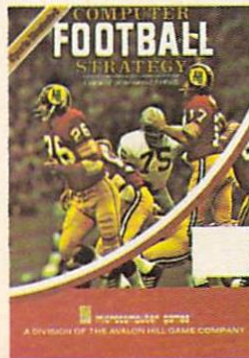
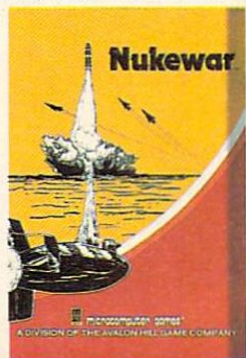
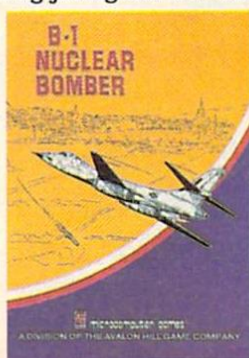
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# New Hardware: The 1701 Color Monitor From Commodore

If you think the graphics on your VIC or 64 look good on a T.V., you ain't seen nothin' yet. Wait until you see them on Commodore's 1701 color monitor, whose circuits are designed specifically to show off your computer's graphics to the utmost.

By Danny Byrne

The 1701 color monitor recently introduced by Commodore was a pleasant surprise and a welcome addition to our family's computer system. It wasn't too long ago that I faced a small lynch mob because I decided I needed to use the family color TV during prime time. After a few close encounters like that (more accurately, out-right battles) the rest of the family decided that we needed another color television.

We shopped around, compared prices and features and had almost decided on a popular brand that was conveniently on sale, when we learned that Commodore had a color monitor that performed wonders with the picture on the Commodore 64.

I called a family conference, and almost everyone was all for buying the 1701 monitor, particularly since the price (\$299.00 list) was less than we had planned on paying for the color TV. The one hold out was our 14 year-old daughter, Beth. Her objection was, "If you can't watch 'Fame' or 'Family Ties' on it, it's not worth buying at any price!"

Of course her objections were overruled (she was outnumbered when we put it to a vote) and when I brought the 1701 home and Beth saw the quality of the video display with her favorite Commodore video game, I heard no more of that "television nonsense" (or so I thought!).

My wife Betsy, sympathetic



to Beth's plight (she always *has* spoiled that kid) called up the salesman at the place we bought the monitor and asked if there might be a way to interface it with our ancient RCA video cassette recorder and use it as a television set. Her reasoning was that since the VCR contains a television tuner, and when we watch TV through the VCR we are only using the picture tube and the speakers, that it *should* be possible to access the 1701 monitor in the same fashion.

The salesman told Betsy that he had never thought about it, but it did sound logical. He asked her to let him know the outcome of our experiment. Armed with this "expert" confirmation of her idea, Betsy joined forces with Beth to confront me. I was skeptical at first, but they convinced me to give it a try.

The first thing I had done when I bought the 1701 was make a cable to hook our 64 up to the rear connection, on the advice of Jim Butterfield and other 64 owners who had tried it (more on this in a minute). This left the front hook-ups free for connecting to our VCR.

I used two RCA cables with pin jacks and plugged them into the video-out and audio-out on the VCR. (These are standard 75 ohm RCA plugs, available just about anywhere for around \$3.) This procedure not only worked, but gave the Byrne family an auxiliary color TV set that had better color, sound and resolution (in our opinion) than any of the "real" televisions we had considered buying!

I also found that I could go one step further and feed signals from the computer into the audio/video-in jacks on the VCR, which passes the signal through to the monitor. This enables me to record graphics and sound from the 64 on video tape, just like some of the impressive computer graphics and sound exhibitions you may have seen on television.

Beth's prime time problems and Betsy's intuition had resulted in an entire modular home learning and entertainment center consisting



of our Commodore 64, 1701 color monitor, the video cassette recorder and our stereo system (hooked up to the 64 monitor cable's audio-out plug). I would venture a guess that some kind of matching system containing these components (and maybe some that I haven't thought of—laser disk?) will be the norm in the homes of the very near future.

The real reason I (not Beth) had wanted to buy the 1701 was the excellent color and resolution that I had seen demonstrated at the Commodore dealer. In the 1701 my hopes for really showing off my 64's graphics had crystalized into reality, but to obtain the *best* display, as I mentioned, I did have to build my own cable to connect my Commodore 64 to the rear hook-up on the 1701.

According to the manual that comes with the 1701: "The use of this terminal (rear hook-up) allows the display of a picture with better resolution than the ordinary connection...". If anything, this is an understatement, but the manual forgets to mention that the cable for this connection is not included. I know several people, not being forewarned, who searched for the "other cable" in the monitor box and packings with (predictably) disappointing results.

Let me again say—the rear hook-up cable is not included. Although I understand that some electronic stores carry a ready-made cable that fits the bill for around \$10, I couldn't find one in Albuquerque, so I built my own with parts costing less than \$5. However, if you are not inclined to whip out your soldering gun and start sticking wires and plugs together, what you need to do is go to your local computer or electronics store and get a five-pin DIN-to-three-RCA plug designed to go from computer to monitor. If you can't find one ready-made, you might ask your dealer to make one for you.

The manual that comes with the 1701 Commodore color monitor is short (ten pages) but to the point. I find it very useful and easy to understand, with excellent drawings and diagrams (some are included as illustrations for this article). In an age of indecipherable hardware manuals, this is no mean feat! One of the things my wife likes best about the monitor (believe it or not) is the fact that it matches the 64 and the 1541 disk drive. Together they make a handsome system that no one could mistake for anything less than a *real computer*.



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Your castle is under seige. From the distant forest come waves of attacking slimy creatures, all bent on abducting your apprentices and holding them for ransom. If the lizardmen get all three apprentices, you must yeild to their greedy demands and release the spell on your treasure. You cast your power bolts, annihilating the attackers with a blast of fire, but still more come. Your magic power drains and you climb the tower to draw more from the shining star. But beware the deadly spider. If the lizardmen finally break down the castle door, you must battle them throughout the castle. And if they do kidnap your assistants, you must chase them through the woods before the creatures drag them, kicking and screaming, to Lizard Lair.

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## Screen Scene



torch since a light seems to flash guiding you through a safe route.

There's no more help for the rest of your mugger's journey. You emerge in the second sheet in *Boulder Alley* where for your avariciousness you are chased by a large rock, Indiana Jones-style.

From then it's into the *Throne Room* where you find yourself embroiled in some of the traditional *Dragon's Lair* gameplay, moving the joystick around to dodge hands of fire and so on.

Stick your oar in to avoid the rocks

## ESCAPE FROM SINGE'S CASTLE

**64/128  
SOFTWARE  
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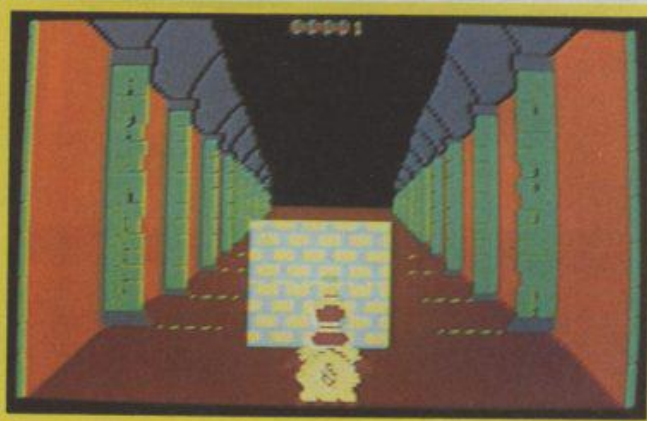
**Price: £9.95/cass**



Last year Software Projects released a conversion of the famous laser disk arcade game *Dragon's Lair*, and now they've followed up the success of that with a sequel.

In the original a malicious dragon ran off with the king's daughter and imprisoned her in a crystal ball with a short supply of air. Dirk the Daring came to the rescue, braving falling discs, burning ropes, a deadly weapons room and a nasty chequerboard among other perils. Soon after he married her, but it seems as if that's not enough for Dirk. He wants riches as well, so this time he's going back to the castle where a lizard king now holds sway over a pot of gold.

Once the game has loaded, using the same 'load-while-you-play' trick (which many other companies should have adopted but haven't) you find yourself confronted by more murderous perils. Dirk begins in the river caves, where he is swept along by rapids towards jagged boulders. Fortunately someone's shining a



The Flying Nag: hang on cowboy he's going to run you into a wall

The pot of gold awaits you in the *Dungeons of the Lizard King* but you'll have to kill him first. Fail and he'll drag your carcass off the screen like a sack. If you manage to waste the rotten reptile and nab the gold you'll have to make your escape on a *Magical Flying Horse*. Trigger it ain't, and you'll find the stupid nag running you into walls. It would be more use to you as glue, but you're not given a choice between pasting

another dungeon, some mystical mosaics and a spectacular last trial. *The Mud Monsters* is a huge volcanic area where the mud boils and comes alive in an attempt to stop you legging it with the dosh.

As a sequel *Escape from* is a considerable improvement on the original. The irritating sequence which followed Dirk's death in *Dragon's Lair* where you crumble and reassemble slowly has been adjusted so you can skip straight back into the action by a couple of stabs on the fire button.

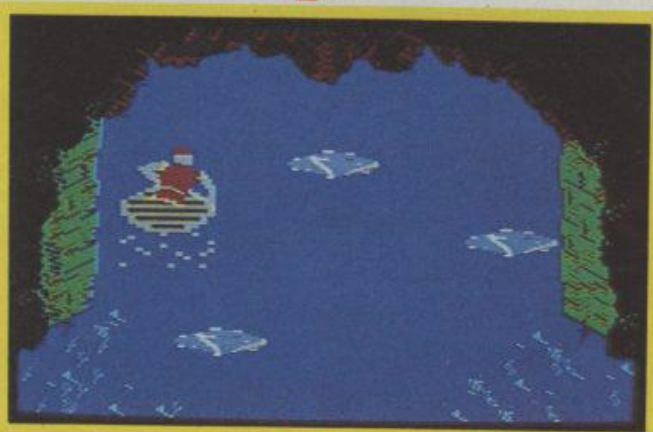
The graphics are also better, but the major improvement on the first game is in the area of sound. There's a Rob Hubbard tune for each test you have to face, and eight Hubbard tunes in one game is pretty good value. In short this will be of interest to newcomers and those of you who bought and enjoyed the original. Go for gold!

Kirk Rutter

Boulder Alley: Get your Indy hat on

things in a scrap book and escaping, so you have to make the best of the untrusty steed.

Before you ever make it out and bank your money in British Airways shares or whatever state asset the king's currently flogging off, there's



Graphics	1	2	3	4	5	6	7	8	9	10
Sound	1	2	3	4	5	6	7	8	9	10
Toughness	1	2	3	4	5	6	7	8	9	10
Endurance	1	2	3	4	5	6	7	8	9	10
Value	1	2	3	4	5	6	7	8	9	10

**8**  
Overall



**Fancy having a go at writing your own arcade type game? William Fong has tried to give you some guidelines to start you on the way.**

# YOUR OWN ARCADE GAME



HOW MANY TIMES HAVE you played a new computer game and after minutes (or sometimes hours!) of frustrated playing you are sure that you could have written a far better game yourself? It is really not as difficult as you might think provided you approach the task in the correct fashion — and you can get a great deal of enjoyment from the program writing itself, let alone when you can happily play with the finished product!

## The first move

Naturally your first move is to think of the basic idea for the game. Of course the idea should be an original one — try to break away from the same old mould of alien-zapping, maze-wandering and monster-killing! No doubt this is the most difficult part of writing a good game.

Now don't immediately rush off to your computer — well not yet anyway! Transfer your idea to paper — there's nothing worse than spending hours at the keyboard only to find that the game falters at a crucial time — this is a fine recipe to make you give up on the idea before you've given yourself a fighting chance. Think everything out before you get too carried away: what sort of characters will be involved? Are you going to use graphics and sound in a particularly unusual way? What will signify the ending of the game? Do you want a two-player facility? These and so many other factors will be vitally important to establish before you go

headlong into typing actual code.

## Throwing down the gauntlet

Bear in mind that the game should be challenging to be even the most skilful player. This does not mean that the game should be impossible to beat — people will easily lose interest in a game where they haven't got even

the faintest chance of winning! A way of getting round this problem could be the use of different levels of difficulty. Above all keep the concept simple — too many rules can be confusing, and they should remain the same throughout the game.

Most people prefer a joystick-operated game, but it is wise to keep all your options open. If you have

not got a joystick and are forced to use the keyboard, please give some thought to the choice of control keys so that the player does not have to perform super-human digital antics in order to fire a missile!

## On screen action

Your own arcade game 2  
Having got your ideas and plans on paper, you can





touching the computer. A lot of thought is needed to make the game interesting and addictive — this is often the stage at which programmers don't apply too much care and the small but important touches are left out. In good games the screen is always changing and the graphics are usually moving. At this stage you can let your imagination run riot when thinking of the representation of the main characters in the game and here you can use the CBM 64's graphics abilities to the full. But don't worry if you find it difficult — there are many graphics design packages around for the CBM 64.

Colour use is also very important and is probably best added after everything else has been completed. Generally colour should be used to minimise the player's frustration; critical

features and anything that's urgent should stand out clearly, whereas features that are not viewed often should be lightly coloured. Be careful with the colours of adjacent characters as the eye is easily fooled by contrasts; try also to avoid filling the screen outside the playing area as this can be distracting and confusing. It is also often worth the trouble to try playing the game on a mono screen — different colours do not always distinguish themselves on a black and white TV.

### Listening in

Sound effects should be considered carefully; certainly with the 64's complicated SID chip excellent sound effects may be generated. Good use of sound can enhance a game and turn it into something

really special, but it is perhaps one of the most difficult things to perfect. It must suggest impending action to the beginner but not antagonise the advanced player; it is worth leaving in the option of turning the sound off. Trial and error is the only way to perfect different sounds for each character or piece of action — a long, low frequency sound suggests slow movement but you need a short distinct sound for more immediate action.

Try to make your sounds as pleasing as possible and try to avoid shifting from low to high frequencies too abruptly. If you are a little more expert in the musical field you could have a go at writing a little tune to go at the beginning of the game or running throughout it. Don't forget though that a catchy little tune heard

multitudinous times while you're trying to beat the computer can sometimes make you want to beat the composer instead!

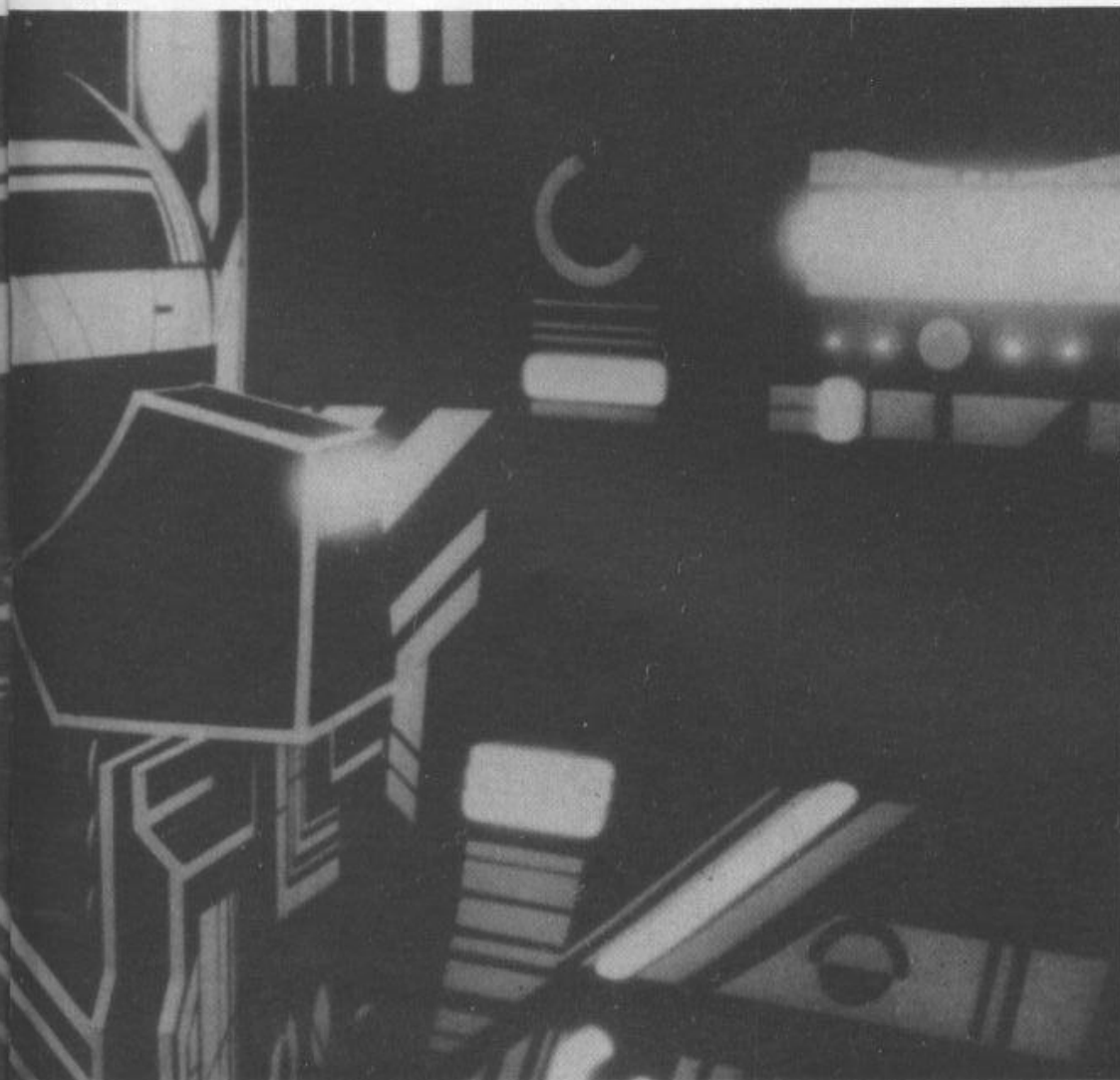
### Other factors

Don't forget that throughout the writing of this wondrous game you will need to keep track of where the characters are at any one time — was the alien destroyed and therefore now out of the game, or have you merely blasted it into another position in the maze? There's surely nothing worse than having expertly destroyed a submarine only to find that minutes later it has mysteriously come back to life and suddenly blown your ship to smithereens!

A scoring strategy is purely a matter of personal preference, although it certainly appears that many people like a High-Score record facility. You must also decide whether to have a time limit on the game — will you run out of fuel, missiles or oxygen?

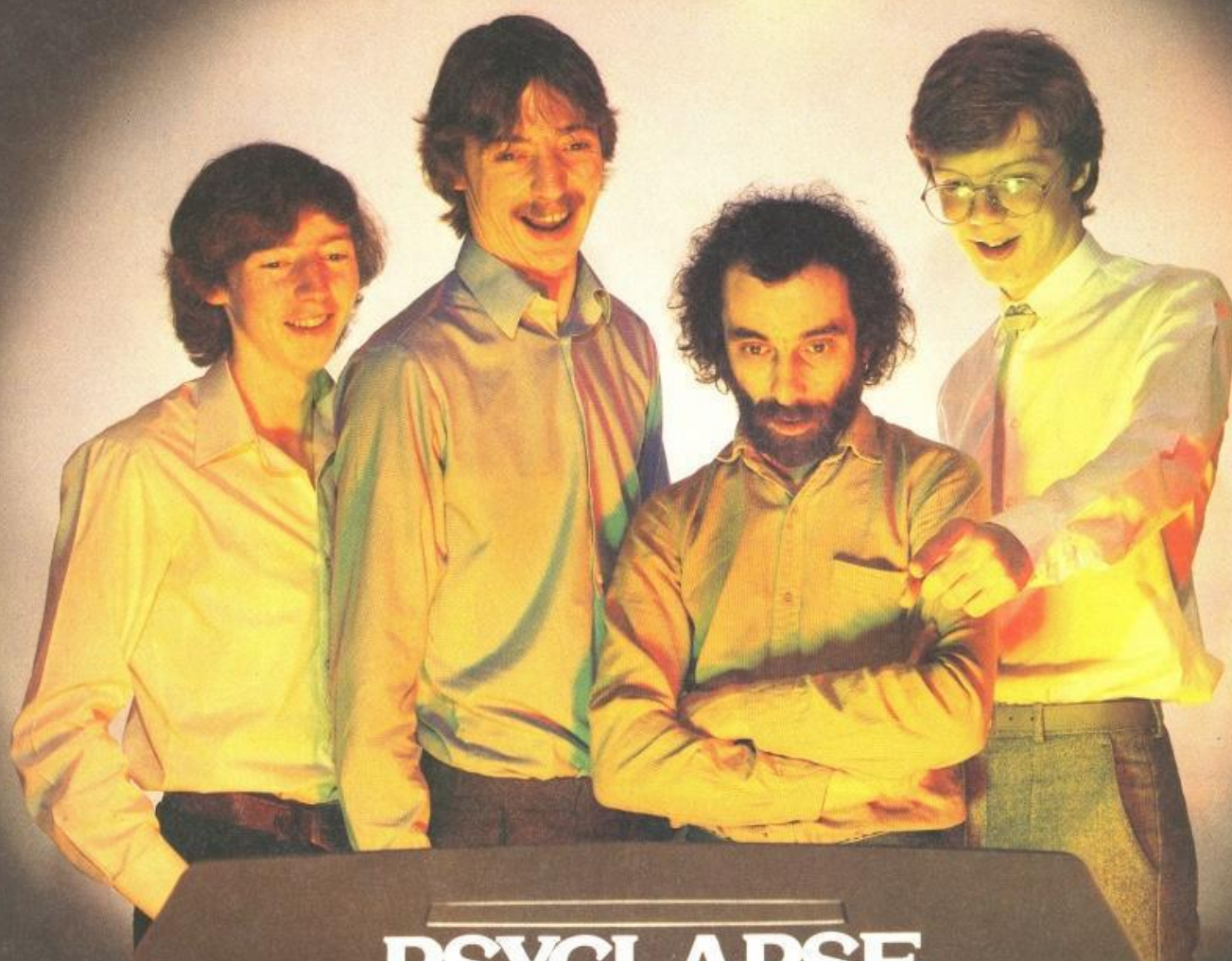
### Game point

Well, that's all there is to it! I know it seems a totally daunting task, but rest assured (?) that the hardest game you will ever have to write will undoubtedly be your first. As you go through the routine for the first time you will gradually learn nifty little movement routines, exciting explosion effects and more, and often you will find that they fit in better to your Mark III version of the game which has all sorts of refinements added to the original. Throughout the process of writing your own game you must continually test each new stage you add on — who knows how that new routine will affect the part you have already perfected? It is also advisable to always keep back-up copies for those odd occasions when the whole thing crashes — you may not always have the stamina or memory to go back and start at the beginning again!





# They may be smiling now, but they are about to encounter...



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**Modems seem to be the 'in thing' these days for computer freaks, but how many people know what they can do? Simon Rockman introduces them and their uses to Commodore owners.**

A MODEM IS ONE OF THE most exciting black boxes that can be hooked up to a computer. Think of it as a telephone for your computer. The device plugs into the back of a computer using either the edge connector or the cartridge port. On the back of the modem is a lead with the new style telephone jack. This plugs into the BT approved hole in the wall just like a Mickey Mouse telephone. From then on the world is your oyster, but as with a telephone it is no use if you've got no-one to ring. There are quite a few major services to dial into.

### **Main contenders**

The major database used by home computer owners is PRESTEL. This covers the whole country, but most people only have to make a local call to log in. To use PRESTEL you have to pay a standing charge of at least five pounds a quarter and this allows you to log into the general areas of the system. You are given a ten digit ID and a four digit password, the ten digits are fixed and can only be changed by PRESTEL themselves, the second one is like a combination lock and can be changed by the user. Both of these numbers should be kept secret and for added security the second one should be changed regularly. Prestel provides most of the information found in a general magazine — news, sports and holiday information on a specific topic than

# INTRODUCING MODEMS

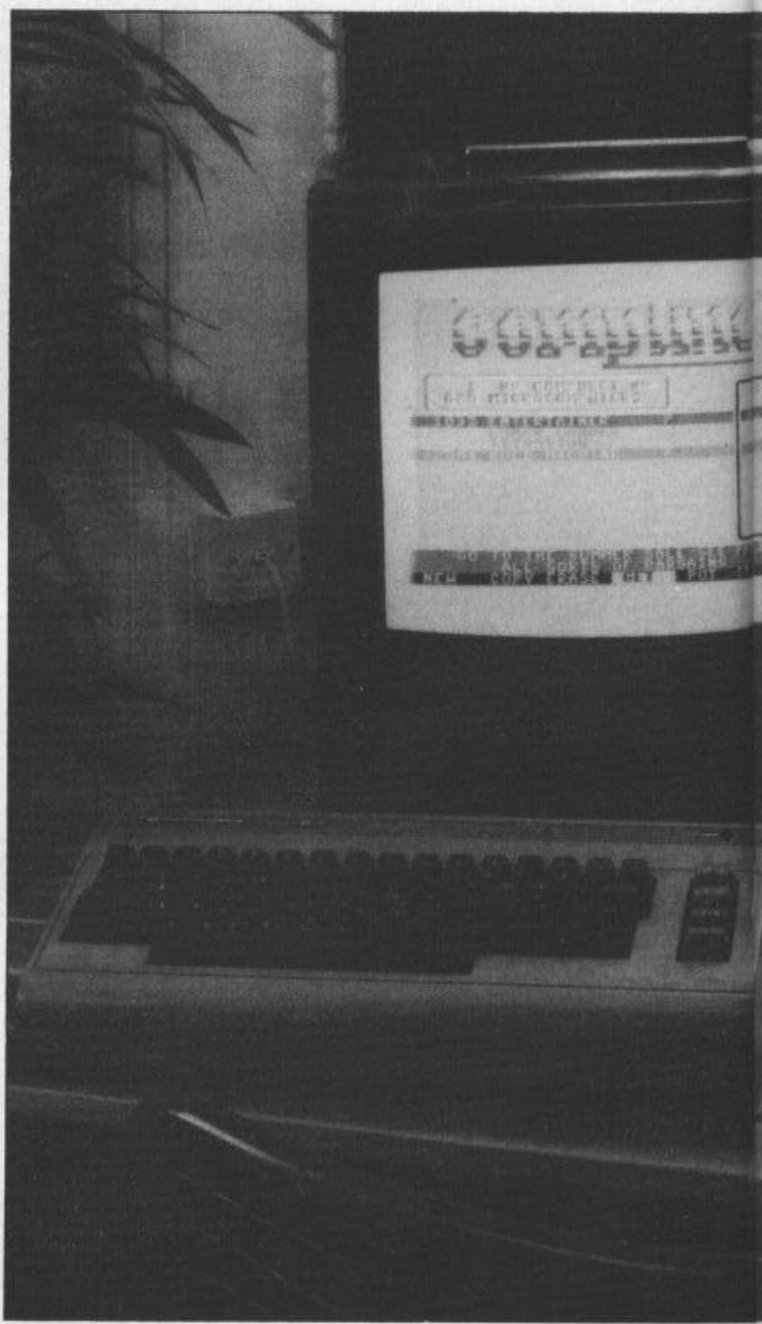
the system provides it may be possible to join a Closed User Group (CUG). These usually cost extra to join and are particularly popular with travel agents, farmers and micro owners. The section aimed at micro owners is called "PRESTEL Microcomputing" and incorporates the association of computer clubs, Viewfax and Micronet.

### **Micronet**

Micronet is run like a daily newspaper, it is kept up to date with news daily, often being the best way to keep track of what is happening in the world of computers (apart from buying magazines produced by yours truly! Ed.) There are special technical enquiry facilities and programs to download, some of them quite good, such as "The Hobbit". At the moment there is very little specifically for the Commodore 64 user. However, with the increasing number of 64 modems available, the force of Commodore owners on Prestel should soon begin to challenge the Spectrum and BBC strongholds. The Micronet letters page is very addictive; Prestel is a two-way system and this makes the most of that. The micromouse section of Micronet is a kind of gossip column, spouting rumors and statistics. Viewfax is a less formal version of Micronet offering many similar services but with a flavour of its own. Access to Prestel Microcomputing costs an extra eight pounds a quarter. One way an information provider (IP) can charge you money for information is by putting a

price on a page. When you look at the charged page the amount in the top right hand corner is added to your bill. This is the way a lot of IP's make their money.

On the whole, Prestel Microcomputing can be used very cheaply — my average bill for Prestel, including the Microcomputing section plus the odd





page charge is around £15 a quarter, about the same sort of price as a daily newspaper.

### Into business

There are many business orientated networks; most of them require an eighty column display and so are not really suitable. They also tend to be rather expensive. The main system, which will be available to Commodore 64 owners is British Telecom Gold. This rose to fame when it was broke into on the BBC television program-

me, but claims to be much safer now. Gold is a messaging system: it can be used to send long letters and programs to other users, you can store as much information as you like but pay for the amount of memory this takes up. The system is only really useful if you log in regularly or want to send information that is difficult to read over the phone, like legal documents or programs.

### Latest bulletin

You don't have to have a huge mainframe to run a database, there are many

micros doing a similar job. These are called bulletin boards (BBs). They usually run on a Tandy computer and are free. Most BBs use a slow rate of data transfer and are not compatible with the system used by Prestel; this means that only modems which are capable of changing the speed at which they operate (known as a Baud rate) can 'talk' to these systems. With the increasing popularity of Prestel more and more BBs are switching to the system that Prestel uses. The advantage of a BB is that whatever you send in is put up instantly, everyone is an information provider. The disadvantage is that only one person can use the system at a time. The popular BBs can be very difficult to get through to, they are usually engaged. BBs are only local and it is necessary to dial the site where the computer is set up.

### Getting switched on

Bigger computers usually go through a switching system; the main one is PSS. This covers most of the country and is a kind of motorway for data: you dial a local number on the grid (a node), enter an identification number, a password and who you want to talk to and the system puts you through. This service is pretty cheap, data is charged for per packet (a number of bytes) and is much more economical than calling direct long distance, especially when dealing with other countries. PSS requires the person you want to talk to to also be on the system.

### Compunet

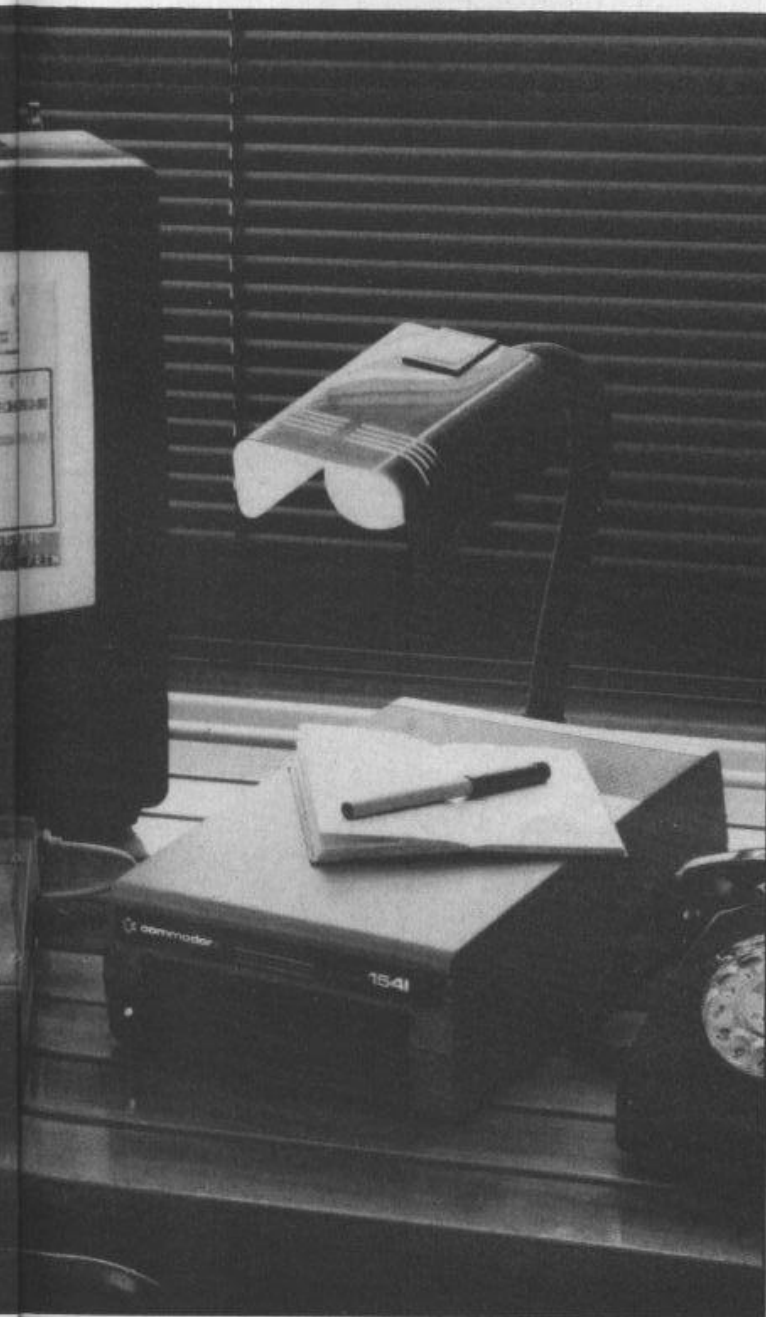
The most exciting database from the Commodore 64 owner's point of view is 'Compunet' specially set up by Commodore in conjunction with a company called ADP. To use Compunet it is necessary to buy Commodore's own modem.

Commodore have been spectacularly successful in

the US with their two modems for the VIC and 64. They hope to repeat this in Europe by turning the telephone into the computer's most useful peripheral. There are major differences between the American standards for modems and European ones so it was decided to build a new one from scratch in the UK. The job of designing the hardware and writing the Viewdata software was given to Y2 in Watford. This has been around for a fair while now and has an established user base. With the modem comes special software to allow you to use Compunet.

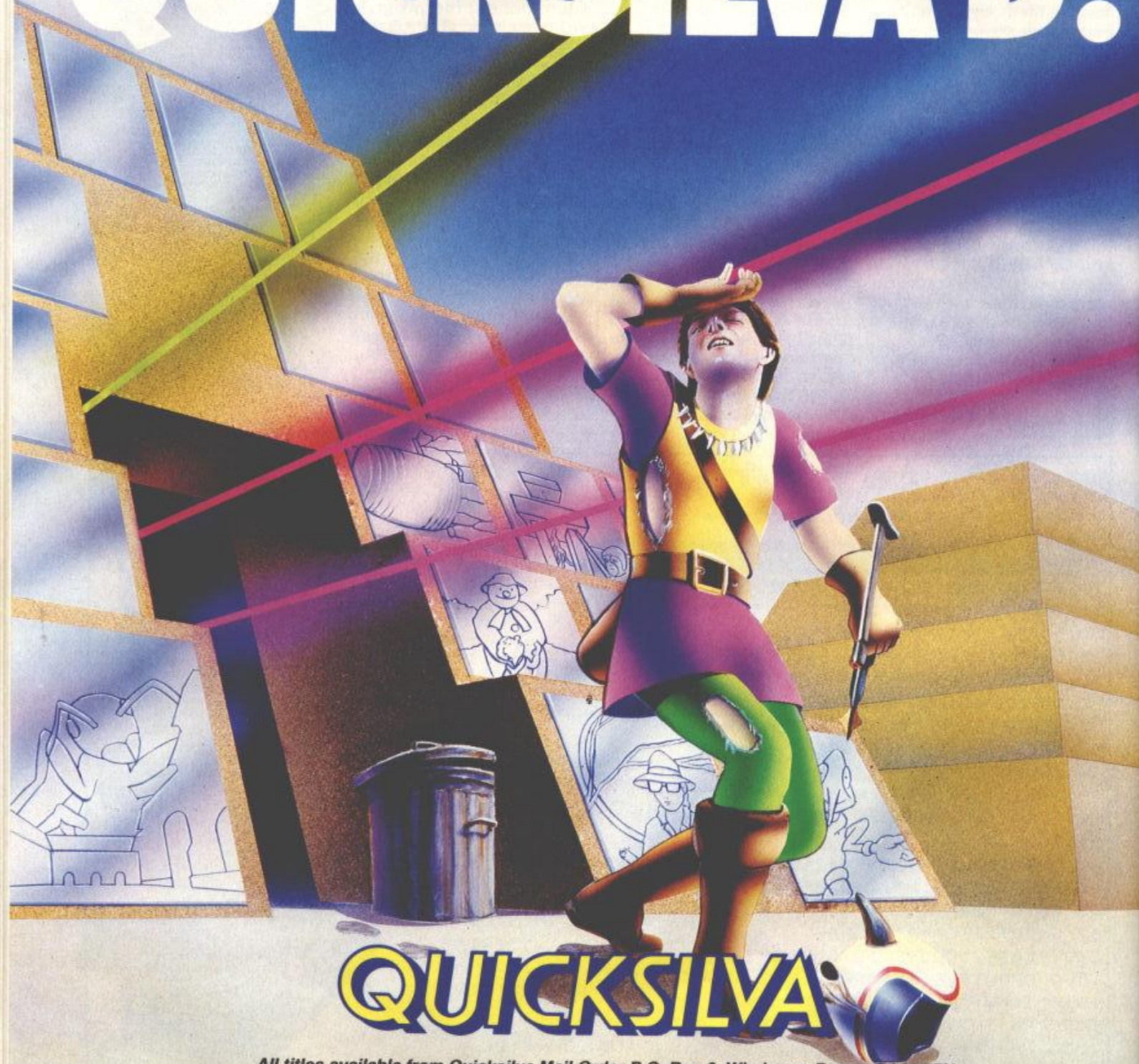
When you log into Compunet for the first time all the extra software that you need is sent to you by the system. This includes a routine to allow you to talk to other users direct. Compunet is designed as a cross between Prestel and a BB. All users are information providers but they can charge for the information they provide. There is a system of menus and you have the ability to communicate directly with other users and there are plans for a multi-player game like the American "Mega wars" or Essex "MUD" space and adventure games which allow you to play against other players in real time. Each Commodore modem is unique; it contains a code number (like the registration on a car) which tells the system who is calling. This adds a great amount of security to the system and it is hoped that holidays, full home-banking and betting will be sold through Compunet.

Commodore have built 3000 modems, they have the parts for 7000 and aim to sell 40,000 by Christmas. One person I spoke to said "We will make Micronet look silly". These plans are certainly ambitious, other computers will be allowed in after a while (Apple are known to be interested), but it is the Commodore 64 owner who will get first crack of the whip. Watch future issues of Your Commodore for details.





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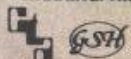


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# Moving Marquee For Commodore 64

David W. Martin

*Have you ever seen commercial software that scrolls a message across the screen? Here is a short routine you can add to any BASIC program to achieve the same effect.*

How many times have you stared at the message PRESS ANY KEY TO CONTINUE? After using your computer for a while, you may become a bit tired of the same old screen displays. "Moving Marquee" lets you scroll any text message sideways across the top of the screen. Type in the program and save a copy, then run it to see how the marquee works.

Line 10 calls a subroutine at line 30000 which puts a machine language routine in memory. This needs to be done only once, when your program is performing setup tasks. Line 20 clears the top line of the screen and sets the corresponding area of color memory to white. Of course, you can use whatever color you like: To change the character color to red, change the 1 in line 20 to 2, and so on.

Line 30 lets you input the message of your choice. You may create the string any way that you like (for instance, A\$="MESSAGE"), and the name of the string variable is not critical. However, you must add CHR\$(0) to the end of the string (line 40) so the marquee routine knows where the message ends. In addition, since the routine always displays the last-defined string, you must not define any other strings before calling the routine with SYS.

Once you call the routine, it scrolls the entire string across the screen from right to left. Since this is done as a background task during the computer's hardware interrupt, the marquee display does not slow down the rest of your BASIC program. You may change the scrolling speed by POKEing a value from 0 to 128 into location 866 (the normal value is 5).

## Moving Marquee

For instructions on entering this listing, please refer to "COMPUTE!'s Guide to Typing In Programs" published bimonthly in COMPUTE!.

```
10 GOSUB30000:PRINTCHR$(147)CH
   RS(17) :rem 67
20 FORJ=39TO0STEP-1:POKE1024+J
```

```
,32:POKE55296+J,1:NEXT
   :rem 158
30 INPUT"ENTER MESSAGE";A$
   :rem 90
40 A$=A$+CHR$(0) :rem 24
50 POKE1009,PEEK(PEEK(71)+PEEK
   (72)*256+2) :rem 12
60 POKE1011,PEEK(PEEK(71)+PEEK
   (72)*256+1) :rem 5
70 SYS1008:END :rem 64
30000 FOR ADR=864 TO 1015:READ
   BYT:POKE ADR,BYT:NEXT:R
   ETURN :rem 45
30010 DATA 40,0,5,49,234,15,5,
   40,160,1,185,0,4,153,255
   ,3,200,204,96,3 :rem 28
30020 DATA 208,244,32,161,3,20
   5,97,3,240,15,192,255,24
   0,11,200,140,101 :rem 82
30030 DATA 3,172,96,3,153,255,
   3,96,172,96,3,169,32,153
   ,255,3,238,103,3 :rem 123
30040 DATA 173,103,3,205,96,3,
   176,48,96,172,101,3,177,
   251,41,191,96 :rem 234
30050 DATA 141,251,0,142,252,0
   ,169,0,141,103,3,141,101
   ,3,173,20,3,141 :rem 10
30060 DATA 99,3,173,21,3,141,1
   00,3,120,169,223,141,20,
   3,169,3,141,21,3 :rem 79
30070 DATA 88,96,120,173,99,3,
   141,20,3,173,100,3,141,2
   1,3,88,96,206 :rem 223
30080 DATA 102,3,16,9,32,104,3
   ,173,98,3,141,102,3,108,
   99,3,162,151,169 :rem 105
30090 DATA 205,32,169,3,96,0,3
   2,32,32,32,0 :rem 0
```

©



# C64 BLAST

## CLOSING THOUGHTS

Thanks for tuning into issue 3, and issue 4 will promise to have more nuggets from your favourite computer magazines, and an exclusive interview with Simon Taylor, author of the Vic 20 game Blitz!

See you next edition! Cheers,

Phil [www.theretrogamesnews.com/c64](http://www.theretrogamesnews.com/c64)

## RESOURCES – CHECK 'EM OUT!

**CHRIS WILKINS** <https://fusionretrobooks.com/>

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**FREEZE 64**

<http://www.c64endings.freeolamail.com/freeze64/freeze64.htm>

A great fanzine on the subject of C64 pokes, hints and maps.

**RESET 64** <http://reset.cbm8bit.com/>

Long established C64 fanzine, a fantastic read and also has the option of cover disks.

**OLIVER FREY ART** <http://www.oliverfreyart.com/>

Legendary artist who created the covers of Zzap!64, Crash, Amtix as well as computer game covers, comics and more.

**Commodore 64 Fan App** <https://www.commodore64fan.com/>

A brilliant, free C64 app which links you to commodore resources.

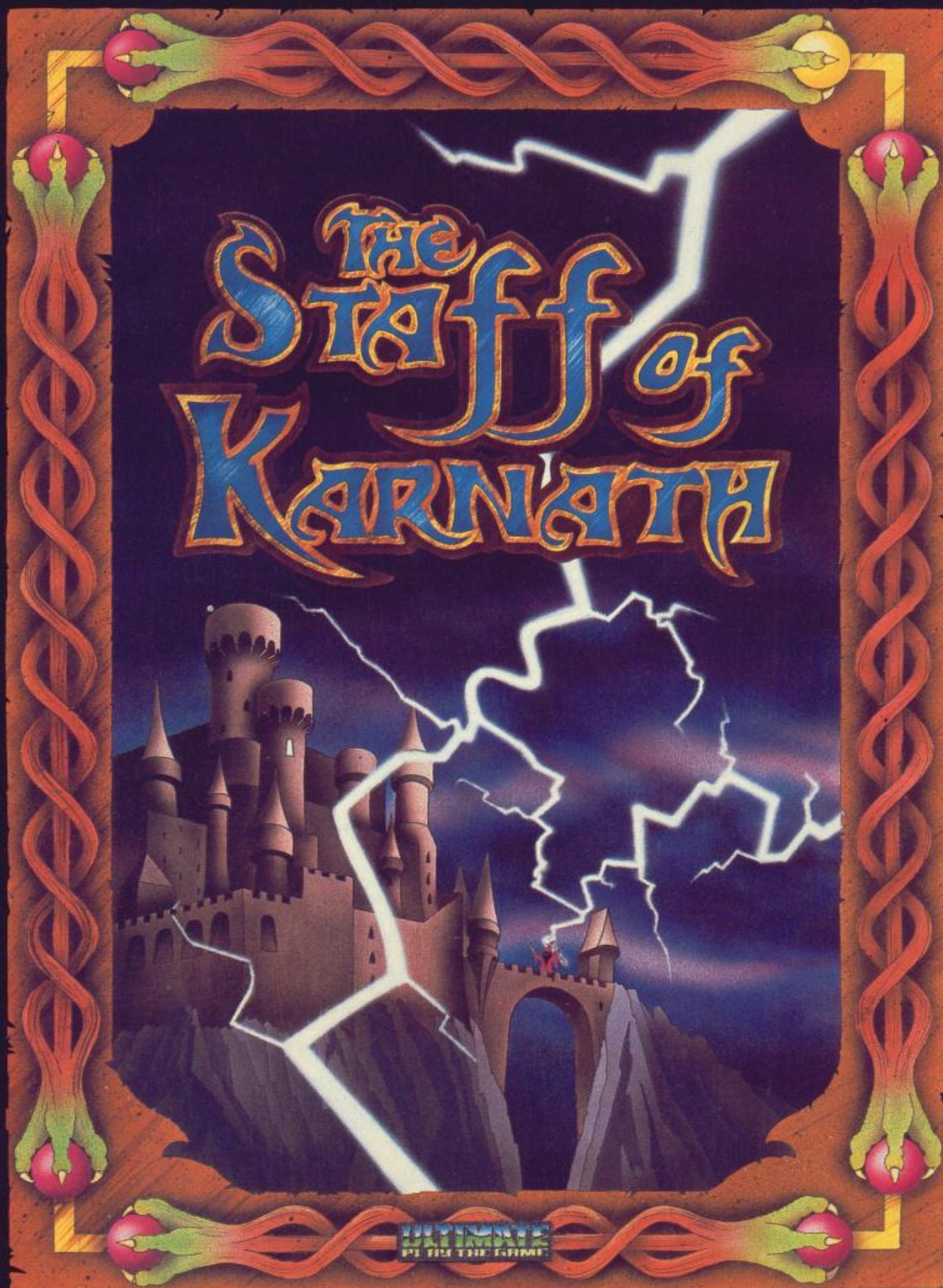
**PIXEL COFFEE** <https://www.pixelcoffee.co.uk/>

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