

COMPUTER

Winter 1987

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Game Forum

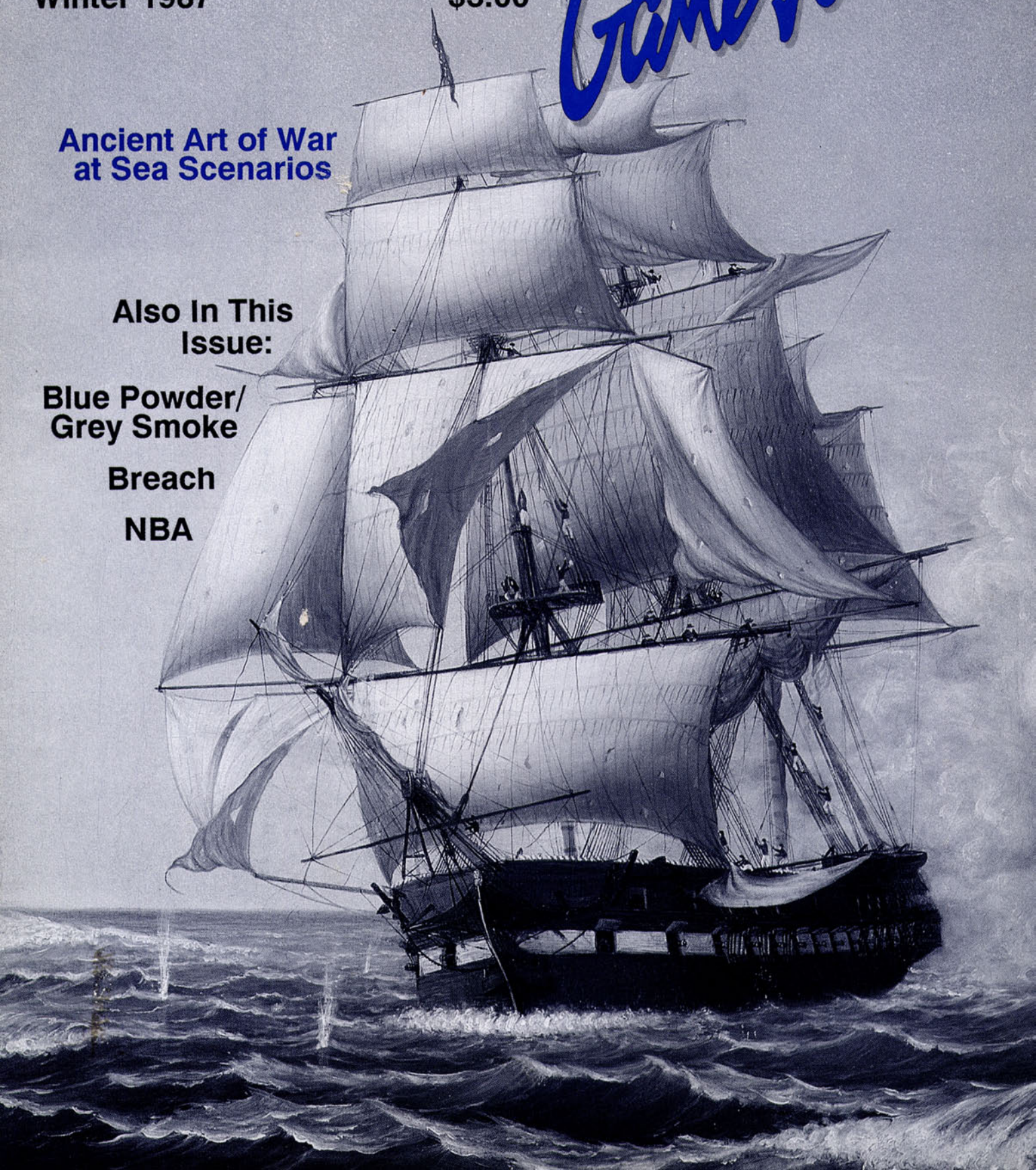
**Ancient Art of War
at Sea Scenarios**

**Also In This
Issue:**

**Blue Powder/
Grey Smoke**

Breach

NBA



Censorship - Problem or Panacea?

by Johnny L. Wilson, Editor

When I read about Microprose's problems with the *Youth Dangerous Publications List* in West Germany (see CGF #1, p. 5), the first words out of my mouth were, "Thank God, I live in the U.S.!" Now, Microprose's long-delayed hearing has been held, but nothing definitive has been decided. It seems that the law utilized to declare *F-15 Strike Eagle*, *Gunship*, and *Silent Service* to be

"If the software industry does not find a way to regulate itself in the area of censorship.....the choice will no longer be ours."

"morally corrupting and coarsening for the young user" once applied to West German television, too. Now, the agency no longer has any control over television. Apparently, Microprose's appeal has touched a nerve. It looks

like the agency which banned the products may not have authority over software, either. The hearing has been postponed until December 10, 1987 in order to sort this out.

Unfortunately, my outburst of thanksgiving for living in a free society was extremely naive. In the area of books, efforts have been made within the last two years to have books by Judy Blume, Jimmy Carter, Lewis Carroll, Doris Day, Ernest Hemingway, Maurice Sendak, and William Shakespeare banned from public schools and libraries. *Magazine & Bookseller* magazine reported in August, 1987 that a major drugstore removed rock music magazines from its outlets, due to pressure and some retailers banned the June, 1987 issue of *Cosmopolitan* magazine because of its editorial slant. I, myself, testified before the Redondo Beach, California Recreation and Parks Commission (and later, the R.B. City Council) because a group of well-meaning fundamentalist christians wanted to ban "Dungeons & Dragons" from the parks program and I felt that they were distorting the issue. Though none of these cases are explicitly about software, there are incidents which relate to software censorship in the United States.

In Yarmouth Port, Massachusetts, a Cape Cod woman succeeded in having a *Zork* decision

novel banned, at least temporarily, from the school library. A recent issue of *Infocom's The Status Line* (Spring '87, p. 8) noted that one postman unilaterally refused to deliver copies of *Boy's Life* magazines which had the advertisement for *The Enchanter Trilogy* in it (the fact that this was against federal law didn't seem to matter). For other examples, see the article by John Williams in CGW #40, p. 52.

What should be the appropriate response to such challenges to freedom principles within and without our industry? As an individual, I don't want children or youth to be bombarded with stimuli that they are not ready to cope with, but neither do I want the level of social dialogue and creativity to be reduced to the maturity and intellectual levels of children and youth. With regard to moral sensitivity, I don't want to be bombarded with materials that I consider offensive. Nevertheless, I don't want the creative expression of the human condition reduced to my own or anyone else's moral perspective. To paraphrase an oft-quoted expression, "To diminish any other man's idea, diminishes me!"

It is my firm belief that such freedom principles can only be protected by means of a vigorous activism within the industry. If the software industry does not find a way to regulate itself in areas where censorship could be desired, it is only a matter of time before some misguided soul gets our leaders before a congressional hearing or presidential commission. At that point, the choice will no longer be ours.

The motion picture industry has solved such potential problems with their rating system, even though they must occasionally revamp it. The key in our industry also rests in the dissemination of information. The more a customer can know about a product, the better his/her chance not to be offended or disappointed. Certainly, it is a large part of our job in the press to "get the word out." Nevertheless, there needs to be a way to indicate potential problems in the advertisements and on the packaging itself. If a product deals with explicit sexual material, it should say so. If a product offers explicit violent confrontations, it should say so. If a product advocates a particular theological or anti-theological stance, it ought to say so.

I realize, of course, that this will take industry-wide cooperation to develop and implement, but isn't that a better solution than allowing a government agency to do it for us? I welcome feedback on this issue from both consumers and publishers.

Yours until the *Vic-20 Defender of the Crown* is published,

Dr. Johnny L. Wilson, Editor

COMPUTER

Game Forum

Here's what computer gamers tell us they want . . .

- More strategy articles
- More hints on adventure games
- More wargame scenarios
- Help with game-related problems
- A place to share our opinions and ideas
- More news and insights on the industry
- More contests
- A place to sell and trade old games.

Here's what we're going to give them!

ALL OF THE ABOVE

Use the subscription card at page 5

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Inside the Industry

Activision's Black Ink Means Profit, Not Blot On Corporate Name

Activision recently surprised journalists with a complimentary bottle of black ink to celebrate the earnings of \$524,474 (\$.01 per share) for the first fiscal quarter of 1987. Since this compares to a net loss of \$1.9 million (\$.06 per share) for the previous first quarter. The profit broke a string of sixteen consecutive quarters of losses for Activision. Net sales for the corporation were \$8.7 million, a 90% increase over the \$4.6 million in the corresponding previous quarter.

Bruce L. Davis, the 35 year old president who succeeded founder James H. Levy, attributed the profitable period to strong sales in their entertainment software divisions, "... as well as across-the-board operating cost reductions and a new strategic product and marketing focus." The company president specifically noted the company's efforts to improve its operations and product mix. "We delisted 20 percent of the titles, repriced many of the remaining products across all systems, reduced inventories and

boosted support for established software labels with proven market acceptance," expounded Davis. In addition, Davis cited the Activision International line of action games (*Enduro Racer*, *The Last Ninja*, *Wonder Boy* and *Quartet*) and a resurgence in the video game market (*Activision* is the largest U.S. licensor of *Nintendo* games in Japan) as factors in the company's new fiscal health.

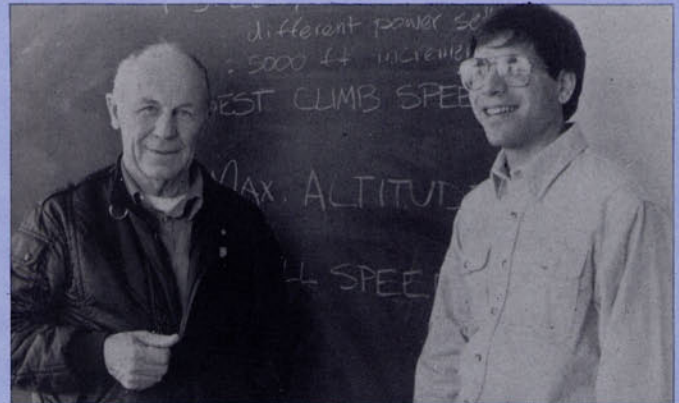
SSI'S AD&D PROJECTS ARE LONG-TERM, BUT NOT "FORGOTTEN"

According to Joel Billings, President of Strategic Simulations, Inc., there are, presently, two *Advanced Dungeons and Dragons* licensed products in the works at SSI. One product is intended to be a "DungeonMaster's Assistance Program" and the other is an actual AD&D adventure on the computer. Few details are available for release, at the present time, but Billings did state that, "We are working so closely with TSR that, in effect, TSR is doing the design work and we're doing the programming." The

publisher has continually assured the press and public that these products will not simply bear the name, *Advanced Dungeons and Dragons*, but would become an official and approved part of the AD&D universe. Indeed, the adventure program will also be marketed as a pen and paper module for TSR's *Forgotten Realms* series and the TSR staff has sliced a piece out of the *Forgotten Realms* world map and established that this is where the computer scenarios will take place. Paul Murray and Keith Brors, co-authors of *Wizard's Crown*, are the programmers for these products, with Murray working on the DM Assistance Program and Brors working on the adventure.

EA Performs Marketing "Immelmann" In Yeager Product Name Change!

Electronic Arts has officially changed the name of Chuck Yeager's *Advanced Flight Simulator* to *Chuck Yeager's Advanced Flight Trainer* after legal inquiries from subLogic. No legal action had, as yet, been taken, but subLogic allegedly expressed their opinion that the term "Flight Simulator" was a protected name. Electronic Arts decided that the name was not worth legal gymnastics, the important identification on the product was Colonel Yeager's name, and though they felt



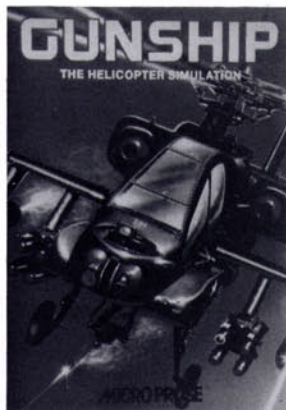
Brigadier General Chuck Yeager and Ned Lerner, co-creators of Chuck Yeager's *Advanced Flight Simulator*, discuss the finer points of flying.

"Flight Simulator" identified a genre rather than an individual product, it would be more efficient to market the product under the new name. Interestingly enough,

Electronic Arts attempted to trademark the term "Construction Set" a few years ago, but were told that those words covered a genre name and were not trademarkable.

ELECTRONICS TECHNICIAN FOR MILITARY VENDOR WINS FIRST KNOWN "MEDAL OF HONOR" FOR MICROPROSE'S GUNSHIP

Larry Woodworth, a twenty-seven year old electronics technician who works on military fire-control computers for General Electric Corporation, was recently awarded an honorary membership on the *Gunship Design Team* and presented with a personalized jacket during a recent visit to MicroProse's Maryland headquarters. According to MicroProse, Woodworth was the first known winner of the "Congressional Medal of Honor" in the company's *Gunship* helicopter simulation. "I had a tough time at the beginning," Woodworth said, "because I kept crashing into mountains and hills. But once I got the hang of that and learned the armaments, I was able to progress pretty quickly." He said he received the medal about three weeks after he mastered the basics. He was flying a mission in Western Europe against the 1st line Warsaw Pact. Woodworth's next goal is breaking the point record in *Gunship*. "I have about 59,000 points with one pilot, so I'm catching up to 'Jumping Jim Karl.'" Karl is a MicroProse playtester who earned more than 62,000 points



(scores achieved by playtesters are displayed at the beginning of the game).

Flying Buffalo Lands First Gencon PBM Award

Flying Buffalo, Inc. was awarded the *Gamers Choice Award of 1987* for "Best Play-By-Mail Game." The award, presented at the GENCON game convention held in Milwaukee, Wisconsin, was the first time a recognition had been given in the play-by-mail category. The specific game to be honored was the venerable *Starweb*. *Starweb* had previously been honored by being selected as the first play-by-mail game to be listed in the "Games 100" list published by *Games* magazine. The game won "Best Science Fiction PBM Game" from the Play-By-Mail Association and "Best Play by Mail Game" given by GAMA (The Game Manufacturers Association) during the first competition for both of these awards. *Starweb* also won the "Best PBM

Game" award from *Paper Mayhem* magazine in their first annual awards. Rick Loomis, designer of *Starweb* and founder/president of Flying Buffalo, Inc. expressed his pleasure at the selection by stating, "With all those newer games out there, it's really nice that *Starweb* is still winning the awards. We've been running the game since 1975, and I never get tired of playing it. I'm glad that there are other people who agree with me."

QUESTRON II SETTLEMENT PROVIDES FOR TWO DISTINCT PRODUCTS!

Many people in the computer entertainment field were surprised to see the *Questron* design team of Chuck and John Dougherty publish *Legacy of the Ancients* with *Electronic Arts* prior to publishing *Questron II* with *Strategic Simulations, Inc.* Even though SSI held the rights to a *Questron* sequel, there was enough unhappiness on both sides as to cast such a product in doubt. The legal settlement provided a way out of the morass in that Chuck and John designed the game on paper and SSI will take those reams of ideas and program them into *Questron II*. Of course, since SSI is providing the programming, the designers are working on a lower royalty scale. Nevertheless, gamers can await the December or

January release of this almost lost sequel.

Activision Risks Removal of Copy-Protection From Apple IIGs Creativity/ Productivity Software

Activision, Inc. began shipping non-protected versions of its creativity/productivity software for the Apple IIGS during September of 1987. Users of *Paintworks Plus*, *Writer's Choice elite*, *Draw Plus*, and *The Music Studio* are now able to transfer these programs to their hard disk drives and/or make back-up copies for their personal use. According to Stan Roach, marketing vice-president, "Activision is the leading IIGS publisher and therefore, we felt we should take a leadership position on the copy protection issue. We believe removing copy protection from creativity and productivity products is a more service-minded way to treat the customer; it is clearly the direction the market must move." Registered owners of the afore-mentioned products will be notified by mail of how to obtain the unprotected versions. Non-registered owners of the products can receive non-protected versions by submitting proof-of-purchase, the product code number from the back cover of the manual, and a \$10.00 check or money order for each program.



Bob Whitehead, designer of Accolade's best-selling computer baseball simulation *Hardball*, presents San Francisco Giants outfielder Joel Youngblood with the 200,000th unit of *Hardball*.

Accolade Plays "Hardball" With San Francisco Giants' Outfielder

Hardball designer and Accolade co-founder, Bob Whitehead, presented San Francisco Giant outfielder, Joel Youngblood, with the 200,000th unit of *Hardball*. Youngblood, an avid computer game player who is out for the

remainder of the season due to an injury, was presented with the milestone copy prior to the Giants' last regular league series at home. During the presentation, Whitehead remarked, "Accolade is pleased to present the most significant milestone in *Hardball's* history - its 200,000th unit - to Mr. Youngblood and we wish for continued Giants' suc-

cess as they head for the World Series." According to the Software Publishers Association's Executive Director, Ken Wasch, "No other baseball simulation game has done as well as *Hardball*. Shipping 200,000 units is a significant milestone that reflects the major advances made in computer games represented in *Hardball's* graphics and sound."

TWENTY-FIFTH ANNIVERSARY OF COMPUTER GAMES CELEBRATED IN BOSTON!

On November 6-8 Martin "Shag" Graetz, Alan Kotok, and Stephen "Slug" Russell, members of M.I.T.'s famous "Hi-Tech Model Railroad Club" and co-inventors of *Spacewar!* on the PDP-1, challenged all comers in *Spacewar!* in a competition held as part of the Boston

Computer Museum's 25th Anniversary of Computer Games Celebration. Other highlights of the Celebration were discussions such as "The Coming of Age of Computer Games" (in which the inventors of *Spacewar!*, *Adventure*, *PONG*, and *Lunar Lander* discussed the evolution of games toward the present) and "Towards the Future" (in which Chris Crawford, Trip Hawkins, Tom Snyder, and others speculated on the future of computer games). Additionally the

museum sponsored the Second International *Core Wars* Competition as part of the weekend activities. A detailed report will appear in the January 1988 issue of *Computer Gaming World*.

SSI ANNOUNCES TWO REVOLUTIONARY MILITARY RELEASES

Strategic Simulations, Inc. has announced two

significant military releases for next year. *Sons of Liberty* will be an American Revolutionary War game with three different scenarios (Bunker Hill, Monmouth, and Freeman's Farm (First Battle of Saratoga)). *Panzer Strike* is not an ARW game, but it will be revolutionary in design. This latest offering by Gary Grigsby will allow any land battles in World War II to be simulated, except those involving the U.S. or Japanese (their data will follow in a later release). This means that British/French action on the Western Front or any battle from North Africa or the Eastern Front can be fought. The exciting factors here include the ability to create a campaign game, tremendous constructability, and an emphasis on individual tanks and squads of infantry. According to Joel Billings, president of the company, "I think *Panzer Strike* will be our biggest hit since *Kampfgruppe* and *Gettysburg*." Billings went on to say that he had recently heard that 70% of infantry casualties in Normandy were due to 81mm mortar fire, since the big guns and tanks were neutralized by Allied air support and artillery. He wasn't entirely convinced of the accuracy of that statistic, but he went on to state that *Panzer Strike* simulates the value of artillery (especially mortars) very effectively.

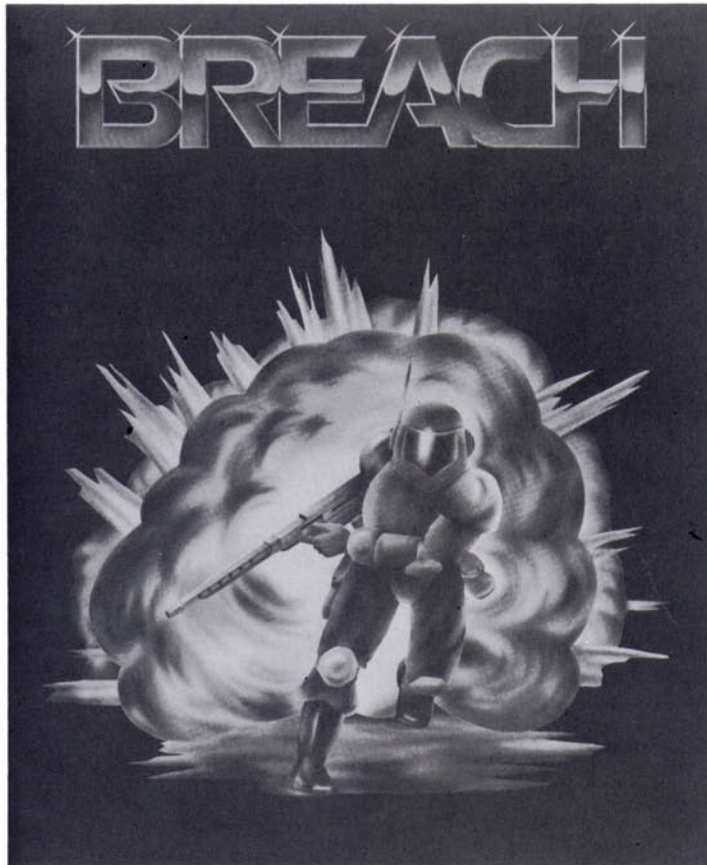
INTO THE BREACH

Based on the marine boarding sequence in *Universe II*, *Breach* is a futuristic man-to-man combat game. The game has elements from arcade, role playing, strategy, and tactical games. It does not fit any one particular category.

When I received my beta test package of *Breach 4.0*, I had three impressions. First, I was awed by the detailed graphics, particularly the character graphics. There are four profiles for each active character (two side-views, a front view, and a back view). Second, I was impressed by the playfield. It originally gave the impression of being two-dimensional with a semi-overhead view, but it soon became clear that it is a three-dimensional field. Third, I became enamored with the fact that *Breach* is two programs in one package: a game program and a scenario building program. The scenario builder is powerful enough to create almost any science fiction world, spaceship, or battlefield you desire.

As a beta tester, your job is twofold: 1) find bugs in the program and 2) recommend improvements in game play and/or user friendliness. I immediately

jumped into playing *Breach* with a pre-set scenario which involved the invasion of an underground fortress. The role playing element was readily apparent when I looked at the low shooting accuracy (20%) and other low abilities of my SL. The player must successfully guide a squad leader (SL) through a mission to retrieve Data Modules, Prisoners, Kill Percentage of Enemy, Escape, or a combination of these. Unfortunately,



A Playtester's View of Omnitrend's Breach

by Hosea Battles, Jr.

ly, in this particular scenario, the troops my SL was leading were also green, rated low on hit probability and provided with minimum ammunition. I could see (and practically feel) the enemy lasers as they hit the armor of my marines. If your SL is killed, the game ends, no matter how close you are to your objective(s), and you lose. To start again, you must use the scenario builder and create a new SL (no resurrection

spells in this game). If you successfully complete a mission, your SL abilities may increase.

Arcade elements are seen in the laser shots from the weapons, grav belt activation, rocket launching, and explosion sequences. I was impressed with the hand-held rocket launcher. When a marine fired the launcher, a small rocket (complete with fins and exhaust) left the launcher, flew to the target and exploded.

Strategic planning is necessary for victory. A player who simply throws marines at a target will very likely lose all of his marines. This is because the enemy is just as armored or more heavily armored than yourself. The computer is also a very intelligent opponent, sending troops up/down elevators and behind you.

There are four types of marines (not counting the SL): 1) **Marauders** - equivalent to regular infantry soldiers, but supplied with the firepower of a modern day tank [Ed. - undoubtedly a tribute to Heinlein's *Starship Troopers*]; 2) **Scout** - fast, lightly armored units with a less than optimal life expectancy; 3) **Infiltrator** - fast, but with the ability to carry more items than the "Scout" and the ability to

crack computers; and 4) **Psionic** - with telepathic stun capability, lightly armored and fast moving. Enemy units come in the following categories: 1) **Overlord** - a "Darth Vader" type with electro swords that can slice armor, comes equipped with black cape, black helmet and heavy armor; 2) **Robots** - tanks with heavy armor and twin laser turrets; 3) **Marines** - similar to

(Continued on Page 24)

THE RUMOR BAG



by Cletus Bonzorg, B.S., M.S., Ph.D.

It was a magic night in a mystical place where anything could happen. Our host breathed that horrid cliché "Open Sesame" toward the owl figurine in the bookcase and the entire wall slid aside to reveal (what else?) a secret passageway. I wasn't sure about our host, but I was hoping for more than prestidigitation during our visit to the world-famous **Magic Castle**. I wanted to hear some postulation about the computer entertainment industry, as well. I was not to be disappointed.

Our party gathered together in the Hippodrome Bar. I accidentally leaned against the wall, underneath that picture with the moving eyes (circa Charlie Chan or Abbott and Costello Meet Frankenstein). What should my amazed ears latch onto than a British accent talking about software. It seems that **Firebird** has learned its lesson from **Microprose's** pornography problem in West Germany. In order to avoid the problem, they have pulled the "Battle of the Bulge" scenario from *Universal Military Simulator*, prior to publication. Speaking of **UMS**, another month and it may take



*It Was
A Magic
Night
In A
Mystical
Place.....*

Wizardry IV's venerable place on the Vaporware list.

Our host couldn't wait to escort us into the next room where a friendly phantom pianist played requests. I assure you, I wasn't buying it at all, even though they didn't have time to place music rolls in the player piano between requests. That is, I wasn't buying it until the "undead" piano player began to plug a work in progress. It seems, she said in her inimitably breathy voice that no one else seemed aware of, that Steve Jackson (designer of *The Fantasy Trip*, *Car Wars*, *Illuminati*, and *G.U.R.P.S. - Generic Universal Role Playing System*) once designed a game called *Undead* which was intended to be a computer game. The programmer never came through on the deal, so *Undead* was published in pen and paper format. Now, with the success of **Origin Systems'** computer version of *Ogre*, the two com-

panies are working to revive (or should I say, resuscitate) *Undead* as a computer game. She also played a few bars of "As Time Goes By" and suggested that *Ogre* is expected to be one of the top hits in Europe, this year. Well, if I ever need another rumor, I know where to go and whistle.

We were escorted up the stairs to the plush dining room at the "Magic Castle" and seated opposite this curved ceiling. It was a strange room, because the ceiling enabled us to hear a conversation across the room better than our own. This one was a dandy, too. An investor in Tom Frisina's new company, **Three-Sixty**, was talking about their psychological software. It seems that Dr. T. B. Kahler from Little Rock, Arkansas is consulting on this project. Dr. Kahler won the *Eric Berne Memorial Award* in 1976 for his work in defining personality types

and recognizing potential negative reactions and aberrations prior to stressful relationships or possibilities. His work has been used by NASA in the astronaut programs and enables administrators or managers to recognize potential problems and take corrective action. Frisina is expected to preview this groundbreaking new product at the Winter Consumer Electronics Show in January, 1988.

We got up to fix our salad plates and stood on another side of the "listening bell" ceiling. Someone had just seen **Britannica Software's** new *Designasaurus* software. They were talking about how the program had three basic sections: 1) a "Create-Your Own-Dinosaur" editor for the creative types; 2) a simulation where players control their "own" or standard dinosaurs through ten different periods of ecosystem changes; and 3) a "Print" feature where players can print posters of their "own" or standard dinosaurs. The person was hoping this software didn't become extinct.

We washed our meals down with delicious coffee and went to view our first show. The Master of Ceremony was talking about how awful Los Angeles is with all the recent pit bull attacks and freeway shootings that we have been experiencing here. At first he thought the attacks and shootings were just media hype, but he changed his mind when, as he puts it, "A car pulled up next to me on the freeway earlier today and someone pointed a pit bull right at me!"

All this talk about freeways reminded me of a phone call from the day before. One of our spies at EA was telling me that the "hottest" product they have coming out in the near future is *Ferrari Formula 1 Racer*. Of course, that just reminded me of their IBM conversion of *Earl Weaver Baseball*, the great Amiga hit, which is supposed to have smarter runners, a more logical defense, and more emphasis on better arms

making the great plays. Eventually, *EW* fans should be able to play via modem, even if it's an Amiga and an IBM connected together.

Unfortunately, or perhaps fortunately, the folks behind us had already seen a show like this before and they knew all of the tricks on stage. So, they kept talking about other parts of their vacation, including their visit to the Reuben H. Fleet Space Theatre in San Diego. It seems they were there for the annual "Space Week Symposium" and met Colonel Richard Covey, the next Shuttle pilot, and Dick Edwards, the Space Station Project Director at Rockwell, at the *Space M+A+X* booth. They didn't get to talk to them, though, because Edwards and Covey each spent hours playing the *Space M+A+X Space Station Construction Simulator* reviewed in *CGW* #35.

The next show had one of those on-stage psychics. Now, I've never given much credence to these guys, so I was amazed when I was selected from the audience to assist the gentleman on stage. It seems the fellow really could read minds and he knew I was looking for some hot scoops on computer games in progress. In between the standard stuff, he told me some great rumors about Master Designer Cinemaware. According to this psychic, they're working on more than *The Three Stooges* up in Westlake. They've got an in-depth strategy game based on


feudal Japan underway. The working title is *Bushido* (not to be confused with the RPG of the same name). Back to the movieland basics, the company plans to salute the space pulps with *Rocket Ranger* (Commander Cody flies again?), *Hot Rod High* (think of an *American Graffiti* with a driving simulator), and *It Came from the Desert* (based on all those 1950's atomic accident films).

We only went into the "Houdini Room" for a moment and there wasn't a seance in session. Maybe that's why I couldn't hear the little voice tell me which popular editors of fantasy anthologies were about to sign a licensing agreement with which major software firm. Harry always was elusive! I did get an impression about a World War II game that is supposed to cover two different theatres of the war. Apparently, SSI is working on this game as the first one to really take advantage of the Amiga and the Atari ST.

Visiting the "Magic Castle" was a tremendous experience, but making these rumors appear is just as fun. So, if you want to keep a nice guy away from card tricks and seances, call in your juiciest rumors to THE RUMOR BAG (714) 535-4435 or leave a note on Compuserve 76703,622. (i)[Ed. Note: Thanks go to our Magic Castle hosts, *Roe Adams* and *Robert Woodhead* of *Sir-Tech Software*. They are "rumored" to be working on a game called *Wizardry IV: The Return of Werdna*.]


WHAT IF YOU COMMANDED CAESAR'S LEGIONS,
ALEXANDER'S PHALANXES,
ATTILA'S HORDES...

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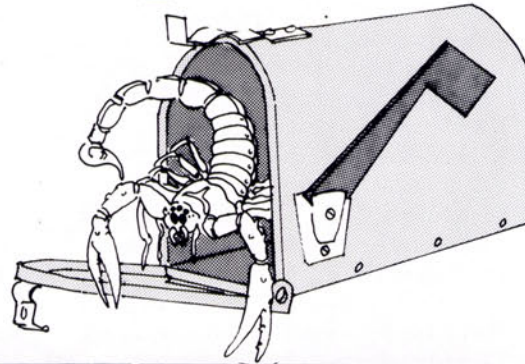
 **game systems inc.** The publishers of **EARTHWOOD**
(A fantasy world of conquest and sorcery)

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In *Computer Gaming World*, *Scorpia's* regular column takes place in a tavern such as might be found in any fantasy adventure game. The tavern is the "Scorpion's Tale" and within its environs, *Scorpia* weaves a tale from a side table in the inn. In this regular feature for CGF, we welcome you to the back room of computer gaming's most famous tavern.

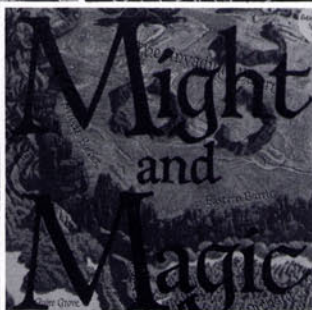
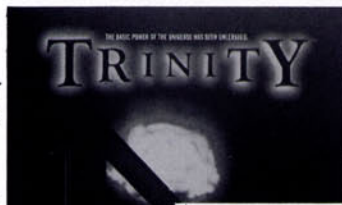
Scorpion's Mail

Welcome back to the back! (hehe) From letters I've received so far, you folks seem to like this place (now, if I just had room enough here to fit everyone in...). So settle in, and I'll see what conundrums are in the mailbag this time around.



Eternal Dagger (nutritional

information for a dangerous diet for sword-swallowing swashbucklers): Most problems here seem to center around freeing the Princess and getting into Avlis' Tower. Well, you have to rescue the Princess before you can get into the Tower (you will also need to have the Dagger enchanted, so you might as well get that before freeing the lady). Check out every room in the Koruy dungeon carefully. The key you need is really there! Honest!



Trinity (a divine concoction of topical tips for atomic adventurers): Nagasaki persists in being the number one problem with this game. The solution is a bit bizarre, I must admit. Contemplate the "Long Water" note, because there was something special about it that relates to the solution of this particular problem. Remember that it's better to give than to receive.

Leather Goddesses Of Phobos (a light, but leathery, snack on more chewy clues from outer space): The "goddesses" are still popular and the Venusian Fly Trap con-

tinues to make life difficult for a number of people. Actually, it's easy, especially since there are two ways of dealing with it. First, run off that strange jumble of letters found in T's cell on your printer (or carefully

transcribe it by hand) and look at it. Look carefully, from all angles. If that doesn't help, you can try the Cleveland method of plant extermination. This second method is more complicated. However, everything you need can be found around the house (not IN, around).

Ultima IV (the ultimate ambrosia of succulent secrets): There's always something about *Ultima IV* in my mail. Lock Lake has been

showing up a bit lately. Several people have been having a hard time getting their boats into the land-locked lake. It's easier than you think. Does the name "Ambrosia" ring any bells?

The Lurking Horror (a chef's surprise secret to keep adventurers out of the cuisinart): Questions about *The Lurking Horror* are

starting to show up for the first time. The restraining rod in the Steam Tunnel is proving to be quite an obstacle. It can't be removed from the Steam Tunnel side. Have you figured out what's on the other side? Opening a few doors could be of help here.

Bureaucracy (a second hint-filled helping of red tape stew): I keep receiving numerous tales of woe about stew-removal. Amazing how many folks don't like this epicurean delight. Ah, well! If you really want to dispose of it, take a seat. Do not take just any old seat, mind you. It has to be the right one (You have figured out the pattern to the recliner buttons, haven't you? No? For shame! Do that first!). Bring a magazine with you, too.

Might & Magic (a potent and mystical menu addition pertaining to explorers' etiquette): A number of adventurers are being kicked out of castles. Tch! Tch! You need a merchant's pass to get into most of them. Search the outdoors. If you find yourself running into ambushes, you're in the right spot. Keep looking. The King's Pass (for Castle Alamar) is also in the outdoors, but much harder to find. Map thoroughly, however, and you'll find it eventually.

Bard's Tale (vine-ripened treasures to whet the palate of any parched-throated bard): Some folks are having trouble with multiple-word answers. It's amazing how many letters come in that say something like: "I'm sure I know the answer, but I can't get it all in on one line, and the magic mouth kicks me out". Don't worry about long answers. Just enter one word at a time, hitting return after each one. As long as you're entering the correct words, the program will keep prompting you for more. This also holds true for the game below.

The Bard's Tale II (a brewed beverage of esoteric lore prepared especially for minstrels): I have received lots of questions on this one, especially the Magic Mouth question in the Maze of Dread. If you've read my review in the June-July '87 edition of CGW (#38), you know how I feel about this snare. There is entirely too much silly running back and forth. So, encrypted to protect those who don't wish to know, here is the answer (one of those rare times when I give an answer): DOETPBGRDZ. To decipher this arcane clue, arrange the alphabet in 5 rows of 5, omitting Q. Break the word into pairs. Now, find each pair in the alphabet square, one pair at a time. Think of this pair as forming two corners of a rectangle. The other two corners are the decoded pair of the actual word. If the code pair fall in the same column, just take the letters above them. The actual word is 9 letters long, so after you've deciphered the whole word, ignore the last letter (hey, if you're getting an answer for free, you ought to work for it! grin).

That's all for now (true, the mail bag is still pretty full, but we do need to save a little something for next time!). In the meantime, if you need help with an adventure game, you can reach me in the following ways:

On Delphi, visit the GameSIG (under the Groups and Clubs menu). On GENIE, stop by the Games Roundtable (type: Scorpia to get there). On The Source, send \$mail to ST1030. By US Mail (enclose a self-addressed, STAMPED envelope if you live in the United States): Scorpia, PO BOX 338, Gracie Station, NY NY 10028.

Until next time, happy adventuring!

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MOSCOW CAMPAIGN, Operations Typhoon & White Storm, 30 Aug 1941 to 13 Feb 1942. It was supposed to be ending by now, but the Soviet State had not disintegrated as Hitler had predicted. As fall began the panzers were pulled back from their excursions and redirected at the traditional target of all invasions of Russia: Moscow. **MOSCOW CAMPAIGN** depicts the next months of struggle as the Axis searched for a knockout blow and the Soviets punched back. 5 scenarios allow for the historical action, an early start of the campaign, altered weather conditions, and separate play of each side's offensives. Situation maps and markers are provided and the computer will act as a player for either side. Design by S. St. John, development by S. Newberg, & art by J. Kula. Apple II or IBMPC systems.

LONG LANCE, Tactical Naval Combat In The Pacific, 1942 is unlike any other computer game you've seen. It is a highly realistic, viewpoint oriented simulation at the grand tactical level. The player becomes the commanding officer of a task group of warships, establishing their combat doctrine, and leading them in battle. Apple II or C64/128 systems.

TO THE RHINE, The Allied Advance In The West, 29 Aug-11 Dec 1944 is a command oriented study of the battles across France and the Low Countries from the closing of the Falaise pocket to just prior to the opening of the Bulge Offensive. It takes up where **OPERATION OVERLORD** left off and continues our depiction of the Western Front. Apple II or IBMPC systems.

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FALL GELB, The Fall Of France, Spring 1940. Apple II or C64/128.
GREY SEAS, GREY SKIES, Tactical Modern Naval Combat. Apple II, Atari ST, or C64/128.

NOTE: an update for the 1983 Apple version of **GREY SEAS, GREY SKIES** is available for \$15.00 US (\$20.00 CA for Canadians) plus the return of your original disk.

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ELIMINATING GREY SMOKE

FROM THE BLUE POWDER

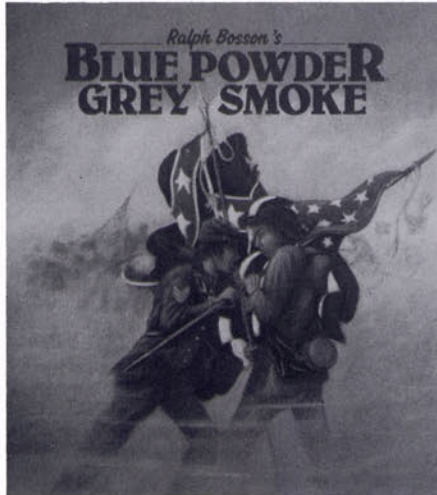
Designer Notes

by Ralph H. Bosson

Ralph Bosson is an experienced designer who was one of the first to bring the "real-time" element of command to the computer strategy game. His well-known titles for Avalon Hill include T.A.C. and Under Fire. For his own company, Garde, Ralph has designed an American Civil War game, Blue Powder Grey Smoke, and a recently released "Age of Fighting Sail" game, High Seas. This article discusses the design philosophy behind Blue Powder Grey Smoke.

Of Muskets and Men

Blue Powder Grey Smoke (BPGS) was designed "from the man up," rather than taking an historical situation and designing the game to mimic it. I started at the single musket and man level, then built up. This approach, I believe, allows for a greater amount of detail, allowing the gamer greater flexibility in play and a greater impact on the outcome of a game. Decisions not normally afforded the player can be included because the logic is handling the units on a man for man basis, rather than lumping units into a category.



Let's look at some of the detail this system affords. As an example, we have a Company (A) of 100 men deployed in two ranks and a Company (B) of 125 men in a single rank, exchanging volley fire (firing all at once). Company A would have more targets presented to each man than Company B, thereby giving Company A more hitting power than that of Company B. Now, let's alter the situation slightly. Have Company B lie prone. Now, Company B presents less of a target than Company A. To keep things interesting, add the effects of different formations, postures, firing orders, weapon types, terrain, morale, fatigue and command. This gives the simulation depth.

Let's examine "Command," "Morale," and "Fatigue." These considerations represent a unit's ability to move and fight. In BPGS, each condition is represented by a single number. The smaller the number, the better the condition represented. Although each category is represented separately, they all have some effect on each other. For example, as the fatigue of a unit increases, its morale will begin to suf-

fer and that, in turn, affect the command structure. The command structure value may not immediately reflect this, however, because it is not permanently lost. The fatigue and morale numbers will vacillate. The command number will never improve once it has slipped.

An Officer and a Gentle Command

The command structure of an American Civil War infantry unit was quite elaborate, due to the number of men in a company. Officers and sergeants needed to relay orders to the rank and file by verbally passing commands. In BPGS, each unit starts with a command value. This number represents the initial command structure of a unit. Veteran units will usually start with a smaller number than that of a green unit, although fatigue and morale also affect command. As a unit loses men, its command number reflects how well the chain of command within the unit is functioning. The higher the command number becomes, the less effective the unit will be as a whole and the more likely it will ignore or modify the orders you or the computer give to it.

The Tired and Cruel Way

Fatigue means no more or less than being tired. Since units have a human element, judging the effects of fatigue can be difficult. Some people, when they're tired, simply do what they are told and continue on at a somewhat slower pace. Others, like myself, become very unreasonable and sometimes, hostile. In BPGS, the fatigue of a unit takes into account the variable effects of fatigue by taking the worst of both. The unit slows down and becomes difficult to command, as well. Movement has the number one effect on fatigue. Nevertheless, a unit that has been in combat (firing its weapons) for a long period of

time will also suffer some fatigue. Fatigue affects morale, morale affects command. Units must be rotated from the firing line when possible.

Morale is something to pay close attention to. Units with a morale level of seven (7) or more should be removed from action and given time to rest. The worse a unit's morale level is when it breaks, the longer it will take to rally. Now, I know it's difficult to order fire power out of action for fifteen minutes to one-half hour, but consider the alternative. If it routs, it may be gone for hours.

The Secret of My Success

In this game, the key to victory lies in having the right units at the right place at the right time. By itself, this isn't a simple task, however, the degree to which one must be right depends on how good their opponent is and what the situation was when the game began. Victory really boils down to movement of troops. Herein lies some of the detail and depth in BPGS which can be easily overlooked.

The higher command (HQ Units) are not represented in the game as playing pieces. Nevertheless, this is a major factor, so I will explain how the system works. There are several parts that make up the higher command. First and foremost is the player, followed by command levels of units in play, the number of unexecuted commands, effects of canceling orders, and finally, how and when orders are issued.

In BPGS, orders may be given in one of three ways. First, there is the *General Movement Order*. This movement system places you in the position of Commanding General. Furthermore, when used with the *Fire At Will* command, you have very limited tactical control (that is, you may only direct the destination of units). Taking into account the four other variables listed above that are outside your direct control, even their destination can be uncertain.

Second, there are the *Cycle Commands*. These commands are the most simple used to move troops on a battlefield, while maintaining some control over the route a unit takes to its destination. Generally, this system requires more orders given to each unit for movement than does the *General Movement Order*. Third, there are the *Individual Orders*, those that would be given by a company commander. These are difficult to use without a great deal of experience and often lead to many *Cancel Orders* commands.

The more orders given to a unit, the more likely the unit is to misinterpret one or more of those orders. Remember that, as the player, you are issuing orders to units with some decision-making power, not moving cardboard pieces that blindly obey around on a board. When you cancel an order, some time is lost and confusion can result, even if the order has not been executed as of yet. Confusion can cause units to misunderstand commands or to ignore them completely. Units are more likely to suffer the effects of confusion when their morale and/or command level is low; when several commands have been canceled; or when new orders are issued to a unit with unexecuted orders waiting.

Therefore, it is important to give a unit its complete set of movement orders at one time. Sending runners back to a unit that is moving is a very "iffy" prospect. Try to imagine a battlefield with thousands of men in motion and that you are trying to find a moving unit. If and when you find it, the orders you have for it may make no sense from its point of view (or even your point of view) at that point. Imagine another runner arriving five minutes later with some new orders, followed by another at a shorter interval. That is the situation if you continue to issue and cancel orders. I believe it is a good way to represent command control. If orders must be canceled, then to be safe, wait until you are sure the unit has stopped moving before issuing its new orders.

Each system of giving orders has its inherent strengths and weaknesses. The more individual control you assume, the more likely your command structure will break down. The less control you assume, the more brilliant you must become to compensate. BPGS has been designed so that the player with the most effective opening orders (strategy) will stand the best chance of victory. The player that tries to run the battle by constantly issuing new orders will quickly find the situation out of control. Entire games have been played successfully with players only issuing commands two or three times in a game. If orders are issued to cover a current situation, then it is more than likely that the units will be too late to help. You must, whenever possible, think in terms of one-half hour to an hour or more from the present moment, when issuing orders.

The strength of this type of HQ command is that you can never be sure of your overall command capabilities, any more than any commander during the American Civil War. There are no single strength points to compare in determining your command situation. The enemy cannot know how slowly or quickly you can respond to changes on the battlefield. The player who controls his units with the least number of commands and doesn't need to continually issue new orders will maintain greater control of the battlefield and have the upper hand. There are no idiocy factors built into the system. Each decision a gamer makes is taken into account. History may not repeat itself, but the gamer will definitely be involved. BPGS was designed for playing with no attempt made to inhibit the player so that the result is slanted toward the historical outcome. This, I contend, makes it more a game than a history book. I suggest, however, that the same problems and decisions faced by commanders during the American Civil War will be faced by the gamer who plays BPGS.

TITLE:	NBA
SYSTEMS:	Apple II, C-64
PRICE:	\$39.95
DESIGNER:	Quest, Inc.
PUBLISHER:	Avalon Hill Baltimore, MD

by Joe Sherfy

NBA is the first statistics-based basketball simulation for the computer which includes complete graphics showing each play as it develops on the court. The game can be played against the computer, head-to-head against a friend, or the computer can direct both teams. As there is a slight advantage in being the home team (reflected in an increase in the home team's shooting percentage), an option to play the game at a neutral court is included.

Prior to each play, the screen displays the current line-up for each team and basic scoreboard information. Players may examine his own or his opponent's bench at any time. Teams are composed of twelve players and accessing a team's bench will provide each player's personal statistics base. In addition, a three-point shot rating and defensive rating from one (low) to five (high) is given.

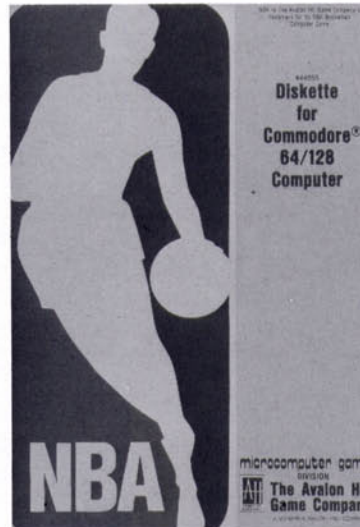
After the tip-off, play begins. The human players control the action by planning each offensive and defensive play. Each human player has complete control of the team on the floor and off. On offense, the human player determines which guard will start the play and uses a planning phase to determine a sequence of passes, designate the player who will take the shot and the type of shot to take (outside, inside, or three-point), as well as the rebounding strategy. Of course, passing the ball will increase the chance of making a shot, but also increases the chance of a turn-over. On defense, options include guarding against inside or outside shots, attempts to steal the ball or block a shot, double-teaming certain players, or setting the defense to be ready for a fast break.

Once the play is preset, the player hits return and the screen shows a basketball court and all ten players. The guard starts the play and the

defense reacts. The graphics are reminiscent of both *Superbowl Sunday* and *Pure-Stat Baseball*, previous efforts by Quest. Each play is portrayed graphically and there is a written explanation of the outcome of each play upon its conclusion. Plays are planned and executed until the game is over.

The program comes with a built-in statistics compiler so that you can keep track of how your favorite

STRING MUSIC IN THE NBA

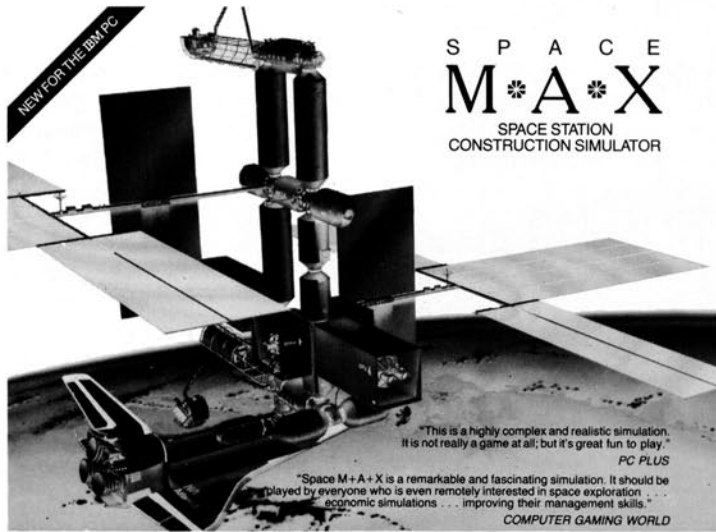


player is doing over the course of series or a season. After completing a game, you can insert your stats disk and have it automatically updated. You can also make manual updates, if necessary. I did note one problem in trying to update my statistics. The manual states that after concluding a game, the original menu will be displayed with the option to update your stat disk. This did not occur. However, hitting the letter "R" after completing a game brings the main menu up. Two other options coupled with the stat compiler make it possible to replay an entire season and keep track of it easily. The program allows you to turn off the graphics and engage "quick play" mode. Using these options, a computer-coached game can be completed in about four minutes.

The game has some nice things to offer (especially the fatigue factor and the "quick play" option), but there are a number of problems with the game. The biggest problem being the amount of time it takes to play a one or two player game. An average length game will take anywhere between an hour to 75 minutes. This is too long for a sports simulation using a computer. Further, the structure of the game does not give you the feel of the actual sport. While basketball is a fast-paced, non-stop sport, *NBA* requires the player to set every play and makes you wonder if you are playing a basketball or football simulation. The game would be more successful if it allowed you to set a style of play once and allowed you to adjust it when necessary (by calling a time-out). The defensive ratings are a good idea, but would be better if they were based on more than simply a calibration of blocks and steals. In addition, one wonders how the game could have included fast break options while leaving out one of the trademarks of the game, the slam dunk! Finally, although you can have the computer play several games at once, a print-out of the statistics for the games will only have cumulative totals and will not print-out the score of each individual game. Without watching the computer, you have no way of knowing who won each game.

My most persistent disappointment in Quest's games is that they seem to ignore some of the basic rules of the sports they simulate. In *NBA*, a tie game is followed by a twelve minute overtime, rather than the normal five minutes. Another problem is that players are only rated to play one position. The manual does not indicate what the effect is if a player is playing a position for which he is not rated.

The tough question is, "How much will I continue to enjoy it?" Overall, I would say that it would wear extremely well if the playing time were not so long. On the other hand, I enjoyed playing *NBA* in spite of these objections.



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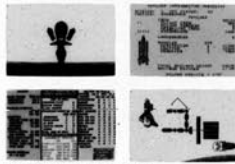
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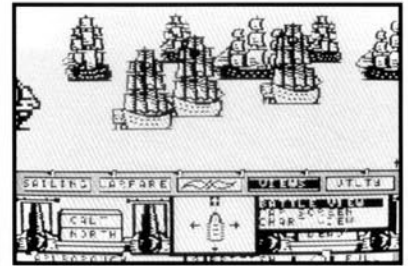
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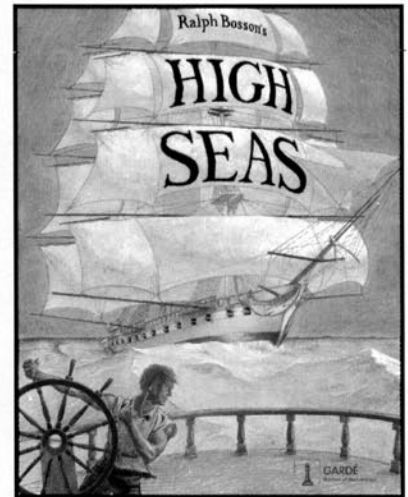
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Among its other strengths, Broderbund's *Ancient Art of War at Sea* boasts a powerful and versatile scenario generator. Players are able to create visually pleasing maps as a gameboard for up to forty cannon-bearing warships. Using this system, we have created two scenarios.

Sealed Orders (Historical Background for the Commodore)

One of the more unusual naval battles in history took place in 1827 in a Greek harbor called Navarino Bay. Unlike most naval actions, almost all the ships involved began hostilities from an anchored position. In addition, it was the last major naval battle that exclusively involved wooden ships with smooth bore cannon.

The Ottoman Turkish Empire ruled for over 600 years and, in its heyday, dominated much of the Eastern Mediterranean. In 1821, the Greeks attempted to gain independence from Constantinople. Official support for the Greeks was sparse among the Western European nations. Some freedom spirited individuals travelled to Greece to provide unofficial help. Indeed, the great poet, Lord Byron, died fighting for the Greeks during this conflict. Russia, which shared Christian Orthodoxy with the Greeks, was the sole ally.

The Egyptians, under Ottoman

rule, saw an opportunity to build a powerful, almost autonomous fleet, with an eye to eventual independence for themselves. They of-

did not want Greek gratitude to go solely to the Russians. The Treaty of London (6 July, 1827) proposed intervention in the affair by Britain,

France, and Russia in order to force mediation. In the words of the British Foreign Minister, Canning, the western nations would apply "peaceful interference, recommended by friendly demonstration."

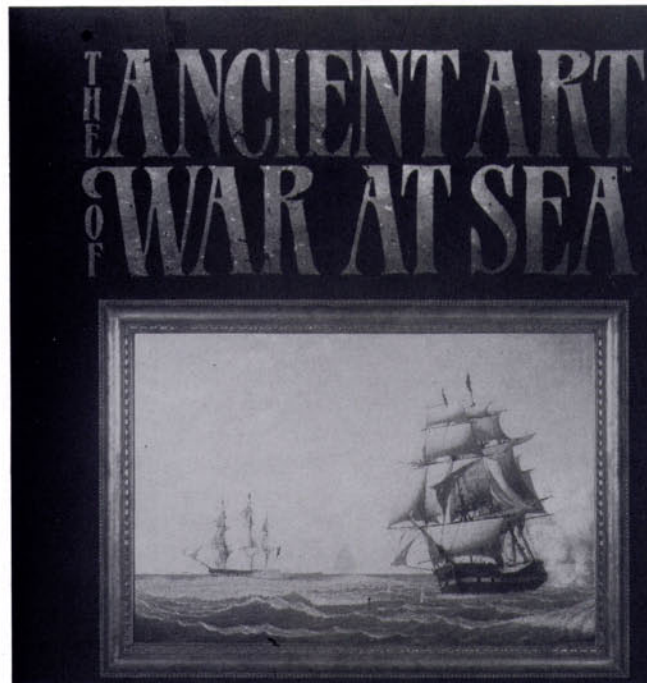
The Sultan of the Turks rejected any interference by other nations, claiming that the Greek rebellion was simply a domestic affair. Secretly encouraged by the Prussians, Austrians, and those Russians who wanted open war, the Sultan declared that he would rather kill all Greeks than surrender Greece. British, French, and Russian diplomats had little choice but to order their naval forces to impose the armistice. As there was no way for the western allies to enforce the armistice

on land, they were confined to naval action.

The Egyptian fleet was moored in the natural harbor of Navarino. The British fleet arrived on September 11, followed within a week by the French and Russian fleets. The British commander, Codrington, wanted to blockade the Egyptians, while de Rigny, the French commander, wanted to let the fleet out to be destroyed at sea.

As senior officer of flag rank, Codrington was the Commander-in-Chief of the Allied fleet. The blockade continued for a month and

The Battle of Navarino



Destruction of the Ottoman Fleet

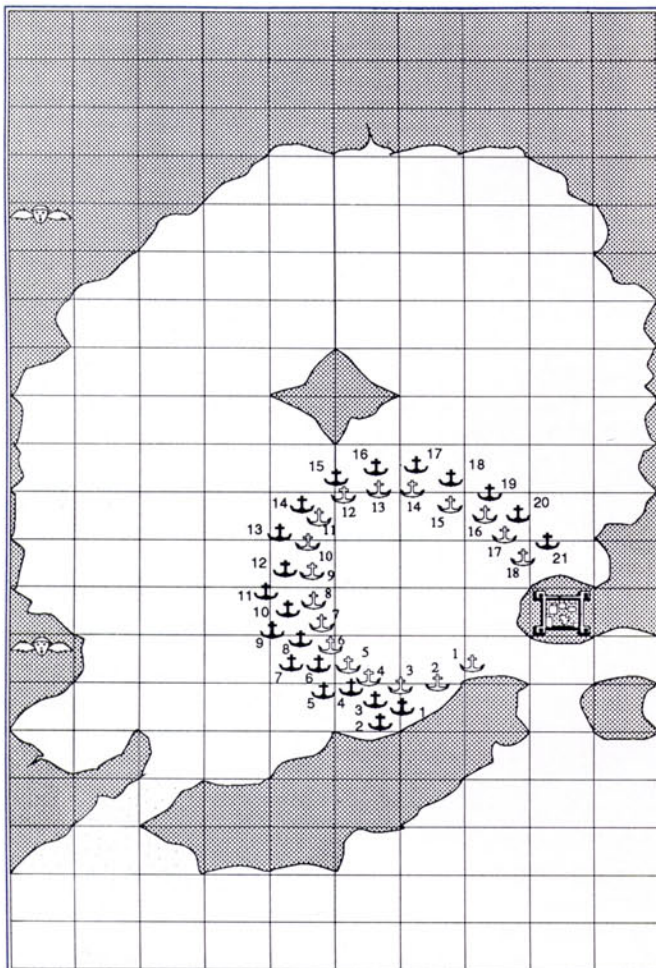
by Regan Carey (scenario design)
by David Thiel and Michael Salata

ferred to provide the major Ottoman fleet in the struggle for naval supremacy in the Adriatic.

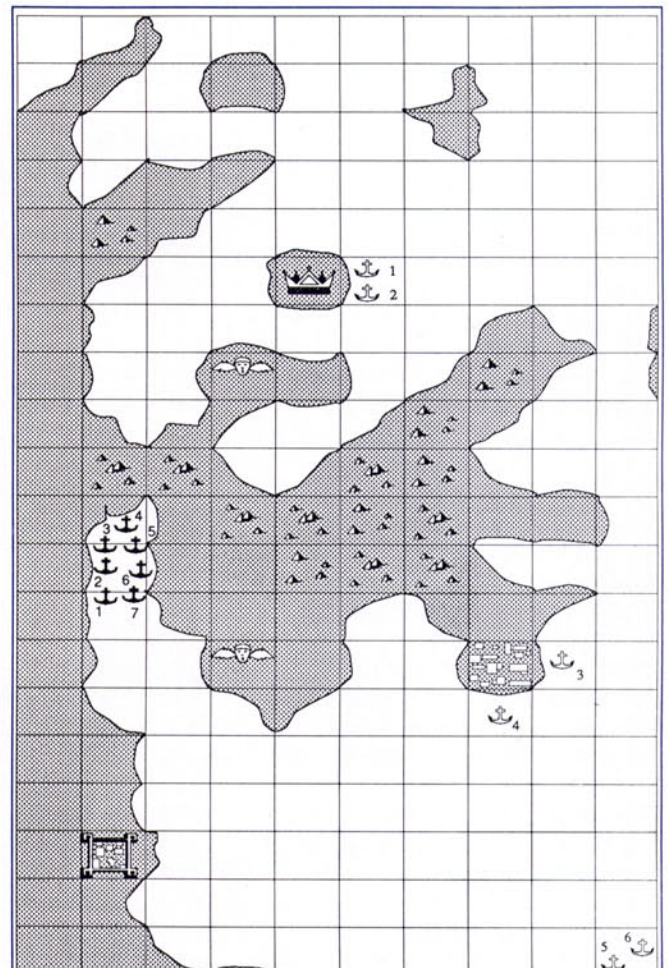
Navarino, on the west coast of the Peloponnese peninsula, was captured by the Egyptian fleet in 1825. By 1827, only one island remained that had an effective Greek fleet--Hydra (Ydra). Ibrahim, the Egyptian commander, received battle orders to eliminate the fleet at Hydra. The Egyptian fleet gathered and prepared at Navarino.

Convinced that the Greeks would eventually win their independence, Britain and France decided that they

LEGEND			
	land		enemy ship or squadron
	hills		friendly ship or squadron
	repair port		wind cherub
	supply port		shallow water



Tactical Map



Strategic Map

Ibrahim was confined to Navarino. All concerned, however, could see that a major naval engagement was virtually inevitable. Turkish attacks on land continued and the Allied force was faced with lifting the blockade in the face of the coming winter. The Allies were forced to

either abandon the Treaty of London or to enter Navarino harbor to renew propositions to Ibrahim.

Ibrahim's fleet employed several French naval officers under a Captain Letellier. Letellier directed the disposition of the Turkish fleet in a defensive formation. This was com-

pleted on October 15. The Turkish defensive formation consisted of three lines of warships, moored in a crescent, with the greatest strength concentrated on the right.

On October 17, de Rigny convinced Letellier and his officers to move to a neutral Austrian vessel,

thereby limiting the tactical options of the Turks. Ibrahim, anticipating no immediate naval action, was with his army, days away. Without orders, the Turkish fleet could only wait.

Believing that the Ottoman forces could once again be swayed by a show of force, Codrington ordered the Allied fleet to enter Navarino Bay on October 20. Each Allied battleship moored within range of the Turkish and Egyptian ships.

Tension mounted. The stage was set . . .

The Naval Gazette (Battle Report)

No one is certain exactly how the battle began. It seems likely, however, that the action started when a British frigate, *Dartmouth*, saw furious activity on board a Turkish fireship and sent over a small boat to order them to either move away or to evacuate their crews. As the British whaler approached it was fired upon, and the fireship was ignited and started to drift towards the British vessels. When the *Dartmouth* put out another small boat to tow the fireship clear, she was fired upon by an Egyptian corvette. Within minutes the entire bay reverberated with widespread cannon fire.

There was little room for sophisticated tactics. The battle was primarily fought between stationary vessels at point blank range. It consisted largely of single ship actions, with only the smaller cutters and sloops able to maneuver at all.

Within four hours, the battle was over. The Allies lost about 450 men. Not a single Allied ship was sunk, but almost every one was heavily damaged. Almost all the Turkish vessels were destroyed, either by enemy fire or by scuttling. Some estimates place the Turkish casualties at over four thousand men. Such incredible slaughter had rarely been seen before in naval warfare.

Captains Report To The Flagship! (Specific Scenarios)

Two scenarios were developed from this historical battle. The strategic campaign pits the combined British, French, and Russian fleet against the Ottoman fleet in a high seas conflict to prevent Turkish control of the island of Hydra. The tactical scenario sets up the fleets, at anchor, in a reasonably accurate rendition of the actual Battle of Navarino.

Historically, the British and French vessels were in relatively poor shape--de Rigny actually kept his flag on a frigate, as the French ships-of-the-line were in too poor a condition to house him! This is reflected in the scenarios by adjusting the supply, hull, and sail condition of the French and British vessels. Historical names for many of the Allied ships and some of the Ottoman ships can be obtained from the order of battle diagram. No "story" is provided in the scenario descriptions. Use the historical discussion at the beginning of this article to make up your own story.

Strategic Level: The Campaign

This fictional campaign is a challenging problem to the Allied player. The Turks simply have more ships. This makes it rather difficult to prevent enemy penetration through to the white crown on the island of Hydra.

Use the map generator to prepare a map that is like the one shown in the Strategic Map diagram. Small variations are of no consequence, so don't worry about making an exact duplicate. The primary factors are that the Peloponnese peninsula is represented and that there is only one route for the enemy fleet to get through to the white crown.

The ship types are represented as Flag, ship-of-the-line (SOL), and

frigates (FF). The forces are as follows:

Turkish fleet:
Squadron 1: Flag, SOL, FF
Squadron 2: FF, FF, FF
Squadron 3: Flag, SOL, FF
Squadron 4: SOL, FF, FF
Squadron 5: FF, FF, FF
Squadron 6: Flag, SOL, FF
Squadron 7: FF, FF, FF

British Fleet:
Squadron 1: Flag, SOL, SOL
Squadron 2: FF, FF, FF

French Fleet:
Squadron 3: SOL, FF, FF
Squadron 4: SOL, SOL, FF

Russian Fleet:
Squadron 5: FF, FF, FF
Squadron 6: Flag, SOL, SOL

To simulate the poor condition of some of the Allied ships, reduce the condition of the British frigates by 1 sail and 1 hull each, and reduce the British Flag and Ships-of-the-Line by 2 hull and 1 sail each. The French frigates should be reduced by 2 hull and 1 sail each, and the Ships-of-the-Line by 3 hull and 2 sail each. The Russian vessels should be left at full strength. Also, reduce all British ships by 5 units of supply, and the French ships by 10 units of supply.

Your opponent in this action should probably be Martin Tromp, but if the winds are against you, even Thor Foote can give you a battle.

The rules for this scenario are: Ports repair ships steadily and need supplies rarely. Rough water is mildly dangerous, and shallow water is safe. Crews are average. Visibility is good and the wind changes often.

Tactical Level: The Battle

Prepare a map similar to that shown in the Tactical Map. As there is usually very little ship movement in this scenario, the outline of Navarino Bay is primarily there for aesthetic reasons.

Ships should be positioned in the arrangement shown on the tactical map. This will almost certainly result in a series of battles that will involve almost all ships right from the beginning. The forces are as follows:

Turkish fleet:
 FF: 1-12 inclusive, 18, 21
 Flag: 13-15 inclusive
 SOL: 16,17,19,20

Allied Ships:
 FF: 1-6, 15, 17, 18
 SOL: 7, 8, 10-13, 16
 Flag: 9, 14

Allied ships 1, 2, 3, 11, 13, 14, and 18 are British. They should have their sail condition reduced by one factor, and their hulls reduced by two factors, and their hulls reduced by two factors. Their supplies should be reduced by 5 units. The French ships (12, 15, 16, 17, 18) should have their sail condition reduced by 2 factors, their hulls reduced by 3 factors, and their supplies reduced by 10 units. The remainder of the Allied fleet is Russian. These ships should be fully supplied and in top condition.

For a historically accurate scenario, your opponent should probably be Thor Foote. In reality, the Turks had lost their French advisors, and their Commander-in-Chief was away. For a more play balanced game, try Martin Tromphe has the same stats as your crews. For a real challenge, fight this action against the Duke of Medina Sidonia. His marines make it very difficult to win in a boarding action.









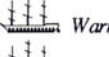





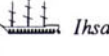

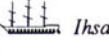


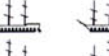


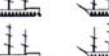


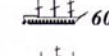
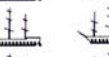
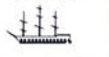


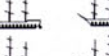



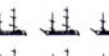


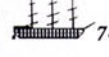


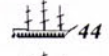
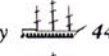














The rules for this scenario are: Ports repair ships slowly and need supplies rarely. Rough water is mildly dangerous, and shallow water is risky. Crews are average. Visibility is poor. The wind rarely changes.

Notes on Play






The key to winning the strategic scenario lies with clever movement of your French and Russian fleets in order to reduce the number of Turkish squadrons down to a manageable number. The British squadrons should be held in reserve to tackle any Turkish ships that threaten Hydra (the white crown). If all the Allied squadrons are committed before the Turks have been pared down, the enemy will simply end run and the game will be over.

In the tactical game, it is entirely

The Battle of Navarino - October 20, 1827

British		Turkish/Egyptian	
Albion  74	Asia  84	74 	74 
	Genoa  74	74 	
Cambrian  46	Glasgow  46	60  Warrior	
Talbot  28	Dartmouth  44	64  Lion	
Chameleon  28	Philomel  28	54  Souria	
		64  Ihsania	
French			
Provence  74	Breslau  74		
	Trident  74		
Scipion  74	Sirene  60		
Magicienne  74	Armide  74		
Russian			
Gangout  74	Azov  74		
Ezekiel  74	Alexander Nevsky  74		
Castor  44	Provornoy  44		
 44	Constantin  44		
			
			
			
			

Ship names and cannon strength have been supplied wherever the information was available.

 ship-of-the-line	 corvette	 fireship
 frigate	 sloop, cutter, or brig	

Graphic by Regan Carey

possible for the Allied player to personally direct almost all the individual actions, but this requires quick decision making. Like the actual battle, there is little room for clever maneuvers. It is largely a toe-toe slugging match, but the enter-

tainment is of the highest level. There is room to rewrite history, however, if you can succeed in disengaging a number of squadrons and use them to engage any Turkish ships that have emerged victorious from other battles.

THE FORUM

Letters To The Editor

DANIELS IN THE LIONS' DEN

At the outset I want to congratulate you and your staff on the launching of *Computer Game Forum*. It's refreshing to read a publication in our industry that isn't "goody-two-shoes" in its reviews and/or comments.

I would be remiss, however, if I didn't make known my displeasure at the less than favorable review of *Cosmi's DefCon 5*. I'm not referring here to Mr. Daniels' right to "call 'em as he sees 'em," rather I feel he may have missed the thrust of *DefCon 5* and what I know Paul Norman is conveying. *DefCon 5* is not a game per se (a la *Missile Command*). In short, it's not an arcade-type title. It is, as we bill it, an authentic simulation of what Paul believes, and what has been published in the various media, to be the U.S. S.D.I. system. With that in mind there will be "down time" i.e. periods of no confrontation because, in reality, that is the way the actual scenario would occur.

And finally, what Paul has accomplished in *DefCon 5* and in his just released *Chernobyl* is the creation of a new genre in computer gaming - the computer/computer simulation. It's very simple really; the player's computer simulates the computer that controls the S.D.I. system (in the case of *DefCon 5*) and in *Chernobyl*, the computer that controls a nuclear power plant.

I think—and so does the public judging by the phenomenal sales to date that it's a pretty slick concept. I'm sorry Mr. Daniels missed that in his review.

Everett B. Keller
Director of Marketing Sales, Cosmi

Ed.: Of course, Mr. Daniels did com-

pliment Paul Norman for doing his homework in terms of simulating the S.D.I. system. What Mr. Daniels was frustrated about was the real-time "down time." In our opinion, a simulation of "down time" is not what is selling Paul's games; rather it is the intensive research behind the model. Our hope is that future releases have an option for picking up the pace by compressing "down time". In this manner the user has the option of emphasizing realistic "simulation" or entertaining "game".

MAIL INFERIORITY

I just finished reading Johnny L. Wilson's article, "Mail Superiority." I currently play *DuelMasters*. I am in arena 5, 14, and 24. Even though I am no expert, I have one of the top bashers in arena 24 (126 points). He is currently ranked fourth. The initial design Mr. Wilson illustrated was not very good. He will probably win three of his first five fights, unless he fights lungers or parry-lungers. He will, then, have problems. I am offering to help Mr. Wilson if he is willing. By the way, size cannot be altered.

*Ed.: All right. It is confession time in the CGF Arena. Ye olde editor got caught in a deadline squeeze because his team, The Troglodytes, was lost in the mail. Unfortunately, your friendly scribe had not kept a copy of his roll-ups, so he borrowed a team from a friend. Then, to add insult to injury (and I'm sure all you *DuelMasters* players know about injuries), I mistyped the attributes so that it appeared that I had adjusted the gladiator's size. Of course, I should have known that our alert readership would seize this opening and thrust through my lack of defense. Ah, the shame of it. I am still awaiting the results of my first combat in the game and I have already been blooded.*

VAPOR SNARE

What is being done in the industry about "Vaporware" (products that are scheduled to be released, but are continually delayed)? One prime ex-

ample of this is *Defender of the Crown* for the Atari ST. As of the date I'm writing this, 7 September 1987, it is still not out. It was scheduled to be released in February, 1987. Since then, it has been released for the Commodore 64. It is very frustrating to place advance orders for these products and be left waiting. It gets to the point where you lose interest and can care less whether it is finally released. What is your opinion on this issue?

Hosea Battles
Grand Forks AFB, ND

Ed.: Vaporware is a colorful, yet often inaccurate term. Vaporware implies that the software doesn't exist, as though the company was committing mail fraud. Of course, the consumer who has sent in his money can easily come to feel that he has been defrauded. In the majority of cases, however, the software does exist and it is usually some unexpected technological bug which delays production and hence, shipment. Perhaps, companies should grant consumers a 10% discount to reflect the interest on the advance payment if the product takes more than three months past the anticipated release date.

FIRST IMPRESSIONS

I really liked the first issue of CGF and especially enjoyed the "in-depth" strategy articles. Keep up the good work.

Greg Pyles
Fresno, CA

If your first issue of CGF is any indication of what we can expect in the future, then my "sight-unseen" investment of a two year subscription will be a resounding success.

Bruce M. Johnson
Buckeye, AZ

I love this issue, but you could lose the "I" in each headline in "Inside The Industry." Also, give us an advertiser's index, please.

John Coombs
Salem, OR

I loved your first issue! Wise choice! For once, somebody is going

beyond the boundaries and making a lot of headway!

Chris Will
Harlan, IA

I found the premiere issue of *Computer Game Forum* to be very impressive. I expected just a little newsletter, but what I saw was a mini-CGW. I especially liked the "Inside The Industry" feature. "The Source Code" is a nice idea, too. Fact is, the whole issue was good! Drat it all! Now I'll have to subscribe!

Jeff Petraska
New Boston, MI

Ed.: Of course, some of the praise was muted by criticisms.

I like "Inside The Industry," but would appreciate more in CGF. Overall, it is a credit to CGW, but with respect it is too short of what I expected. I appreciated your "Scorpion's Mail." Keep up the good hints.

Chris Moore
Cincinnati, OH

Ed.: Although we thought CGF was a bargain at the price, I assure you that this magazine will continue to grow in quality and quantity if we have our way.

CGW should hire CGF's proofreader. CGF is pleasantly free of typos. Brooks' article was good, but he missed another major flaw for *Up Periscope* that ActionSoft has admitted to: the Transit Scenario doesn't work either. "Inside The Industry" was interesting, but kind of heavy on legal, copyright, and corporate agreements. The first issue was a great start. I don't even miss the 4/color.

Mike Russo
Cleveland, OH

Ed.: Unfortunately, CGF's proofreader is CGW's proofreader and your high expectations have gotten him in trouble with both magazine's editorial staffs. Unfortunately, CGF was not error-free. Even my first editorial had a typographical error. I'll give a vapor prize in this column to the first reader who writes in to tell me what it is. As for the legal emphasis, my only "defense" is that the legal agreements of today affect the products of tomorrow.

I was pleased to see a service for buying and selling games, but I was

shocked that you are charging \$15 for 25 words. Fifteen bucks? It really surprises me that a publication of your integrity would so blatantly rip-off readers for such a service. How much do you think used games sell for? The way you've got it, one would have to sell, at least, one game just to break even and selling by mail is a risky proposition in any case!

Chris Ciccarello
Norcross, GA

Ed.: None of those who have advertised with us in CGF have suggested that they did not get excellent results from their initial ads. If we begin to receive such feedback, we will re-evaluate our price structure. Don't forget, however, that it does cost money to perform typesetting and layout on "Boot Hill." On the other hand, read on.

I was very interested in your ar-

ticle about play-by-mail computer gaming. Would you consider adding a department that would help people interested in this to get in touch? For that matter, how about a department that helps gamers in the same area get in touch? I've yet to find someone who enjoys playing computer wargames, but I know they're out there. Thanks and keep up the good work.

Ken Strumpf
Windsor, CT

Ed.: Your wish is our command (this time, but not always). Starting next issue, "Opponents Wanted" and "Club News" ads for "Boot Hill" will only cost \$5 for 25 words. I know this is going to cost us money, too, but maybe you will get a good response and decide to take our ad for games at a later date. Ah, well. We're all in this together.

FORUM INPUT BAROMETER #2

(Use Card opposite page 5).

The Forum Input Barometer (F.I.B.) attempts to elicit opinions on topical issues within the industry and readers' views on the industry in general. We print the actual statistics from the F.I.B. poll in the following issue, in addition to some of the most interesting written comments in the space provided. Answer each "yes or no" question with a Y or N and each multiple choice question with the appropriate letter.

1. Do you believe that the entertainment software should establish its own rating/warning system with regard to adult-oriented themes in computer software? (Y or N)
2. Do you think the names of game designers should be given a more prominent position (and/or size) on the software packaging? (Y or N)
3. What is your feeling about combat results in computer wargames?
 - a) they should present detailed body counts after each combat action;
 - b) they should have a subroutine to allow players to see the combat equations and battle result logic when the result seems questionable;
 - c) they should present an approximate strength ratio whenever there is a battle (e.g. 1:3, 1:1, 2:1, 4:1) so that players know more about what is happening;
 - d) they should present only the information which would be available to the command level which the game is simulating; or
 - e) they should present as much uncertainty to the player as possible because this reflects realism in combat.
4. How should character development in a role playing game be gauged?
 - a) this should be measured solely in terms of attribute increases;
 - b) this should be measured strictly on a psychometric matrix (a la *Ultima IV*);
 - c) this should be measured in terms of goals accomplished (a la *Wizardry IV*);
 - d) this should be accomplished by comparing the character's decisions in gameplay with a library of psychological profiles; or
 - e) this should be left entirely to the designer's discretion.
5. Please use the "Comments" space to answer the following question. What is the most important factor in whether you like a game or not?
6. You may also use the "Comments" space to send us a "letter to the editor." Please include your name and home town on letters to the editor.

ABSTRACTS FROM THE JOURNAL OF COM- PUTER GAME DESIGN

Chris Crawford is a game designer who has attempted to be on the cutting edge of game design from his early *Eastern Front* to his upcoming *Siboot*. As editor of *The Journal of Computer Game Design*, he is attempting to engage other designers in a colloquium concerning the present state of and future directions for game design. JCGD is published six times per year and costs \$30 per year (*The Journal of Computer Game Design*, 5251 Sierra Rd., San Jose, CA 95132). In this issue of *Computer Game Forum*, we will be abstracting from issues #2 and #3 of JCGD.

We Are Not Keeping Pace With The Hardware

by Chris Crawford (Author of *Eastern Front*, *Legionnaire*, *Balance of Power*, *Patton Versus Rommel*, and others)

This "think piece" is a challenge to designers to strive to develop commensurate increases between game quality and hardware capability. The author notes that, within the last four years, overall processor power has increased by 500%, RAM has increased by 800%, and floppy disk capacity has increased by 300%. Yet, he states, "I think that most computer game designers today are still locked into the 64K gestalt of the Apple II. We still think small." He goes on to lament, "Even when we design games for big machines, we create little more than 64K games with lots of features tacked onto them." Crawford boldly states that his own *Patton Versus Rommel* is simply a refined version of *Eastern Front* with nicer graphics, smoother interface and more features. He confesses that his present project, designed for a

512K Macintosh is not, yet, what he would call "an honest 512K game." After such a critical evaluation, Mr. Crawford sounds a call to arms: "You can't build a 512K game by tacking a bunch of expensive graphics onto a 64K game. Customers who purchase a computer five times more powerful than a Commodore 64 have a right to expect games that are five times better than what they would get on a Commodore 64. So far, I think that we have failed to meet that expectation."

Reassessing Interactivity

by Brenda Laurel (Consultant for *The Multimedia Group of Apple Computer*)

Ms. Laurel begins her *tour de force* on interactivity with a quotation from Tom Snyder, a designer/publisher whose name is usually associated with educational games. Snyder is quoted as stating, "Interactivity is highly overrated." Laurel goes on to suggest that the marketing prospects for computer games are not impressive. She suggests that this is because designers have a tendency to design for themselves instead of their audience. One negative model cited with regard to the esoteric school of game design is called the "obstructionist model." Under this model of design, "... the user is confronted with hundreds of annoying and largely spurious puzzles and problems to solve. Such obstacles are used to beef up the apparent complexity of the plot and to extend gameplay. The gamer/junkie may feel a sense of triumph at completing such a game, but 'the rest of us' just don't have the energy to plow through it." She assesses the problem with this model as confus-

ing the amount of interaction with positive interaction.

The second model is called, "Turing-fu." This model is built upon the principle that "... the bandwidth of information flowing from the user should be equal to that flowing from the program." Ms. Laurel critiques "Turing-fu" by stating, "The problem with Turing-fu is that, in increasing the game's responsiveness to user input, the demands and constraints on the user tend to be increased concomitantly." She insists that the burden of the game shifts to the user and finds him/her brooding over the keyboard, once again. Hence, she makes a plea for designers to pay some attention to "passive interaction." This approach seems, in her present discussion at least, to refer to the aesthetic chrome which creates the illusion of interaction, even when there is not direct (or there is only limited) input from the player.

Having established the models she wants to surpass, she presents five alternative models. First, she suggests "Shifting points of view." This model calls for the ability to look at the plot through the eyes of different characters. Second, she posits the need for "Wandering around." She summarizes this perspective in the following manner: "The point here is that just looking around a new environment, whether virtual or real, can be both interactive and entertaining."

Third, she offers "Playing with moods and styles." Laurel cites Timothy Leary's project at Activision where the user does not change the actual plot, but directs a "movie" of the story by selecting actors (who bring different styles to the characters), the style of the dialogue, and the visual setting. "Such a game," she asserts, "requires from the user much less left-brained head-banging and much more feeling around with instinct and imagination." [Ed: *The reference to the left-brain recognizes that the cognitive or logical portion of human thought takes place on the left side of the human*

brain. The affective or feeling portion of human thought takes place on the right side.]

Fourth, she mentions "Changing masks," as in Lucasfilm's *Habitat* where one can manufacture and project an animated image of one's "character" as a facilitator of communication. This is particularly useful in a networking situation, she notes, because this allows her input to become someone else's output! Finally, she discusses "Using humans as interactive components." Once again, it is necessary for this to occur in a networking situation where "Human-to-human interaction, already the richest kind available, can be beefed up even further by fantasy support, amplification, and augmentation from computer-based components."

Her thesis point is bound to engender serious debate among designers and to offer significant ammunition for decisions in the marketing departments of software publishers. "Americans in the eighties are bludgeoned by information, worried and hurried and exhausted by a disturbed and disturbing world. If we do it right, we can offer gentler, easier stuff that rekindles some of the more delicate human qualities -- wondering, wandering, playing around, noticing. . . . Working toward models which require less interactivity will help to prepare us for the new and different strengths and limitations of interactive video and multimedia environments."

Second Generation Adventure Games

by David Graves (Co-Designer of *Quest*, a multi-user, real-time text adventure based on a mini-computer)

Since David is currently working on a participatory novel, his article shares some of the special modeling techniques necessary to create a successful computer environment for the novel. He contends that the field of Artificial Intelligence offers some useful constructs in this regard.

First, Graves recognizes that ". . .

.there must be a dynamic method for tracking and altering the position and relationships of each physical object." He uses the list as his basic organizing structure and explains AI's method of representing complex relationships of objects through "trees" or "lists of lists." Using this method, every object can be coded with three arrays: parent (the thing that contains it), child (the things it contains), and sibling (the things in the same place with the object). Each slot would either have the object's identifying number or "nil," a null pointer. Therefore, an object which was empty would be rated "nil" in its child slot or an object which was alone in a location would have "nil" in its sibling slot.

Second, consistency demands that objects have characteristics or "attributes" to define that object's limitations. Graves states, "Some attributes are boolean (stating whether this object is flammable or immovable for example) and some may have a numeric value associated with them, such as the weight and volume of an object. Some attributes are unchangeable (such as flammability and mass) and some are variable, describing only the current state of an object (i.e. closed, locked, and burning)."

Graves goes on to suggest that the programmer usually takes the set of attributes he wishes to support and writes individual action routines to manipulate those attributes. For example, a programmer might create some logs in a fireplace and add case logic to his program to support burning the logs. Then, Graves points out, if the player should try to burn a chair, he is unable to. If the attribute routines are utilized, however, this is no problem.

Third, Graves suggests that programs should be capable of recognizing simple statements as they are presented in the following syntactic form:

[Subject] Verb Clause [Direct Object] [Preposition Indirect Object].

Obviously, the simplest command or intent may be expressed as a

single verb where the player himself is the actor. Direct objects and indirect objects, with any appended adjectives, are used as noun clauses. The use of prepositions separate a direct object from an indirect object. Conjunctions, punctuation, and articles can be tossed out as "noise" or verified to appear in expected positions. He goes on to suggest that a "natural language parser" could parse the pronoun, it, by replacing the pronoun with the last direct object named.

Fourth, the program must be capable of dealing with the changing environment of the novel. "Canned text" may be adequate to describe a room or location, but not to describe the objects within the location. Since objects can be moved around, placed in and on each other, and change their state, the program must be capable of dynamically producing the text to describe them. For example, drinking water from a stream would be different than drinking water from a canteen.

Fifth, Graves offers a brief discussion of "frame-based exceptions," objects which are unusual enough to have special properties. He suggests that executable code be added to their description in order to allow a logical use of their special properties in the story.

Sixth, he suggests that goals and sub-goals be stored in a stack structure. Each goal would be resolved in order with the latest goal reached before the prior one and so on. He says it is relatively easy to create a system where the programmer defines a corrective action for a command error instead of giving an error message. "Thus, when the Drink routine finds that the player is not holding the beer, a new sub-goal is set: get the beer. Upon resolving that sub-goal, the Drink routine is re-entered. It then checks to see if this container is open and if not, it sets a new goal: open the container. In the end the player is told of how all these events proceeded with a message like: 'You take the beer from the table, open it, and drink from it.'"

BAROMETRIC PRESSURE

A Summary of Results From Forum Input Barometer #1

With regard to the formal questions, our readers responded according to the following percentages:

1. What is your personal opinion of adult-oriented themes in computer software?

- a) absolutely loathe this software under all circumstances 1.6%
- b) believe it is unethical for you personally, but all right for others 1.6%
- c) believe it is all right if carefully rated 50.9%
- d) feel that this is a vital form of creative expression which should not be repressed 45.8%

2. What is your personal opinion about fantasy-role playing games?

- a) they are a demonic menace which perverts our youth 0%
- b) their emphasis on violence brings up significant ethical concerns 0%
- c) they are intellectually bankrupt because they teach unreal solutions to today's problems 1.6%
- d) they are intellectually stimulating 23.8%
- e) they are simply fun and shouldn't be analyzed 74.6%

3. What is your personal opinion about wargames?

- a) they are a diabolical menace which perverts our youth 0%
- b) their emphasis on violence brings up significant social and ethical concerns 0%
- c) they are intellectually bankrupt because they teach harmful solutions to social problems 0%
- d) they are intellectually stimulating 71.2%
- e) they are simply fun and shouldn't be analyzed 28.8%

[Ed.: It is obvious that this is not a general population sample. We are a gaming community and gaming is our special interest. There are some important impressions to come out of this unscientific survey, however. Notice that even though our readers understand the difference between

"reality" and gaming, there is a cautious concern about adult-oriented themes. Notice also that there is a concern about censorship, as well. Freedom issues loom large in gamer's minds. We are extremely intrigued, however, by the number of fantasy gamers who resist any analysis of the assumptions which undergird fantasy gaming as opposed to the number of wargamers who feel the same way. Is this because fantasy gamers are tired of having to deal with the rhetoric of the fundamentalist right wing of Christianity and they just want to be left alone? Is this because wargames are modelled closely enough upon reality that fewer want to assign them to the category of being simply fun? Do our readers perceive a difference in educational value between the two types of games? We'll try to find out in future surveys using the barometer.

With regard to the games which the readers themselves would design (publishers, take note!), the following percentages (based on the total number of cards received) apply:

Role-Playing Games:

Adult-oriented Fantasy	2%
Arcade-driven Fantasy	3%
Character Development RPG	3%
Feudal Japan (a la Bushido)	2%
Heinlein's <i>JOB: A Comedy of Justice</i>	2%
Modern Adventure RPG (Private Eye, Reporter)	3%
Role Playing with No Puzzles	3%
Science Fiction RPG	6%
Space Merchants	2%
Time Travel	2%
Wilderness Survival	3%
Wild West	2%

Simulations:

Boxing	2%
Flight Simulator (Gliders)	2%
Medical Surgery	2%
Computer "Pennant Race"	2%
Professional Hockey	2%
Soccer	2%
Windsurfing	2%

Wargames:

American Civil War	3%
Ancients Era Wargames (Biblical, Greek, Roman)	14%
Air Cavalry (Tactical Scale)	2%
Arab-Israeli War	3%
Battle of the Alamo	2%
Modern Anti-Submarine Warfare	3%
Modern Armor with Individual Tank Simulation	3%
Napoleonic Era Wargames	8%
Space Combat	3%
World War I Tactical Naval Combat	3%
World War II Tactical Combat	6%

[Ed.: The most interesting ideas for these games include the three readers who suggested a flexible constructability to allow armies from different eras to fight against each other (i.e. Ancient Greeks vs. WWII Nazis, WWII Nazis vs. 1973 Israelis, etc.)]

INTO THE BREACH

(Continued from page 7)

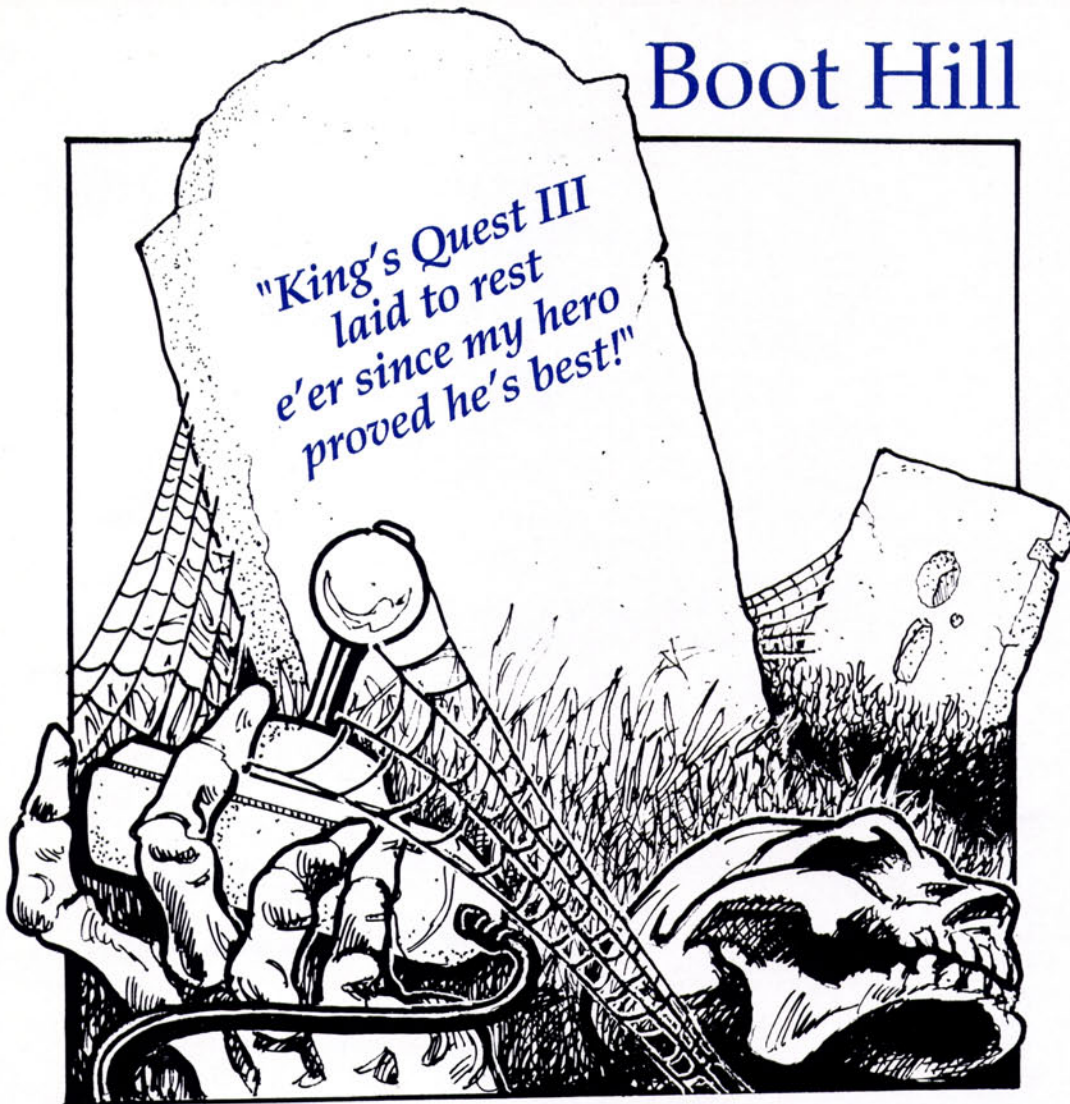
"Marauders," but equipped with either heavy or light armor; 4) **Beasts** - ill-tempered creatures with teeth capable of biting through the heaviest armor; and 5) **Aliens** - small creatures with psionic power and protected by either light or heavy armor. Enemy marines, aliens, and robots are equipped with lasers. Aliens and marines also carry and use grenades.

Your own weapons' locker will contain: laser rifles, gravity belts, rockets and launchers, shields, grenades, demolition charges, crack units (for breaking into enemy computers), detectors, stun fields, medical kits, and stimulants. Each piece of equipment is allocated by means of the scenario building program.

Using the scenario builder, you can create anything. The builder has trees, rocks, rubble, water, mud, grass, and blank hexes. It also includes heavy/light walls, fuel tanks, computers, computer terminals, workers, prisoners, data modules, glass and power doors (open or closed), chairs, and up/drop shafts. I created over 15 different scenarios in the course of playtesting. You simply design a map, write a mission brief, and set the game objectives. Then, you create a squad for your SL to lead. If no squad is created, the only marine in the game when you play the scenario will be the SL. It is also easy to modify a scenario after initial creation.

The versatility of *Breach* makes it a science fiction fan's dream. Sophisticated graphics and a well-thought construction set enable the player to create his own "Stainless Steel Rat," "Retief," and "Starship Troopers" scenarios on the ST. With products like *Breach*, wargamers begin to see what the new, sophisticated machines can do.

Boot Hill



Damiano, The Shattered Alliance, Bard's Tale (+ unbeatable character disk). 1/2 retail or best offer. Buy one, few or all. Used originals in excellent shape with documentation. Sheldon James, 204 Gus Rallis Dr., El Paso, TX 79932-1425.

C-64 and Atari 800 games and books for sale. Most near mint and very reasonably priced. All original. P. Natta, 7457 Delmar, Apt. 2W, St. Louis, MO 63130

Mint Software: Atari 8-bit - ArchonII, Heart Africa, Gulf Strike (\$7); C-64 - Elite, Jet, Computer Quarterback (\$10), plus 30 more. Call Mike Russo, toll-free, 1-800-225-4569, 9-5, EST.

Apple: Mint condition - Two SSG games (\$15 @), four SSI games (\$10 @), and four misc. Michael Seeberger, SR2, Box 263, Madison, VA 22727.

Original Apple II games, too many to mention, will trade or sell far below mail order prices. Call (714) 633-7286, Candis.

Apple: Send SASE for list. Over 50 games. Trade/sell. SSI, Infocom, Trillium, Baudville, others. Want SSI games. John Byrnes, Box 841, Ajo, AZ 85321.

Apple II: Leather Goddesses of Phobos (w/ hint bk.) Trade for Hollywood Hijinx, Ballyhoo, or Trinity. Others considered. (212) 799-9462, Laura.

Apple Games: BroadSides (\$14), War in Russia (\$25), TAC (\$10), Battle of the Atlantic (\$20), GATO (\$14), Frogger (\$10). Call Deen (915) 699-0472.

Apple: War - Russia (\$40), Reach - Stars (\$20), Colonial Conquest (\$20), Wizardry (\$25), Silent Service (\$20), Cosmic Balance (\$10), Lordlings - Lore (\$20). Doug Hayes, 520 Frisco Lane SW, Ardmore, OK 73401.

C-64/128 Software for sale. All original, with documentation. \$7-\$15 each. For list, write Dan Antolec, 5204 Midmoor Rd, Monona, WI 53716.

Apple II: Ultima IV, with hint bk. (\$30) or swap for Might & Magic, Bard's I, Phantasie, Wizard's Crown. Others considered. (212) 799-9462, Laura.

This department is intended to be a computer games "swap meet" for our readers, as well as a matchmaker for finding opponents, and ????. We charge \$15.00 per 25 words for selling or trading games and \$5.00 per 25 words for opponents wanted. We do insist that games be production copies and not pirated duplications. Send your classified ad *and check* to:

Computer Game Forum
P.O. Box 4566
Anaheim, CA 92803-4566
Attention: Boot Hill

Make check payable to Computer Game Forum. Caveat Emptor: CGF assumes no responsibility for classified ad claims.

Here's a new "Boot Hill" jingle to start things off (Sung to the tune of "No Name City" from *Paint Your Wagon*):

*"You want to sell games the most serious way?
Well, here it is!
Robot Rascals, Super Bowl Sunday
Here it is!"
"Phantasie III and Transylvania;
Star Fleet I and War In Russia;
Here it is, I mean, here it is! (Let me tell you that)
Here it is, I mean, here it is!"
Meet that Deadline, Under Fire
And Zork right out of here.
Trade Tsushima to get El-Ixir
Amnesia time is near!
Bop 'n Wrestle for Yak's Progress
And arcade games for you.
Just sit right down,
write an ad to town,
Get good results, thank you!"*

Apple IIe: Planetfall, Zork II (+ unopened hint book), Nine Princes in Amber, I,

BREACH

"I was moving a squad of four of my best through the kehst-beridden jungles of Kiskismok, when suddenly Darrow's detector picks up what looks like a couple of life forms 50 meters out."

"'Nothin' but a couple of those brachiators,' he says to me. Just then Darrow takes it through the chest."

"We all drop into the mud, flipping through our helmet displays trying to find out where the shot came from when I hear this rumbling. More like I feel this rumbling. An' then there it is. A battle robot."

"Hsiang shoots the thing in its sensory grid with a bolt, but it doesn't do much good 'cause he's a psionic talent and they don't give 'em half-way decent guns. It starts tracking him with its dual guns and suddenly he takes some hot plasma too. Now it's just me and the kid, Yamaguchi."

"'Guchi,' I said, 'Direct your fire into the lifters so it can't move. These things are pretty lousy about protecting their undersides.' So like he was a vet of 20 drops, he rises to one knee and hits the thing right in the lifters. And then he does it twice more."

"'One battle robot: out of action,' he says. I toss an energy grenade at the hulk just to make sure and then we start the long job of carrying the boys north, where we know the landing boat'll be."

The Serayachi Campaign—Sgt. Robert Sherwood, FWSF Ret.

Breach is a single-player tactical-level combat game for one person. It features:

- Smooth animated movement and combat.
- Macintosh™ version includes digitized sound.
- The ability to lead squads of up to 20 marines.
- A campaign of several scenarios included with the game.
- Up to 40 opponents per scenario—ranging from vicious beasts to marines as intelligent and well-equipped as your own. Six different classes of opponents in all: marine, alien, beast, overlord, autogun, and battle robot.
- Equip your marines with 20 different types of objects—including rocket launchers, demolition charges, first aid kits, and cracking units to break into enemy computer systems.
- Four different classes of marine: marauder, infiltrator, scout, and psionic talent.
- Your squad leader is independent of any scenario—play **Breach** just like a role-playing game or as a single session wargame.
- Build-up your squad leader for special advanced training—all of his combat experience is saved!
- **Breach** includes a **Scenario Builder**—create your own scenarios or modify existing ones!
- Scenarios can have several different victory conditions which can be mixed together to form extremely complex battles.
- Additional scenario disks available soon!

Breach is available for the Atari ST, Macintosh, IBM, and Amiga. Photos are for the Atari ST version.

To order, visit your software dealer. For direct orders (VISA/MasterCard/COD), phone (203) 658-6917. To purchase by mail, send check, money order, or credit card information to Omnitrend Software, Inc., PO Box 733, West Simsbury, CT 06092. Cost is \$39.95 plus \$3.00 for shipping and handling.

