THE ZX FILES

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SCORCHIO

Last issue I said (rather optimistically) that I would hopefully have this issue finished in time for the 4th Northern Sam and Spectrum Show. The 29th of February has since been and gone and Summer is now beckoning us with the promise of
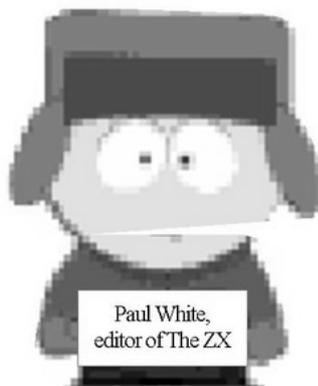
Paul White, editor of The ZX

holidays and relaxing afternoons in the sun. Yet rather spookily it seems that I have been subconsciously been made to make this issue late so I could squeeze some hot exclusives in just before I went to the printers (well that's my excuse - and I'm sticking to it). With titles like Mario Islands and Worms on the horizon, and if my sources are correct - and they usually are, there is not one, but two completed versions of Mortal Kombat heading our way, they don't get much hotter. As an owner of a Nintendo 64 I can honestly say the Spectrum scene is more active. Not bad for a machine that is supposed to have been dead for nearly a decade.

Anybody who was expecting to find the article on the ins and outs of the Spectrum clone the Pentagon will have to wait till next issue to read it. Due to a serious lack of space and a shortage of any good photographs I decided it was best if I put the Pentagon on hold. This should hopefully give me suffcient time to gather any good pictures to make for an even better article.

In the short time I have been compiling covertapes I think I can pride myself on using some classic games. From the very first tape that included those wonderful Don Priestley masterpieces that ate up so much of my time as a teenager to the cult classic Deus Ex Machina which features wonderful performances from legendary actors Jon Pertwee and Frankie Howerd. Thankfully I can continue this quality trend with the next issue of The ZX Files. If you don't know which game I'm talking about then try and avoid looking at the back cover till the end as it is quite something. Cited by some as the greatest game of all time, often shrouded in controversy and undisputadley a classic of classics. If that wasn't enough then there is also the unofficial sequel to this game to accompany it, adding even more to the depth of gameplay to that found in the original. Truly I have saved the best for last.

Paul

THE ZX FILES INDEX

"Hey sucker, you better not be talking to no invisible animals!"

MARIO ISLANDS

Exclusive preview

Spectrum devotees it has to be said are not the greatest fans of Nintendo due to the way they became the big over-bearing bully and stopped Rainbow Arts from releasing the now legendary Mario rip-off, The Great Giana Sisters. (Story elsewhere in this magazine concerning some recent developments over this game). It wouldn't have been so bad if like the C64 and Amiga versions a few copies had made it out to so they could be copied amongst the Spectrum faithful, but alas Nintendo's court injunction came too soon for any Spectrum copies to hit the shelves. It may go some way to make up for the tragedy that befell the Gianas that I can proudly announce that the Spectrum is going to get its very own unofficial Mario game, the beautifully titled Mario Islands. Nintendo would probably blow a fuse if they new of such a game but there is sod all they can do about it. Ha ha haaaaaaaaaaaa.

Created by the Omega Hackers group and Rostow-On-Don, this looks set to become one of the most talked about Spectrum titles for a while. As is obligatory these days with new Spectrum releases there is the fancy intro screens at the start. These consist of a couple of "Intel Outside" logos, including one that rises up and floats down the screen while contorting and waving as if it were alive. Next it's onto the cheats screen. Choose if you want infinite lives, to be immune to fire and the clock stopped. If you are really
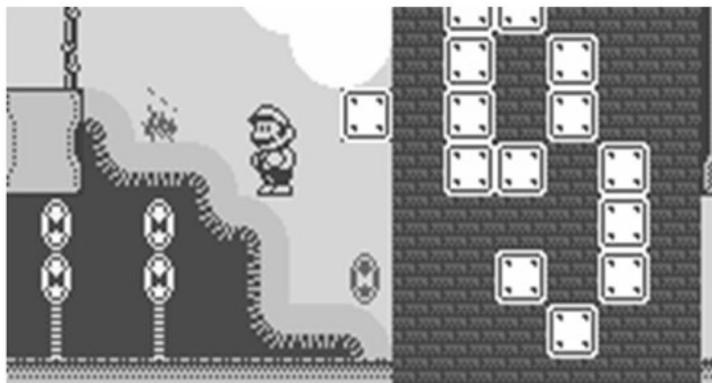
crap then you can choose all three.

Now with the boring bits out of the way it's onto the game proper. And there he is, resplendent in his plumbing attire all created with Spectrum loveliness that we have come to expect from our Eastern European programming friends. The graphics are a good recreation of the original Nes classics, including those notorious gold coins that can be collected for extra lives. Musically the game is a treat. A

jolly little ditty that wouldn't be out of place in an official Mario game certainly helps the proceedings move along. It is however the controls that lets Mario down (or possibly up and up and...) because getting the little bugger to jump is probably best compared to bouncing on the moon. Press up on the joystick and away he goes and ever so slowly he comes back down to earth, as if he were wearing an invisible parachute. It must be stressed that this is in fact just a demo that I've viewed, a taster of the full game that will eventually get released. So if the controls are tweaked and later levels have you bumping into old friends like Yoshi and Luigi as well as old enemies then this will be the game that makes owning a Spectrum something to be envious. And the way Nintendo continue to handle the DD drive in the manner we have come to expect from Nintendo then you can expect to see this game long before that add-on arrives in Japan. And Zelda 64 come to mention it.

MEL CROUCHER

Hero to frothing loonies and still funnier than Sid Little

Anyone who has come across Mel Croucher's work before will know that he is a true independant spirit who in an industry that inspires to blandness is a real breath of fresh air.

It was after tea and compulsory prayers I was finally able to ask Mel if he would mind answering a few questions.......

MC: OK, it's my birthday today, so I'm feeling slightly less Meldrewish than usual. Ask away, and I'll try to answer as best I can.

ZX: I don't beeliiieeevvee it. Belated birthday greetings.

MC: Thanks, half a century of sex, lies and videotape.

ZX: Whatever happened to the Piman, Daddy?
MC: The PiMan (aka Christian Penfold) lives near Vitre, which is a medieval town in Brittany, on a smallholding, where he spends his life distilling Calvados and talking bollocks. I still see him about 4 times a year, he's lost weight.

The cartoon version pops up now and again, check out back page, issue #120, Computer Shopper, when it appears at Christmas. (That was Christmas '97. Paul)

ZX: Wasn't Automata originally a travel brochure company? What compelled you to transform Automata into a computer software house?
MC: Automata went from printed travel guides and maps, to audio/video guides on tape in 1980. One day I bought a computer game on cassette for 5 quid, and realised that I could produce a better one for 25 pee at cost. I started in computer games the following Tuesday, after tea and compulsory prayers.

ZX: How does one get inspiration for a character like the Piman?
MC: Ivor Cutler, half man, half oatmeal. He lives in the flat opposite a lady I know, and we used to watch him at night. (He never draws his curtains.)

ZX: Did your non-violence policy for games receive any comments from people or the computing press, either positive or derisory?
MC: Yes. All positive, but people were more polite back then.

ZX: Did it achieve anything?
MC: It influenced a number of my bastard children in the early days, particularly the Darlings at Codemasters. But we all knew how computer games would end up, didn't we.

ZX: Given your stance against violence in computer games don't you despair at some of today's games?

MC: I have the same feelings for their producers and distributors as I do for those who live off bigotry and fear (like the churches and arms dealers).

No time for despair, matey, too busy making fun of them.

ZX: With the game Pimania you offered a £6000 prize for the first person to solve the game? That was quite a gamble financially for you to take, especially if the game had been solved nearly straight away.
MC: Pimania was the twentieth or so game. Not really a gamble. We launched in December, and the winner had to physically turn up at the right place and the right time to claim the prize. Well, the date was 22nd July, which gave me 8 months shelf-life. How was I to know that it would take 2 Yorkshire schoolteachers 3 years to solve it. (and several thousand frothing loonies to be at idiot venues at the wrong time.)

ZX: And what was with those crazy songs that you put on the B-side of your games. Did you see yourself as a possible Top of the Pops act?
MC: Look, why waste a blank side of a cassette when you might be able to provoke an emotion with it, like annoyance. I was in bands in the 60s, you had to be, by law, except they were called groups, also by law. Writing the music and playing all the instruments on 'Deus' wasn't an example of musical prowess, it was cheaper.

ZX: Can you tell me a bit about the creation of Deus Ex

Machina. Such a project obviously took a while to create and write.

MC: No. Yes.

ZX: Oh go on, if only for my sanity, I just got to know.

MC: OK. Once upon a time, a big company based in Holland paid me to consider the future. They had just developed this shiny little silver disc, and lo, it was good. And even lower, I was good. Unfortunately, they wanted to have people shoot the shit out of space craft and I wanted Bogart and Bergman to change the end of Casablanca. In the absence of them releasing CD-ROMs for a few years, I did it for the Spectrum instead and stumped up the money. As for the theme, it's been written about once every five years since Sophocles. In fact I heard it again last week on children's Radio 4. The scripting of Deus was self-propelled: it took a week, in the middle of which the old lady died and so did my best ever Irish Setter. I recorded the soundtrack, starting with the clapped out heartbeat, and worked backwards through the percussion, bass, keyboards, strings and brass. That took another week, and it sounds like it. Then I hired the voices. Audio editing was all done on the fly, reel-to-reel on an 8 track. I cut it from about two hours, and probably cut out all the wrong bits - the funny bits - but I was feeling a bit melancholy at the time due to the above brace of death. Finally, I asked Robin Evans to do whatever he liked for the poster and then wrote the instructions, and then we took the audio and program master tapes to be duplicated. You shouldn't ask me if Deus Ex Machina worked or not, ask Clem Chambers, he broke down and cried the first time he

'played' it.

ZX: If you could have chosen anyone who would you have picked to record the audio track? James Earl Jones as the voice-

over perhaps?

MC: Marianne Faithful as the Machine, Frank Zappa as the central character, all the rest were OK.

ZX: You originally considered writing Deus for the ZX81. If you'd had a PC with all the latest trappings would you have done the game differently?

MC: Of course I would. It would not have been restricted to a linear format, the audio sync would not have been such a pig to handle and the graphics would have broken your heart.

ZX: I get the feeling that films and radio inspired you to create Deus the way you did.

MC: Fear and arrogance inspired me to create Deus the way I did.

ZX: Does the lack of commercial success for Deus still niggle you?

MC: If you bring out the world's first multi-media computer entertainment a decade before the rest of the planet turns on to

multi-media, you deserve everything you get.

ZX: Were you in awe of working with great British actors?

MC: Nope.

ZX: They must have cost a bob or two to hire.

MC: If you want to make a small fortune out of computer games, start with a large fortune.

ZX: "Excuse Mr Dury, would you mind playing the part of some fertiliser?" Was it easy to persuade Mr Pertwee and co. to accept their roles?

MC: I just phoned up a few mates. That's how it works in any medium.

ZX: Did anyone decline your offer to star in a computer game?

MC: Patrick Moore's mum wouldn't let him come out to play because she thought playing a sperm was dirty, and Jenny Agutter loved one idea but her agent said it would damage her career. They're the only two. I've got a raft of celebs waiting right now to appear in my on-line web soap. One well-known celeb phones me about once a fortnight poncing for a gig

ZX: I can understand why you want to write in magazines but writing a manual for a computer (the Sam Coupe) was quite a departure?

MC: I've written 9 or 10 computer manuals, it's no big departure. There's a lot of other subjects too between the covers. Writing is writing. Now the apostrophe, there's the problem.

ZX: Have you ever been gagged or censored in a magazine

you've written for?

MC: Not a lot. Last time was for writing the truthful statement that Diana, Princess of Tescos, looked like Pete Townsend in drag close up. Some readers get upset by use of language, and cancel their subscriptions in hollow gestures of moral outrage. They tend to misunderstand irony, but whatever the reason, fuck them.

ZX: Do you have the complete set of Tamara Knight as Crashed never printed the whole story. That really should be given the opportunity to be re-published somewhere.

MC: I'm not sure. Tamara was a real person you know. I loved her very much.

ZX: Does she know that you wrote a story about her?

MC: Yes.

ZX: How did the story end?

MC: Cancer of the bowel. I think Louse survived.

ZX: The same goes for the Piman cartoons.

MC: Unfortunately, I've not got very many of the PiMan strips from Pop Comp Weekly or that other one he appeared in. Wish I had. Everything in the cartoons was also true.

ZX: Did you ever upset Your Sinclair as they once wrote that you would only be the funniest man "if Europe had a population of two and the other inhabitant was Sid Little..."

MC: I've been in court with better folk than Your Sinclair, and never lost a case. Upset them, I certainly hope so.

ZX: I believe that some Automata titles appeared on other computers including Airmania for the Amiga; and there was a sequel written to

Pimania on the Spectrum. Could you possibly tell us more?

MC: The early stuff worked on Z80, ZX81 and Spectrum. Then I think there were a couple that got ported to the Dragon and Oric. Things like 'ID' and 'Deus' got on to the C64 too. Yes, 'Airmania' went out on the Amiga. Three-quarters of a million copies of 'Run The Bunny' on CD-ROM for the PC 2 years ago, which we gave away 'cos we could afford to thanks to the magic word, sponsorship.

The sequel to PiMania was called 'My Name Is Uncle Groucho, You Win A Fat Cigar". It was Spectrum only, and a happy family won a lot more than tobacco.

ZX: What is your opinion of the computer industry today and where do you see it heading?

MC: If you mean the games industry, it's the same as always: shite. It will go the same way as the pop music industry: MTV, but more gory hallelujah.

ZX: Other than writing for Computer Shopper what does Mel Croucher get up to nowadays?

MC: The writing is therapy really. I do work for a living too. I've still got one or two companies going. One does websites for evil multinationals like Bass, and purveyors of BAFTA award-winning filth, the usual stuff, www.adware.co.uk , then I'm solving the Year 2000 problem single-handedly www.mst2000.com, plus non-computer stuff, but that's another story.

ZX: Who and what inspires you?

MC: When I was 7, my Dad gave me a copy of 'A Christmas Carol' by Dickens, it blew my childish mind. Still on my desk today. Other than that, the unmitigated audacity of Frank Zappa, and the unquestioning loyalty of Irish Setters.

ZX: Who or what make your blood boil?

MC: Very high temperatures.

ZX: Like Julie Andrews can you name some of your favourite things?

MC: Yes, but only in foreign tongues.

ZX: Any chance of Deus 2?

MC: Sure. I only need an investment of 375k and total project control.

ZX: You have been granted three wishes o' master, what are they to be?

MC: Easy. 1) a bigger kitchen, 2) the ability to fly, like those angels in Wings Of Desire, 3) three more wishes.

ZX: Any words of wisdom for readers of The ZX Files?

MC: Be kind to animals. Most people are animals.

BERUSKA

Anyone who has wondered what that wonderful little demo called Beruska was all about can now rest easy for the answer is here. For the unenlightened the said demo is a simple black and white animation that features a well-wrapped up gentleman who holds a ladybird in his hand. He says something like "Berushky, vusdeeday" to which the ladybird replies "yap yap yap"., whilst nodding its head from side to side. The man then claps, squashing the poor ladybird and then grins like a Cheshire cat. Weird.

Beruska was originally created by a Polish coder called Marek Fiser, yet it is definitely Czechoslovakian inspired. I have raved about this demo in a previous issue, and although it doesn't possess fancy graphics or a techno soundtrack it is significantly offbeat to warrant the title cult. Your Sinclair were obviously impressed enough as well as it appeared on the August '92 covertape of their magazine.

Translated from Czech the demo goes something like this.

Man: "Sing, ladybird, sing!"
LB: "Bep, Bep, Bep"
Man: Clap, clap, clap.

What he is actually saying is "Berus^ko, zazpi'vej!" which in Czech means "Berus^ka, sing!" (berus^ka=ladybird). s^ = s with breve, i' = i with acute accent. The song in the demo (the beeping) is a mockery of a (childish) song about a ladybird. (Berusko, berusko, popojdi malicko).

So now you know and those sleepless nights will be a thing of the past. ☺

CONFESSIONS OF DUN DARACH

Final Fantasy 7 may have had some exposure because of a brothel scene but that's old hat and has (sort of) been done before in Dun Darach. Admittedly you couldn't actually see it, though you might have been able to if you hacked into the game. The area in the middle of the city, in the Iomain quarter, is actually a brothel called Lady Q's; a door opens onto a scene with courtesans which in turn opens onto a whole red light district in the centre of the city. Unfortunately the distributors wouldn't have it, so Gargoyle apparently removed the key which opens the door to Lady Q's, and the map of Dun Darach just shows a big blank area in the middle of it.

Now if there are any willing hackers and coders who could once more open up this area for one and all to see then yours truly would be eternally greatful.

REVIEWS

MANIC MINER 5: Los peligros del LSD (The perils of LSD) - Ignacio Pérez Gil

Poor old Willy, all he wants to do is party all night and sleep all day - is that too much to ask for? It is if you have a domineering housekeeper called Maria, a brute of a woman who runs your mansion with a rod of iron and puts the fear of God into you. After previous parties Maria has refused to let Willy go to bed until he cleared all the rubbish from every room of his mansion, rooms that Willy didn't even know existed. You may think that it was the job of the housekeeper to tidy-up, and you are probably right. However just to mention Maria's name has the local children screaming and crying, grown men cross the road when they see her and all the neighbourhood dogs howl uncontrollably should they smell her scent. This is indeed the bogeyman's sister, she wears an apron and can use her rolling pin with the deadly accuracy that Bruce Lee possessed handling the nunchaku. Willy however, may not be the bravest of men, but he is extremely rich - and very cunning. So trying not to smile too much so as not to give the game away he packed a suspicious Maria off to her sister's for a week. This would give him plenty of time to organise the party of his life, and still leave a couple of days for him to hire some cleaners to put every thing back to how it was. Maria would not suspect a thing.

The party that followed surpassed even Willy's expectations. Alcohol flowed like water, the music could be heard miles away (much to the disgust of his complaining neighbours) and women ran naked around the corridors of his mansion. What a night. Willy seemed determined to make sweet music with a beautiful brunette, but after trying for the fifteenth time and receiving his fifteenth slap he decided to give-up and have his fifteenth sip of gin from his glass. It was then that he noticed all his so-called friends were looking at him and giggling. Suddenly he felt woozy, the giggles became loud raucous laughs and the room span around him like a deranged merry-go-round. It was then that Willy realised his drink had been spiked with an illegal substance. When that devilish substance began to show it's effects in his brain, mixed with the great quantity of alcohol that was taking control of his body, Willy saw himself in a nightmare world. Long forgotten enemies came back from the depths of his mind to pursue him once more. Meanwhile, his friends, with a mixture of astonishment and hilarity, saw him running from one side to the other of the room, jumping over the furniture...

¡¡¡Soy Minerooo!!!

Would Willy escape from this hallucinated and nightmare-like world, or would he finish in a madhouse? This my friend is up to you to decide.

Manic Miner 5 is a reworking of the original game that was created by the now legendary (and missing) Mathew Smith. Ignacio Pérez Gil, a Spaniard has reworked the game for a new generation of Manic Miner players. Rooms are now labelled in Spanish with such bizarre titles as El Club de las Cabezas Perfectas - The Perfect Heads Club (God only made a few perfect

heads. He covered the rest with hair!!), Los Barbudos Mutantes Asesinos - The Killer Mutants Bearded Men, and La Máquina de Tostar Mineros - The Miners Toasting machine. Even after nearly 15 years Willy is proving as tricky as ever to master. Collision detection is unforgiving to say the least and pixel perfect timing is required. Completing the first level alone will require the patience of a saint. Nevertheless this is a game that I will endeavour to finish, and who knows, in another 15 years I may have done so. Not a classic platformer but a worthy addition to the ever-growing Spectrum family.

Comeme - Paelo Ariza

Comeme is a platform game that first appeared in the pages of a Spanish magazine, "Microhobby". The game was entirely typed from the magazine by a kind hearted soul called Namco, and it took him 3 days to type in the whole 32K of code. Aye caramba, this gentleman deserves a medal as I used to go cross-eyed typing small poke listings out of Crash magazine. His efforts are to be commended, but was it worth it?

Comeme is at times frustratingly difficult to play. Sometimes the main sprite feels like he is walking through glue then suddenly he goes whizzing off, only to crash into a death inducing nasty. Jumping is also fraught with danger because once you have pressed the fire button then there is no going back as you cannot control your character in mid air. Coupled with the fact that all the nasties move at a speed that would

LA GRAN UVASION

make Damon Hill green with envy you will soon see your lives dwindle to zero in the space of a few seconds. The object of the game is for you to collect several items of food in a certain order and at the end get a cigar. Easier said than done.

Comeme fails because of lack of control over the main character. If that could be tweaked to improve the gameplay then this could have been an enjoyable platformer, worthy of

appearing on any budget label - let alone as a magazine listing. As it is it can only recommended to die-hard platform freaks and masochists.

Flea Adventure – Warriors and Spike Graphics

Flea Adventure is a game that is three years old, but to look at it you could be forgiven for thinking it was a long lost ZX81 game if it were not for the animated intro screen or the jolly AY music. Written by Warriors and Spike Graphics in their home city of Riga in Latvia in 1995, it has only now just been distributed outside of that country. I'd like to say that this game was fun - but it isn't. It is nothing more than a tedious maze game with a few extra obstacles thrown in along the way. To open the doors you must find a key, to kill the ghouls you need to pick up a cross, and so on and so on. Nothing has seemed quite as boring since I last watched cricket on TV.

Formula 1, '98 Edition - originally published by CRL, updated by Namco

The Playstation got Formula 1 '97, an update to the amazing game of a few years ago, the PC has had Geoff Crammond's Formula 1 Grand Prix 2, an update on his original classic game. Now the Spectrum has Formula 1 '98, a revamped and updated version of the Grand Prix management game released by CRL.

Improvements include tweaked graphics and animations but the main difference between this and the original is that the drivers names have been brought bang up to date. So instead of getting the chance of driving as Nigel Mansell

Well, where do I start? Hmmmm, here goes nothing, Alky Ollie/Happy Hour is an exploration/memory game. You control the booze-filled hero as he attempts to drink at all the pubs in town and get home before 'er indoors murders you!

Moving around is easy at first, since nothing in the game moves apart from Ollie himself, but running into anything (even a coin) will injure him, if he becomes too knackered it's game over. After a few pints he'll wander off now and then, after too many he'll bounce off houses. You can drink as long as you have money, but it's a good idea to only have one at each boozer. After all that you must convince 'er indoors with one of a selection of lame excuses so that she doesn't smash your face in!

The clock is ticking, time is not on your side. If you spend too much time lying in the gutter you will lose the game completely. One thing this game emanates is a feeling of loneliness, what with there being only your missus and the bar maid for company, and they hardly move!

The sound is quite good, but sparse, apart from Ollie's plodding foot-falls, the "roll out the barrels" music at the pub and falling over, there's nothing much left. Graphics are quite intricate, they are also nice and crisp.

This game is ideal when your sick of Superkid and X-Out and want something less frantic. It's good fun and quite relaxing. I recommend it to all spec-chums! It appears to be quite rare though unfortunately.

My advice is, if you see it, grab it, then run home and lock yourself in your room with a fourpack and your little black friend with the oh so rubbery keys.
Verdict: Why have a hangover when you can get Ollie to have it for you???

Graphics 7	Music + FX 6	Gameplay 8
Lastability 8	Overall 8	

Apologies to Gareth as even though I have access to 7000+ titles I still couldn't find a copy of this game to nick any graphics from. Paul

you can now choose to be Michael Schumacher if you feel inclined. Woohoo. Strange that Damon Hill doesn't appear in this version. Interaction is slightly limited but is livened up with the gambling option. Now you can bet on the opposition if you don't think your driver is of a high enough standard to win a race. The main race itself consists of a fixed view of the starting grid. As the cars race past you get a updates on the bottom of the screen telling you who has just crashed to who's going for a pit stop. Formula 1 has obviously improved since the days of the Speccy because you only get one person doing the pit stop - you. So quick as you can you must move around changing each tyre with a press of your joystick fire button. After each race has finished, depending on where you did or did not finish determines how much cash you win. Along with your sponsorship money it's back to improving your cars in time for the next big race.

Technology has improved rapidly and now race games are fast and exhilarating. Yet even ten years ago I can't imagine this game getting anyone too excited as it doesn't have the addictive qualities of a good football management game where at least you felt you might have had some influence on the outcome. Looking on the bright side though, at least there's no Murray Walker doing the commentary.

Happy Hour - Scorpio Software
Alky Ollie - Firecracker Software
Reviewed by Gareth "caffeine boy" Bussey

Alky Ollie and Happy Hour are actually the same game. Firecracker software repackaged the game with a new cover and name, a year after Scorpio originally released it. Does that make sense?

RAIDERS OF THE GOLDEN SUNDIAL

Winning £6000 today would be a nice sum of cash, but to have the chance in 1982 would surely seem a great temptation, especially for playing a video game. And that was what was on offer if you could solve the mystery of the missing sundial by playing Pimania, the game devised by Mel Croucher and written by Christian Penfold. Plus with the offer of "free appalling hypnotic disco theme music" how could anyone not be tempted?

As time passed and the sundial had still not been won, a few magazines began to insinuate that there never was a prize, and that it was all for publicity. Could this be? Could a company dedicated to entertaining us, really want to rip us off ? Was Keith Cambell (adventure column writer for C&VG) right ? Whether by luck, or some other (!) unseen force, the prize was won a few months later in July 1985, some 3 years after the games release. C&VG announced this fact, and proceeded to apologise.

The following article was kindly sent to me and I believe it originally appeared in C+VG.

PIMANIA - THE SUNDIAL IS REVEALED !

The Golden Sundial of Pi has been claimed and an era in computer gaming has ended.

On July 22nd, 1985, Sue Cooper and Lizi Newman, both of Ilkley in Yorkshire, stood at the mouth of a horse cut into the chalk hill of High and Over, near the village of Alfriston and Lithington, in the Sussex Downs. As they waited, soaking wet in pouring rain, the famous Piman clambered out from a clump of bushes and, to the strains of his own signature tune, presented the two lucky ladies with the coveted Golden Sundial. The Piman was, of course, the infamous Christian Penfold in uniform.

After drying out, the two ladies were treated to dinner at the Seven Sisters Hotel in Seaford, a couple of miles down the hill.

The successful Pimaniacs - Sue and Lizi make no bones about having been hooked on the treasure hunt - couldn't be called teenage gamesters. Sue is a teacher at Guisley Infants School, and Lizi the proprietor of a music shop in Ilkley.

Not normally addicted to computer games, they have been playing Pimania since early 1983 on a Spectrum. When I asked Sue for an estimate of the number of keyboard hours they had put in, she replied: "Very little, we knew it had to be a horse fairly early on, so most of our time was spent in researching where !"

The horse clue comes from the Pimania map, in the shape of Pegasus, the horse. So Sue and Lizi visited public libraries, and consulted books such as Collins Field Guide and Hill Figures, to try to decide on the correct 'horse' location. They visited quite a few, including one at Westbury, and this was their second attempt at a claim, the first being at Uffington.

The clue that pointed them to the correct geographical location was the fact that Pegasus is near the Seven Sisters of the Plough. Their search, after a misleading pointer to Cambridgeshire in the Field Guide, finally put them on to the Seven Sisters cliffs between Seaford Head and Over.

However, they were not convinced that they had the right spot until they made a pre-visit the day before. They saw the large compass mounted on a pillar, close to the car park entrance at this beauty spot. They also noticed the inscription of Psalm 33 on a metal plate set in stone (and

adjacent to Psalm 34 in the game) nearby. But it wasn't until they saw the view down into the Cuckmere Valley, where the river meanders to its outlet at Cuckmere Heaven, that they became convinced that this was indeed the view shown in the Pimania graphic when looking through the telescope.

"We both got immense pleasure from the game, and the research we did leading from it," she explained. "We have learned an awful lot about our country in the process," said Sue.

What about the unlucky ones, those Pimaniacs who had gathered for the annual ritual at various spots around the countryside in vain ?

"If we hadn't won the sundial it would still have been worthwhile, for the pleasure gained from Pimania depended on how much you put into it. Other Pimaniacs, I am sure, will agree that their effort brought its own reward."

I wasn't in Sue's good books when I spoke to her, for my July article had upset her. "It wasn't fair to suggest it was a rip-off," she protested. OK - apologies for any such implications, I take it all back.

Although I now live 20 miles away, I know the area very well, for I once lived in

Seaford, less than two miles away, and my local was the Seven Sisters where Sue and Lizi dined.

There's a wonderful view from High and Over on a clear day, but although its a local beauty spot, the horse must have been difficult to research, for it is not an ancient monument. It was created by Canadians during the First World War. It has recently been restored.

"What will you do with the prize?" I asked. "That's exactly what we're beginning

to wonder, because never really thinking we would win it, we hadn't planned how we could share it!".

At the moment, the Sundial is swapping mantelpieces every couple of days, and being shown off to friends and neighbours. One thing is certain, it will never be melted down and divided - Sue and Lizi are certain about that.

What a wonderful ending to the most talked about adventure game of all time - so far!

IS YOURS HARD ENOUGH?

Worms, the game that gave Amiga owners something to shout about and which has appeared on nearly every gaming format known to man, is about to appear on the Spectrum (and not before time). I know of 2 versions of Worms that are been coded for the Clive's wonder machine, the one that appears here is the Russian rendition by a group called Silicon Brains. First up is a description of the game from those cool gamesters at Team 17 for those of you who don't know what the game involves. These are the same people whose games helped shift one or two memory expansions for the Amiga 500 (understatement of the century). You thought Earthworm Jim was tough (albeit stupid) - well you ain't seen nothing yet.

"In 1994 a guy called Andy Davidson took a game called 'Total Wormage' to the ECTS show in London. He asked Martyn Brown, from Team17, to have a look at it and after about an hour or so Martyn had agreed to publish

the game and that was just about that. Four years later Worms (as it ended up being called) has become one of the all time gaming classics. Its spawned a host of fans' web sites, caused many a fit of insane laughter and more than a few scraps between friends.

Think of a landscape, any landscape. Grab some platoons of little pink Worms and liberally scatter. Give them weaponry, tools and an eye for their enemy. The aim is to ensure that you are the

last team standing. Take no prisoners!

Teams take it in turns to bombard the enemy with whatever weapon they feel is likely to reap the best reward. Some weapons are limited in terms of supplies and therefore strategy is required for the best results.

Each Worm has an

initial energy level, which is depleted through the battle, once this is at zero the worm is removed from play. Worms are also out of the game should they drown in the water, die in the lava pits of Hades, sink to the murky depths of the Martian gloop or are thrown off the left and right edges of the play area. The last team remaining wins the game.

Each battle has a limited time period and once this is over a period of Sudden Death Extra Time may be played. All remaining Worms are reduced to 1 unit of energy and the slightest hit will render them out of the game - a time when a heavy strategy is called for!

Often weapon supplies will drop in the shape of weapon-crates. These can be collected and used accordingly, if you're really lucky, you'll find the ultimate weapon! Each Worm has a limited time in which to make its move (adjustable of course!) and can walk, jump and even teleport to pastures

new. There are numerous weapons and tools to use - each one can be switched on or off and even limited to the number given in the game via the weapon options screen. All in all a game that'll keep you hooked for many hours to come... "

the way you can choose whether it is going to be a friendly (unfriendly more like) or league match. Then it is on to the game proper.

It is fair to say that the Speccy cannot handle the same colour scheme that the

quite impossible to lose them. The name of each worm appears just above the relavant invertebrate crawler, and if you really cannot locate your player a bouncing arrow appears above the selected worm. This is just a preview I have been playing and sound has yet to be implemented. Also the weapons physics need working on , but from what I have seen this is destined to become a classic. Just to see the animation of the worms would be worth the entrance fee alone. Seeing them crawl and jump around is quite amazing, especially when you consider that each worm consists of only a few green pixels. They are responsive to the myriad of control keys, which is the starting block of a good game. If a mouse option is put in and the game can be packed onto a +D disk or as a .tap file for emulators then we have a sure-fire winner on our hands.

Well you may be wondering how a colourful game like Worms could possibly be transferred over to the humble Spectrum. Well fear not, after all Lemmings made the rough journey over nearly intact, and I can safely say Worms will do the same.

If you are expecting a 2mb animated loading sequence I'm afraid you are out of luck, other than that everything else looks and feels just like the Amiga version that ate up so much of my spare time. The first thing that grabbed my attention was how much the options screen looked like the 16-bit version. You get the same options of choosing teams, renaming worms to how you want, redefining controls - it's a keyboard tapping frenzy. Once you have got this out of

Amiga version of Worms has. Fortunately, instead of going for a colour clash nightmare the coders have opted for a more restrained palette. The playing area is a nice grassy green colour, while everywhere else is black, yellow or white. This could pose a problem finding your little green worms, but they are so well animated it is
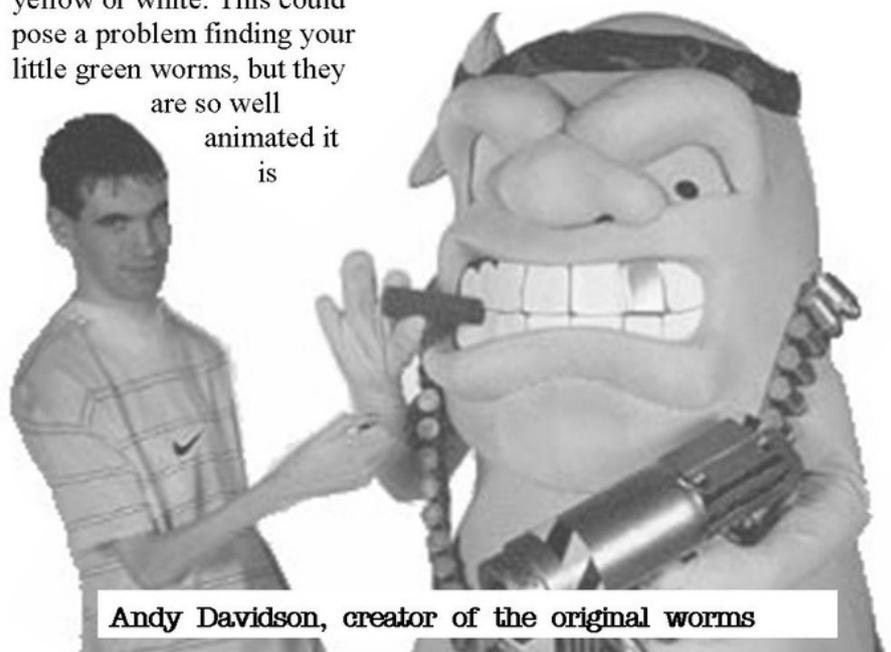
Andy Davidson, creator of the original worms

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BO JANGEBORG

Interviewed

BJ: I did a lot of the graphics but some of the best bits like the guards and the title screen were done by Jack Wilkes.

ZX: You used a system called GRAX. Was this an offshoot of The Artist or something you devised solely for playing games?

BJ: GRAX was initially a picture description language, that I used for some small Swedish adventure games. I used the same drawing routines as in The Artist and added the language.

ZX: What does GRAX stand for?

BJ: Graphics with an X added on the end for flare.

ZX: You went on to produce Artist 2 next. Why did you feel the need to update an already great program?

BJ: We wanted support for the point and click style of working that you got with a Mac

ZX: The release of the Spectrum 128K saw you updating both The Artist and Fairlight. How did the extra 80k benefit you?

BJ: More picture buffers and an in built pagemaker utility that was brought in from outside.

One of the most innovative games designers of the Spectrum generation was Bo Jangeborg. Although his work was far from prolific, what he did create will always be remembered as the classic titles that they are. Fairlight in particular is a wonderful 3D adventure that appeared long before Zelda ever graced a Nintendo and helped create an adventuring hunger in gamesplayers that is still as active today.

ZX: The first commercial program you wrote was The Artist. Was there any other programs you wrote before this?

BJ: No, that was the first one. It started out with me being able to move a single pixel across the screen, and grew from there.

ZX: What made you to write a graphics program first and not a game?

BJ: It allowed me to build a platform of routines that I later used in my games.

ZX: Did you feel restricted to what the Spectrum had to offer graphically?

BJ: Yes, the colour blocks where quite a pain.

ZX: Where did the inspiration come for the Fairlight games?

BJ: Don't really know. The basic idea was to do a game using the same isometric 3D view as Ultimate play the Game had just released. I was into role-playing quite a bit so an adventure game seem natural.

ZX: I assume you paid most attention to the graphics as they are beautifully drawn and full of detail.

ZX: With Fairlight 2 did you improve on the original in anyway?

BJ: Not much, it was made bigger with a few new monsters and items. Unfortunately it was never quite finished since the publisher tried to force me to sign a new contract by with holding money that I was due. Needless to say I told them to stuff it. At that point the game was in beta but they decided to publish it anyway. The whole issue ended up in the court system, and dragged on for a year, so most of the money I got ended up lining the pockets of lawyers.

ZX: Wasn't Fairlight supposed to be an on-going saga with more games that would expand upon the story?

BJ: That was the idea.

ZX: What are the best points about the Spectrum?

BJ: It made serious computing available to the masses.

ZX: And the worst?

BJ: It's dead

ZX: Between Fairlight 2 and your involvement with the Sam Coupe what did you do?

BJ: A failed attempt to make a hires game on the Spectrum using the screen interrupt, and later fiddling around with making my own operating system on the Atari ST.

ZX: Were there any Spectrum games or programmers that you admired?

BJ: Admire wouldn't be the right word but I was certainly impressed by the likes of Mike Singleton and Ultimate Play The Game. In fairness there was a lot of guys to be impressed by.

ZX: How did you come to be involved with the Sam Coupe?

BJ: They approached me because they needed a graphics program to show of the graphical capacity of the machine.

ZX: Didn't you have a say in the graphics side of the Sam at some stage?

BJ: I convinced them to do away with the hardware flash in the high colour modes. That allowed for a significantly larger pallet. I think it went from 64 to 128 colours. That also allowed me to transfer some pictures from the Atari without too big a degradation.

ZX: Did you ever feel the machine could succeed? With a more advanced machine like the Atari ST already well established it must surely have seemed like a tough challenge.

BJ: I really didn't think they could succeed considering the speed of the processor. But I was hoping that they could do it.

ZX: Did you ever consider writing a Fairlight game, or any other game, for the Sam?

BJ: No

ZX: What route did your work take you after your involvement with the Sam finished?

BJ: I went on to work with administrative programs back in Sweden.

ZX: What does Bo Jangeborg do in his spare time?

BJ: Relaxes with friends, feeds the cats, plays games down at his local game club and tries to keep fit with a bit of running and swimming.

ZX: Abba, a musical legend or a curse on the people of Sweden?

BJ: Not really, I think they were an inspiration to a lot of Swedish bands, showing that it was possible to make it big abroad. My own taste where more in the lines of Queen, Genesis and classical music.

ZX: Is it time us Spectrum users moved on to something better?

BJ: I think so.

ZX: You have three wishes o' master, what are they to be?

BJ: Peace, love and understanding for us all.

ZX: Any words of wisdom for readers of The ZX Files?

BJ: If you enjoy what your doing you are almost sure to do it well. And if you don't enjoy it then it's time to move on.

JET SET WILLY IN SPACE
featuring Miner Willy

As an accompanying guide to the featured game on this issue's covertape, Richard Hallas, the game's creator, takes us behind the scenes. Each room in Jet Set Willy In Space is described, the inspiration behind the game and how he created everything from the loading screen onwards. Take it away Richie......

Plot: Willy always was a glutton for punishment. What's more, he never seemed to be very good at learning from his mistakes. You'd think that he'd be wary of Martians and the like by now, after some of them added all those strange rooms to his mansion. But no; joining the upper echelons of society rather went to Willy's head, and a rich twit has a greater capacity for making big mistakes than a penniless one. When a passing Used TARDIS Salesman came by, Willy was gullible enough to be taken in. Needless to say, the old TARDIS that Willy bought was decidedly dodgy, and broke down upon arrival at a space station orbiting the planet Endor. So here he is, stranded in space and far from home. Willy can't even get back into his TARDIS to try to mend it, because it's permanently locked into its dematerialisation phase with him on the outside! But all is not lost: before Willy landed, his initial scans of the area indicated the presence of a powerful intergalactic matter transporter somewhere on the planet's surface. All illy has to do is to find enough power packs to get it working. Once it's fully powered up, he'll be able to enter the rocket on the planet's surface, operate its computers, and set the transporter's destination co-ordinates so that it will send him back home.

Game info: "Jet-Set Willy in Space" is the sequel to "Join the Jet-Set!".

The in-game music is supposed to be the Star Trek: Voyager theme. If it doesn't sound recognisable, blame Matthew Smith's play routine!

Fans of Join the Jet-Set! should be warned that this game isn't quite as good, and it's significantly more difficult, too. The reason that it's not quite as good is that it has a few slightly gimmicky features (like occasional invisible platforms, and at least one completely hidden room), and a less unified design. This can be partly excused by its history (see below if you're interested) and the way it was patched together from two different games. So, it doesn't have quite the same JSW atmosphere as my previous game, and it's much harder to complete; but that's not to say that it isn't OK! I'm reasonably pleased with it on the whole, and there are some very good rooms and nice touches, as well as a smaller number of less successful ideas. I hope that you enjoy playing it, even if the quality is slightly more variable than in my previous offering.

Note that if you are to complete this game, you will have to be quite a skilled JSW player! I don't think that this is necessarily the hardest JSW clone, but it's certainly quite a lot harder than Join the Jet-Set! (which is actually the easiest JSW game). You will have to become very proficient on ropes, as this game make more extensive and imaginative use of ropes than any other JSW game I've seen so far. Elsewhere, there are some critical moves which involve both pixel-perfect positioning and exact timing.

However, bear in mind that even if some things appear impossible at first sight, there is always a way! Although it would take tremendous skill, it is theoretically possible to complete this game without losing a single life. At no point is it necessary to sacrifice a life to get a particular object. It was one of my design goals to make sure that it's always possible to get the objects without killing yourself, even if it's occasionally very difficult! I have played the game to completion, and can verify that it is indeed possible.

You are offered the chance for infinite lives when the game first loads, and I would advise taking up the offer! You are also allowed to enable teleportation (in other words, turn WRITETYPER mode on - since it's not possible to do this manually in the game).

Background information: This game was created using Paul Rhodes' superb JetSet Editor program, along with a bit of manual hacking to produce the new in-game music, the altered title page and the non-standard colours etc. for the status information. All the room designs are my own, except for two screens that came as example files with the JetSet Editor. I've edited

them slightly, but they remain substantially the same, and were designed by Paul Rhodes.

Join the Jet-Set! was released to some school friends in 1984 or 1985, and seemed to meet with general approval. Since its resurrection on the emulators ten years later, it has, of course, found its way to a rather larger audience, and I have been flattered by the number of people who have said how much they like it. Foremost among these is Arsen Torbarina, author of the superb 'JSW Ultimate Fan Page' Web site, who was particularly enthusiastic about it and devoted an entire Web page to the game, claiming it to be the best of the 'unofficial' JSW games.

Jet-Set Willy in Space was a product of the initial pleasure expressed by my school friends, though its arrival has been somewhat delayed, to say the least! My friend Simeon Hartland once came over to my house during the school holidays in 1985, and we decided to design a JSW game set in space. Oddly enough, the game wasn't even going to feature Willy! Its central character was instead a sort of bouncing ball. We put together a few rooms and graphics but didn't get very far, and there was never really another opportunity to go back to it. I suspect that I then mislaid the tape with our game on it, because the game stayed as we had left it for the next 12 years! At some point I started another JSW in Space game, entirely on my own, and got roughly halfway with it. This would probably have been in either late 1985 or summer 1986. Again, though, it got dropped long before completion. Both games had quite a lot of good rooms and nice ideas in them, but plenty of things that were left unfinished.

In 1995 I managed to retrieve Join the Jet-Set! on an emulator, and at the same time I also resurrected Adam Britton's three JSW games. Then I remembered my two partially

written JSW games, both of them set in space, and wondered if I could somehow stitch them together and create a complete new game. The stitching together process took quite a lot of time, as both games used a lot of common rooms, graphics and guardians, but I managed it eventually, which left a 75%-complete game. The game I designed with Simeon Hartland was set mainly on a planet's surface, and contained 15 screens; my later game was set on a space station, and contained 32 screens. I therefore had quite a lot of tidying up to do: several screens in both games were unfinished, and I had to create some more graphics, a further 17 new screens, and somehow link together the two maps/scenarios. I added several new rooms to both the space station and the planet, reordered the space station's internal layout to some extent, and created a set of lnking screens to join the space station to the planet's surface. (These linking screens form a tribute to Roald Dahl's "Charlie and the Great Glass Elevator", one of my favourite books in my childhood).

So, this game dates from 1985/86 and the last few days of 1997. I don't like leaving things unfinished, and it was fun to design a few more rooms. I hope you have as much fun playing it as I did designing it.

The loading screen was hacked up very quickly from a variety of elements. The picture frame border and everything surrounding it comes from the Join the Jet-Set! loading screen. The planets are taken from the in-game graphics of Gargoyle Games' Ad Astra. The planet surface at the bottom of the picture comes from Quicksilva's Timegate. The craters on the planet's surface are slightly touched-up versions of one from the loading screen of Ultimate's Lunar Jetman. Finally, the rocket is a touched-up version of the U1 rocket from Ultimate's Jetpac. I didn't have time to draw a proper

picture myself, so I hope that this cobbled-together mish-mash will suffice! (It sort of matches the game itself...) The picture was created in Acorn's Paint program (the bitmap editor built into RISC OS machines) and converted into a Spectrum SCREEN$ using Lee Tonks' BMP2Spec program, which I compiled for RISC OS for this very purpose. That gave just a black & white picture, of course, so I inserted the attributes from the Join the et-Set! loading screen by editing the TAP file manually, then loaded it into Melbourne Draw and finished off by colouring in the bit inside the picture frame. I was quite pleased with the result, actually...

Guided tour of rooms (in alphabetical order): *SPOILER!* If you want to 'preserve the magic' and discover all the rooms yourself, come back and read this section later, after you've spent some time playing the game! If you're stuck in a particular room, though, look it up here; there are playing tips as well as other notes.

'Alien Highway Encounter' - a tribute to Vortex Software's Highway Encounter and Alien Highway. Highway Encounter in particular was one of my favourite Spectrum games of all time, and one of the few that I completed. In this room, jump around the barrels forming the giant Vorton, and collect the flashing Terratrons, whilst avoiding the animated Vortons. (The solid blocks are Vortex Software logos.) Move to the right very quickly upon entry to this screen, or you'll get killed! To collect the top left-most Terratron, you'll need to walk through the head of the giant Vorton from right to left. Watch out for the red aliens at the top.

'Atomic Power Pile' - not a difficult room, but it has a few misleading design features which may fool you the first time you play it.

'Bedpan' - to be found

below the bed. Collect the - erm - flashing excrement, whilst avoiding all the other similar material that isn't flashing, and the manic sausage. (Yes, I designed this room in my teens, when schoolboy humour was running rampant. Actually, it's quite a well-designed screen.) The room is made more difficult by the fact that Willy turns into a bouncing smiley face.

'Bottom deck' - this is room 0, where you will return when you press 9 if you have teleportation enabled.

'The Bridge' - this 'Bridge' is both a bridge to jump over and the bridge of the space station, complete with computers and view-screen. Collect the control buttons.

'The Bridge above Nowhere' - when I was very small, I used to like a story called 'The little bridge to Nowhere' in a book at my Grandma's house - and I also liked Nowhere Man in the Yellow Submarine film by The Beatles. Hence the appearance of Nowhere as a place in this game. Note that it looks as though you can jump across the bridge, but it's actually too wide, and you'll have to find another way around to get that other flashing object. Observe the tribute to Star Trek and Blake's 7 tribute in this room, with the combined Enterprise and Liberator graphics flying overhead.

'Captain's Unready Room (Lounge)' - a tribute to the Captain's Ready Room in Star Trek: The Next Generation, complete with fish. A little work is involved with the rope here.

'The Catwalk' - avoid the killer moggies when jumping around, and be careful not to slip; this screen is actually quite easy. Note that both soft and solid blocks look identical in this room (they're both yellow blocks), which allowed me to conceal an exit to a

completely hidden room. Go to the centre of the top walkway, and jump up to get to 'The hidden room of many objects!'.

'Computer room' - in Willy's universe, clearly Sinclair continued making computers and the PC didn't take over! Note that the computer is constructed from 5.25" floppy discs. Collect the cassette tape.

'Costa Pan-handle' - the handle attached to Bedpan. The name is actually a play on the name Costa Panayi, one of may all-time favourite Spectrum programmers who wrote utterly superb games such as Highway Encounter and Cyclone, published by Vortex. The flashing object in this room is the Vortex logo, and the monsters are Vortons from Highway Encounter. This is a very tricky screen that requires precise and perfectly timed jumping, but it is possible.

'Countdown to Lift-off' - the bottom half of a rocket. The counting number graphic is actually taken from the software protection screen (which required you to type in colour numbers from a code-sheet) in the original JSW game.

"Don't fall off" - a very easy screen; just be careful when jumping.

'Earth Exit' - this was originally intended as the 'exit room' from the space station game; a bit of wall would materialise when you went up the ramp, blocking your way until you'd collected all the objects. The TARDIS was, of course, the means of departure rather than the reason you ended up here in the first place. That's why the room's called Earth Exit rather than Earth Entrance! I didn't want to change the name, though.

'East Wing Dormitory' - it's possible to walk under the bed (to get to Bedpan), but only from

right to left, not from the other direction. (This is actually a bug in JSW which I exploit in several other rooms.) Jumping up to the roof of this screen returns you to the bottom (to help people who can't work out that you can walk under the bed!). The animated teddy bear is my favourite graphic in the whole game. Collecting the object in this room is like collecting the lone syringe in Sick Bay, but this screen is very much easier!

'The Engine Room' - a rather strange room, featuring two warp cores.

'The Entrance into Nowhere' - it's actually very easy to get past the bottom-left Knid, but it may not be immediately obvious how to do so. Sit to its immediate left, facing it, and just jump vertically upwards. The killer blocks in this room have 'OUCH' written in them, if you were wondering... and there's a concealed exit at the left.

'Even the trees are weird!' - see 'Heyyy! Weeeird!'. 'Even the trees are weird!' was the next line in the commercial. This is an easy room, although it's not instantly obvious how to get at all the flashing oranges.

'Extremely Unpleasant Alien Goo' - this room forms a pair with 'Me Tarzan...'. It involves some quite tricky rope jumping if you're going to collect the objects. As for leaving the room at the right, get as close to the end of the rope as you can without falling into the goo, and leave it to the last possible moment to jump off. This room contains a small tribute to the 'Ludoids' text adventures, published first by 16/48 (the tape magazine) and later by Bug-Byte. The flashing objects are the Ludoid symbol, and the 'tree' structure housing them is the same symbol inverted.

'Food Store' - you'll be a

Silly Sausage if you rush headlong into this room!

'Frankie Comes To Scunthorpe' - Mike Harding, a comedian who was prominent in the 1980s, used to make a lot of fun of Scunthorpe. This screen is a fun-poking tribute to Frankie Goes To Hollywood, a Crash Smash from Ocean which I bought and absolutely loathed. I gave (or maybe sold) the game to Simeon Hartland, who really liked it, so that was OK. The flashing object says, "POP". This is the upper half of a two-screen puzzle formed with Yes Of Nosod.

'Geoffrey's Tube' - a tribute both to Star Trek (Jeffreys Tubes are a feature of the USS Enterprise) and the London Underground (Tube trains)... and my middle name is Geoffrey (don't laugh!).

'Half-way House' - halfway to what, I'm not quite sure at this stage! Quite an easy room, but be careful not to miss any of the tiny objects, as it's a long way round to get back here again! The room forms a pair with System Variables.

'Heyyy! Weeeird!' - a very odd screen indeed. The name was taken from a catch phrase of a TV advert for something or other (I think it was Cadbury's Curly-Wurly chocolate bar, but it may have been Wrangler Jeans or something else). It's very easy to get completely lost in all the blue stuff, but there /is/ an exit to the left. To get to it, just drop down to the third 'shelf' (so that Willy is roughly in the vertical centre of the screen) and walk in a straight line to the left.

'The hidden room of many objects!' - the only completely hidden room in the game. It's essential that you visit it, because it contains about 20% of the objects in the entire game! Jump around the letters spelling

TREE HOUSE and collect all the coconuts.

'In the foggy region above stairs' - go and collect the dust from alongside the mini-snowman, avoiding the right-hand pudding-bird. The screen may initially appear impossible, but you can exit through the top of the snowman by making use of the 'walk through solid blocks from the right' bug. Watch out for the conveyor belt when leaving, or you'll have to go round again! (You need to jump onto the stairs from above to leave).

'Into the Inky Black Void' - it's cold in space. Jump among the stars to collect the icicles, and continue into Star Struck, another similar screen.

'Keep in under your hat!' - another rather boring 'link' screen, accessed from 'Sh! Secret room! Mum's the word!'. The 'joke' (if you can call it that...) in this room is that the single guardian is a policeman's helmet, positioned over the 'it' in the room name... hence "IT" is being kept under the 'hat'. Doh!

'Leap of Faith' - this was originally called 'Realm of the Pudding-birds', but I created a new room for the pudding-birds and gave this one a new title that reflects its contents better. Although it's apparently largely empty, the room actually contains both an invisible conveyor belt and an invisible staircase. You just have to venture into mid-air to find them (walk for the ramp; leap for the conveyor). Think of Indiana Jones and the Last Crusade...

'Liquefaction of Julia's Clothes' - the odd title is actually a line from Shakespeare. Julia's skirts, jumpers and stockings are strewn all around this room, and you must collect her jumpers for washing. The emphasis really is on jumping; this room requires both perfect timing and perfect positioning (made worse by the

fact that the skirts are actually conveyors), and altogether it's one of the most difficult rooms in the game.

'Living Quarters' - the crew's recreation area. Collect the bottles and glasses. The get the left-most one, you'll have to enter the room by jumping up the stair blocks from the room to the left (Yes Of Nosod) rather than walking up the staircase in the usual way.

'Me Tarzan...' - you arrive here by jumping off the rope from 'Extremely Unpleasant Alien Goo'. Collect the flashing monkey. My idea was to have a pair of rope-rooms, where the only way of getting from one to the other was by swinging from rope to rope, like Tarzan. Your performance on the ropes in both of these rooms is critical! If you've timed it right in 'Extremely Unpleasant Alien Goo', you should be caught by the rope in 'Me Tarzan...', but if you've got it wrong you'll miss the second rope, resulting in 'infinite death' (one of the few places in the game where this can occur - and it's very near the end, too!). If you've enabled the WRITETYPER teleporter, though, you might be able to rescue yourself. The final leap off the rope in 'Me Tarzan...' is also extremely difficult; and when you leave the room to the right (and arrive back in 'Planetfall: Return to Endor') be careful to stop straight away, or you'll fall off the ledge onto a man-eating plant.

'Middle deck' - the flashing B7 is a tribute to my favourite British sci-fi programme (and my favourite sci-fi programme of all during the 1980s), Blake's 7.

'Moon Craters' - be careful not to fall down the crater, unless you /really/ know what you're doing!

'Nose Cone' - the top of the two-screen rocket. Note the

concealed object. This is also the 'end of game' room in which you must activate the transporter. The materialising wall ceases to appear once you've got all 255 objects. Just walk up to the green control panel by the computers to complete the game.

'Nowhere' - a tribute to The Beatles' film, Yellow Submarine, which I enjoyed when I was very small. My favourite character in the film was Nowhere Man, so here he is.

'Observation Dome' - a nice, symmetrical screen which is quite easy. Collect the telescopes. The magenta bouncing ball guardian at the bottom left was actually going to be the central character in the game which I started to design with Simeon Hartland!

'Photon torpedoes' - another Star Trek reference.

'Planetfall: Return to Endor' - walk through clouds, avoid the wall of arrows and collect the hats. Willy has encountered inhabitants of this planet before, in Manic Miner (Endorian Forest).

'Raymond Briggs fans everywhere..' - a simple tribute to Raymond Briggs' The Snowman.

'Realm of the Pudding-birds' - the all-new room devoted to the pudding-birds (see Leap of Faith). This is again a moderately difficult room with some tricky jumps which require good timing. Collect the Christmas puddings (I designed this on 26th December!). The pudding-birds are so named because they're fat versions of the birds in JSW (well, the horizontal ones are based on the JSW bird graphics; the vertical ones are new).

'See-link' - a completely pointless room, I'm afraid. I'd run completely out of ideas when I created this one all those years ago! I remember it being one of

the very last screens that I designed, and I was really bored when I did it.

"Sh! Secret room! Mum's the word!" - I was going to have a floating 'Mum' word in this room, but decided it wouldn't be very funny, and I was running out of guardian graphics anyway. There's nothing to do in this room; it's just a means of getting to the other side of The Bridge above Nowhere.

'Shuttle' - the front half of the shuttle, forming a pair with the back half in 'Shuttle bay'.

Shuttle bay' - featuring the rear end of a shuttle, this is quite a good room which requires some careful jumping. Look out when you enter it from the ground level! Incidentally, I was particularly pleased with the corkscrew graphic.

'Shuttle bay service tunnel' - The flashing B5 is the game's one and only tribute to Babylon 5, my all-time favourite sci-fi programme.

'Sick Bay' - this looks quite easy, but in fact it contains one of the most difficult jumps in the entire game. It /is/ possible to get that lone syringe, but your timing and positioning has to be perfect.

"Sky Hooks' - this is the first screen on the way down to the planet, and the name refers to the means by which the Great Glass Elevator (in 'Charlie and the Chocolate Factory' and 'Charlie and the Great Glass Elevator' by Roald Dahl) is suspended in mid-air. This is actually a very difficult screen, and requires really expert handling of ropes. It's possible to collect all the objects without dying, but hard to manage!

'Solar Cells' - an easy room, but note that you have to walk onto an invisible conveyor belt (which takes you out into space) in order to collect the

flashing cells.

'...The Space Station...' - is one of two rooms designed by Paul Rhodes and slightly modified by me.

'The Star-spangled Stairway' - named after the Star-spangled Banner. This is the final screen in the game (that's the transporter at the bottom-right), but it was originally the start screen in the game I created with Simeon Hartland.

'Star Struck' - Willy is out in deep space now, with even more stars surrounding him. Collect the flashing star and return to the space station. This screen is very similar to Into the Inky Black Void (which you have to pass through to reach it).

'Sterilisation Sector' - a decontamination room. If you play the game a lot, you may even learn to remember about the arrow that shoots you just after you enter the room from the left!

'Suit up! Shooting Stars...' - is one of two rooms designed by Paul Rhodes and slightly modified by me. I also gave it a title, as Paul had left the room unnamed. Going down from here begins your descent to the planet's surface.

'System Variables' - the right-hand half of a pair with Halfway House. Collect the flashing chip. I think I was originally planning to have several rooms based on the insides of a computer, but that idea never got any further, and this is all that's left.

'Top of the Stairs' - be sure not to miss the concealed object, which will require some precision-jumping to collect.

'Transporter 1' - the space station's internal transporter system; links to Transporter 2 on the left and Food Store on the right.

'Transporter 2' - the space station's internal transporter system; links to East Wing Dormitory on the left and Transporter 3 on the right.

'Transporter 3' - the space station's internal transporter system; links to Liquefaction of Julia's Clothes on the left and Transporter 1 on the right.

'Unexpected Happenings!' - the unexpected happenings are the appearance of is required in this room.

'Willy & the Great Glass Elevator' - the tribute to Roald Dahl's book is obvious here. Collect the elevator's push-buttons.

'Worse Things Happen In Space' - the name of this room is a tribute to Worse Things Happen At Sea, Silversoft's final game. This is room 63, and uses the same undefined/corrupt graphics to create a 'disaster/horror' theme for the room. In other ways, yes; it's /

Blake's 7, and to the Tangerine Oric-1, one of the poorest (and least successful) home computers to appear in the 1980s. In Blake's 7, the crew's first ship was called Liberator (the most gorgeous spaceship I've ever seen in any programme/film!), and its on-board computer was called Zen. The room is designed to look like Zen; collect his flashing lights. The other computer on Blake's 7 was called Orac, and it was widely speculated that the Oric-1 was named after Orac (though
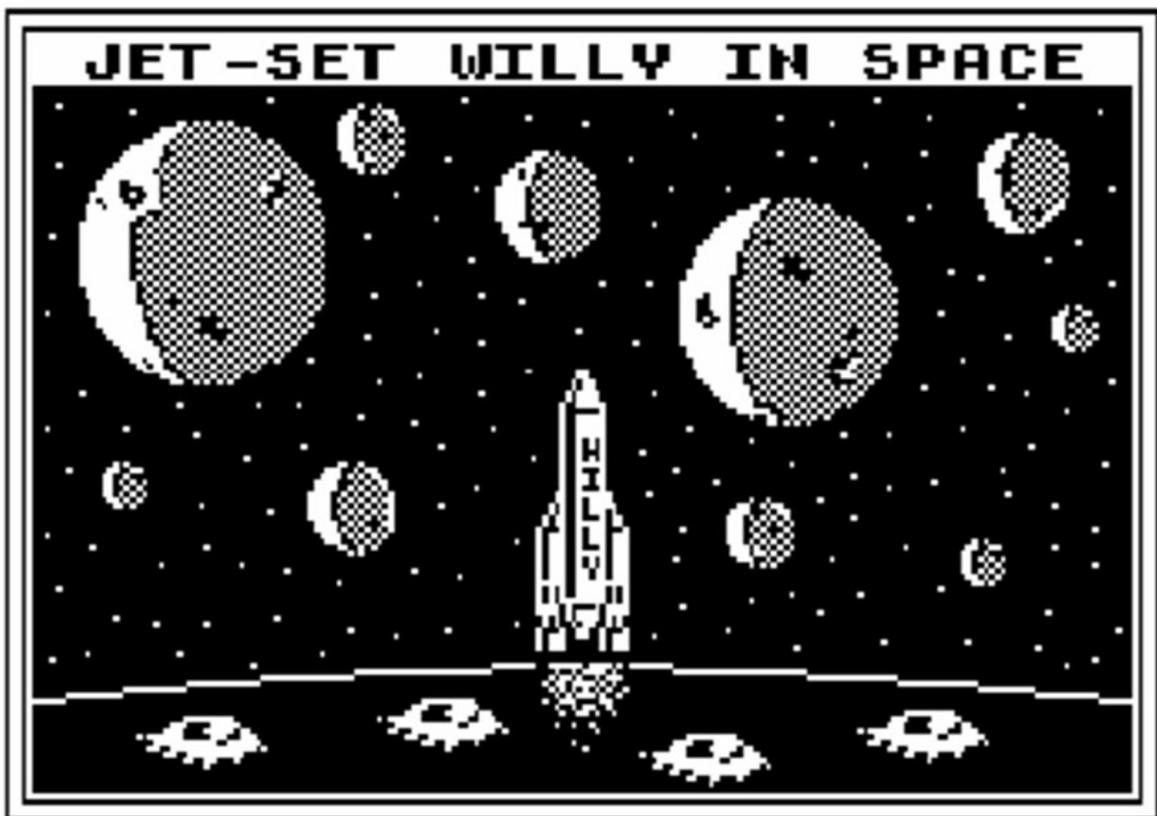
the two UFOs that fly by at the top of the screen, and the fact that you slide uncontrollably down the stairs. This room marks your first encounter with Darth Vader (and quite hazardous it is, too!).

'Vermicious Knids!' - the evil Knids were space monsters in Roald Dahl's 'Charlie and the Great Glass Elevator', and feature here as an equally hostile foe for Willy. Collect the Wonka W letters, while avoiding the large and small Knids. Again, good rope handling

meant/ to look garish! Whatever you do, be careful when collecting the object from the bottom of the staircase! Don't get caught on the conveyor belt, or you'll die.

'Yes Of Nosod' - a tribute to Nodes of Yesod by Odin, one of my favourite games at the time. The lower half of a nice vertical two-screen puzzle.

'Zen & the Art of Oric-exploding!' - This room is a tribute to the TV programme,

Tangerine claimed that this was not the case). One of the Oric's few distinguishing features was the fact that it had a set of four built-in sound effects, produced by issuing commands. One of the sound effect commands was EXPLODE; hence the title of this room. (I think that the others were PING, ZAP and BEEP.)

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THE DON PRIESTLEY STORY

PART 3: THE BATTLE FOR MAZOGS. SPECTRUM ARRIVES. UNEMPLOYMENT ENDS

One of the first truly animated graphics games for the ZX81 was Mazogs, in which an active sugar-cube, replacing the ubiquitous asterix, ran about in a maze fighting nasty animated Mazogs in a quest for a box of treasure. Although programming is mainly slog, occasionally there comes along a problem to whet the programming appetite and hurt the brain. For Mazogs it was the maze itself. How to design an algorithm (a sort of programming formula) that will 1. generate infinite random mazes, 2. make sure the start and finish are a long way apart, but not too far, and 3. at the press of a key show the correct path to the treasure from anywhere in the maze or, if the hero has the treasure, the correct path home?

I've deigned much trickier algorithms since, but this example demonstrates an essential aspect of successful programming. That is, if it's needed and can be done then <u>do it</u>. If I'd tried and given up then I'd have lost the confidence which was an essential ingredient for getting this ridiculous little plastic box to make money.

Let's face it, everyone at the time was a beginner, stumbling around in the dark, experimenting, building on success and learning from failure. Everything written had to be bigger, better, faster and generate more hype than anything anyone else could do. OK, so it didn't usually work out that way - but that was the Holy Grail we all sought.

I sent Mazogs to Bug-Byte and DkTronics.

After a very short time I had offers from both, and, remembering how I'd sold my first program for peanuts (£75), I started a scenario auctioneers dream about, where two customers desperately keep bidding against each other, neither prepared to back down. When Bug-Byte got to £1000 plus a (yet to be released) BBC computer, I'm ashamed to say that I caved in an sold! Ashamed because, as with all commodities, business is business, and I should have kept it up until one of <u>them</u> caved. Truth to tell, I was shocked at being offered such a sum (this is 1981 remember) and it's easy to look back and see what I should have done. We all do - don't we?

Dave Heelas, who ran DkTronics, was none too pleased, but commissioned me to write some stuff for him. From then on most of my output went to DK. Dave had started with a mixture of hardware bits and pieces for the ZX81 and as much software he could get his hands on which was not a lot. The whole enterprise was run on a garden shed basis but, owing to the demand, it prospered. He sent me his graphics card and a keyboard and invited me to meet him at one of the early ZX Fairs.

These fairs were really something. Venue - Victoria Agricultural Hall, London. Equipment - ZX81's, TV's, cardboard boxes for the TV's, lots of tapes, ZX accessories and a table cloth. Trestle table provided! Cover the table with a cloth, set up the machines, and wait for the rush. And rush there was. Anorak-clad punters streamed in from all over the country. They bought everything in sight and then asked for more! (ZX81 tapes and other stuff could only otherwise be bought via mail order). The atmosphere was charged with excitement, expectation and friendly competition, and also got very stuffy. The hall was built with a glass roof and the sun beamed down hot and bright, killing TV pictures all along the North wall. I mucked in, selling like mad. Physically selling your own programs is, believe me, very satisfying. This was my first experience of hype and commercial success "in the flesh", and I returned home

more determined than ever to do great things.

At that particular time not many programmers were designing big stuff for the ZX81 for one simple reason. They were waiting for the ZX82. Clive's next offering, which existed in rumour, hearsay and press releases (more rumour than hearsay!), was known to sport the twin luxuries of sound and colour. Wowee!!

When I eventually got a Spectrum (Oh, it's not the ZX82) the race was on to knock out some stuff as soon as possible. Space Invaders, Caterpillar, Meteoroids, Brick Bat and other old favourites proliferated under a variety of names. I did a Meteoroids (really slow), a sound effects program, a copy of Dictator and Spawn of Evil, a game as bad as its title. All these went to DkTronics. I was learning the ins and outs of Spectrum like crazy, and when the 32K version quietly died the death, some quite decent programs were coming onto the market.

Dave at DkTronics had persuaded me to accept royalty payments instead of outright sales. He kept sending me money. This was OK, but there seemed to be no accounting and I was beginning to wonder what was going on. One day he rang me up and said that he was going to see what he could do about it.

About a week later he rang again (I was in Lancashire, he was in Norfolk) to say that he had met a group of people who were going to help him put the business on a proper footing but

one of the conditions was that I join the firm. As a preliminary I was to meet them at another ZX Fair to discuss matters.

With absolutely no idea what I was getting myself into I set off, like Dick Whittington, to London to seek my fortune.

This particular fair was the daddy of them all - lots of new software and hardware. DkTronics had a good keyboard to replace Sinclair's dead flesh version. I had written "3D Tanx" which had some pretty good sound effects which we blasted out over the hall. It was still a trestle table affair (the cloth was a bit posher!" but had some memorable moments. The crowd around the stand was about six or eight deep and at one time I dispensed promo literature by making it into paper darts to reach the customers. The trestle tables would, under the influence of bodies, slowly get pushed back, trapping us against the wall so we needed to sally forth to beat the crowd back and restore order. The regulation cardboard box for cash, cheques and credit counterfoils overflowed and we walked on a carpet of money.

The crowds thinned out at lunchtime thank goodness, and while the others went for a break I manned the stand. A man in a suit stood watching the demo version of "3D Tanx". He approached me and said he would like to buy it but when I produced a copy he said "Oh, no, I don't mean a copy now. I want to order five thousand."

He was a W.H.Smith rep, and events in this fledgling industry were moving so fast that there was no infrastructure for marketing these new

products, so this is how they jumped on the bandwagon. (The next order was for ten thousand and there were many additional orders. "3D Tanx", with no initial advertising, turned out to be the highest earning program I ever wrote.)

Also working on the stand that day was someone else keen to hop on the gravy train. This was my first meeting with P.B. He was first and foremost a businessman, an opportunist and an entrepreneur. He ran a firm making computer cables at Saffron Walden and it was his plan to move DkTronics lock stock and barrel next to his unit and use his accounting and secretarial staff, along with new recruits, to put the whole affair on a firm business footing.

I had never met anyone like P.B. Fast talking, funny, witty, free spending, he was able to generate the enthusiasm to get things done. With my cloistered background in education and yet more education, stuck within four walls with little kids for years, there was no way I was prepared for this situation. After a meal in a restaurant which would have cost me a month's teacher's salary we went to this hotel (another month's salary), where he gave me a contract to look over. I sat there, still in my tatty jeans and fair-isle jumper, and read this piece of paper offering me a directorship of DkTronics, £24000 a year (1982 remember), a Ford Granada and more or less unlimited expenses.

I was fixed for life, wasn't I? Well wasn't I?

P.S. To solve any maze in Mazogs, at any junction always turn left. To get back out do the same. Not a lot of people know this!

VIOLET BERLIN
She's a bad influnce

Anyone with half a brain will tell you that the best games program on telly was Bad Influence (the less said about the cheesy tipster the better!). Alas it is no more, and all we are left with is the god awful GamesWorld. Violet Berlin is intelligent, funny and very hip when it comes to the needs of TV watching games playing public. It's a shame that the TV companies themselves aren't so tuned in.

The following interview

Violet and Andy Crane on Bad Influence.

was done over several e-mails and has been edited into one as best as I can. I must take this opportunity to thank Violet for her help and for been so patient and I can honestly say that I enjoyed talking to her.

VB: Sorry for taking so long to reply. Basically, you wrote to the email address I seldom check, so I've only recently got your missive. Also, I mislaid the email I was given via the BBC. (Drat and darn it). Still, I'm here now.

Here's the finished questionnaire. I'm very excited about being in the same issue as the creator of Deus EX Machina. When it's finished could you send a copy of the mag to my PO Box address?

ZX: No problemmo. I'll send you a copy of this issue so you know what you are letting yourself in for, just don't expect a glossy mag like C+VG.

VB: I've already said, it's not **about** graphics, Paul. The only games mag I normally read is the graphically challenged Digitiser on Channel 4 Teletext which, incidentally, is the only commercial games mag **worth** reading.

Onwards...

ZX: Tell us a bit about your life before becoming a TV presenter.
VB: I grew up without a TV, so working in TV was never an ambition. In fact, I never really knew what I wanted to do, except that I wanted to study the Norse sagas and Anglo Saxon and runology and pagan witchcraft etc. At University, which I did. After University, I'd decided to do a further degree in Old Norse in Iceland but, whilst waiting to do the exams to get in, applied to some TV companies as a writer/researcher for childrens' TV, not expecting to get anywhere. Amazingly, I got a job writing for a Saturday morning show, then some more work on another kids' show. I was enjoying it so much that I neglected to go to Iceland and stayed on in London, then Manchester, where I got a new writer/researcher job on a new Saturday show.

Incidentally, this was a couple of years before Bad Influence! It was a satellite TV programme, so not many people saw it, but I must say that I reviewed computer and console games

way back then and I reckon it must have been the first regular games coverage on TV.

ZX: What were you like at school?
VB: Timid and conscientious. Interested in music theory and practice, very bad at sport.

ZX: What computers and consoles have you owned and which are your favourites and why?
VB: I've owned every games console since the NES, which was my first console, up to all the current super consoles. I even have a Virtual Boy. (And love it). As for computers, my first was a C64, although I didn't have much patience with loading games on cassettes, then having to start again because something went wrong with the loading process. Then I had an ST, followed by an Amiga. After that the situation's been the same - I own a Mac for work and the Net and such like, and I use my PC purely for playing games.

By the way, the reason that I didn't own anything before the NES is as follows. As a teenager, I didn't play games (apart from the odd Game And Watch, or calculator game, if they count) but I always wanted to. At that time, it was too intimidating in the arcades if you were female (and as shy as I was) to have a go, and I never got any presents that were as expensive as a computer (even a Speccy). With hindsight, I really rue this because I think I'd have been batty about learning to program and stuff.

The reason I got into games was when I was doing the satellite TV show I mentioned earlier. I organised getting the computer and console games in to review (first off, C64 and NES) and got

games-playing teenagers to review them but, of course, I had a go myself and was totally hooked from the first five seconds of playing Castlevania on the NES.

As for favourites, I don't have one as such, except to say that Nintendo's own games are the best in the world, so I have more fun on their consoles than the others. As for computers, there may be some great PC games, but I loathe and despise the PC itself, and I love my Mac despite not using it for games.

ZX: What, you've never had a Speccy, shame on you. You don't know what you've missed. Have you ever used your PC for emulating old systems?
VB: I explained **why** I never had a Speccy, and it's a point of bitter resentment for me, so don't be mean. But, yeah, I've picked up a few emulators along the way - main use goes to an NES emulator on my PC, and a Speccy emulator - MacSpectacle - on my Mac.

ZX: How did you break into TV and get involved with Bad Influence?
VB: I've told you about my break into TV already. The getting involved with Bad Influence! was very lucky. All my friends knew I was into computers and games, and a couple of them saw an advert in the TV papers for a researcher for a new computer games show and told me about it. Thinking of the perks (ie. all the free games I'd get to play) I wrote off saying that I'd research, or write, or present the show and, after a couple of meetings, they asked me to present it. Yippee.

ZX: Did you have much say in how it should be made?
VB: Yes, but no final say, and

mostly for the last series when my role changed. Previously I'd been presenting in the studio but, for the fourth series they asked me if I'd like to do the film reports and also have a slot of my own to write and present etc. I jumped at the chance because it meant a) filming all over America and Japan (notably, the N64 launch) and b) writing and presenting an opinion column: "Virtual Violet", which was a lot of fun.

ZX: Is it true that there won't be any more Bad Influences?
VB: I think so, although there's a slim possibility it might come back repackaged for an older audience, but then, I suppose, it would be a different show. It's correct to say that there'll be no more Bad Influence! as we know it.

ZX: Why does the computer industry which often is more profitable than both the film and record industry only get represented by a few TV shows, and poor ones at that (GamesMaster for instance)?
VB: There are so many contributory reasons for this, that I'll have to number them (in no particular order):

1) People who work in TV tend to be arty types and any mention of a computer or a computer game or the word "science" or anything like that strikes them as terrifically dull, not to mention scary. Therefore, getting a commissioning editor to consider broadcasting a programme on any of these subjects is fantastically hard work.

2) When you make mainstream terrestrial TV, you are expected to appeal to a wide cross-section of society (hence the word "mainstream"). Computer games

programmes tend to attract boys rather than girls.(Gamesmaster gets a mainly male audience, but that's allowed because it's on Channel 4). However, Bad Influence! was expected to draw in 50% females to earn its place in the ITV schedules. Actually we came surprisingly close to this, but it's very hard to do. However, I think a lot of commissioning editors for mainstream channels immediately dismiss the idea of a mainstream computer games programme because they don't think it's possible.

3) It's very expensive to make watchable TV about computers and games. Once you're doing anything other than showing games footage or hosting a challenge, the costs mount up. Nobody except the mainstream channels have got enough money to do it really properly. However, CITV turned their backs on games coverage when they didn't give Bad Influence! another commission. (I think the new commissioning editor decided that computer games were just a fad which had had their day. Duh!) and CBBC turned their backs on games coverage after the pathetic performance of the pathetic "Total Reality" or whatever it was called.

4) Most people who work in telly are idiots.

5) The games industry is a shambles, and isn't very co-operative about TV coverage (Bizarre, isn't it?) so TV companies get pissed off with dealing with them, and drop their games slots.

There are probably more reasons, but I think that's enough for now. As to why why GamesMaster, specifically, is so

poor, that's a whole other rant.

ZX: So why is GamesMaster so poor? I'm listening.
VB: I'll get back to you on this one, because I haven't actually watched any of the most recent series yet and everything I said would be based on the past. You see, I'm so confident that it's crap that I haven't wasted any of my time watching it. I'll eyeball it, then get back to you Wednesday week, when you shall have your rant. (Or, possibly, eulogy, if GamesMaster has changed beyond recognition).

VB: (1 week later) ....I'm afraid I'm going to have to give you a 'no comment'. It was all so depressing and tired, that, quite frankly, I don't want to bother working myself up about it. As far as I can make out, the root of the problem lies in the fact that the show doesn't appear to believe games are at all interesting -- symptoms of this include the obligatory 'ho-ho-ho-lads-eh?-eh?' glamour girls, the relentless parade of 'oo-we-are-impressed!' celebrities, the indecipherable gibberish DD and his co-commentator babble incessantly throughout every challenge in a desperate attempt to convince *themselves* that the game's exciting and they really care who wins, and all those jolly set-up shots depicting oh-what-a-raucous-time-our-audience-is-having-in-the-studio. It's like they'll try every gimmick going to compensate for being obliged to televise a few sad video games. As a games-player, I find GM insulting, as a woman, I find it misogenist, as a television professional, I find it mediocre. Oh damn, I didn't mean to say all that. Er, the first series was good, though. A breath of fresh air.

ZX: You have actually had the honour of appearing in some computer games yourself haven't you?
VB: Yeah: MicroMachines 2 and 3 on the Mega Drive, which was brilliant. Plus a few games on the PC that turned out to be shit so I won't mention them. Oh, and I was motion captured for a part of an evil lady in Normality Inc. on PC. I didn't see it, though, as I got bored about a quarter of the way through the game, which was before my character turned up.

ZX: MicroMachines, now they are great games. I've got a copy of Normality Inc. myself but it didn't grab hold of me like titles such as Monkey Island and Day Of The Tentacle did so it's just gathered dust on the shelf. Maybe I should give it another go and try to spot you. If you could be in any game what would it be? Violet 64, the Mario game with you as the sprite perhaps. Me, I'd like to play the part of Duke Nuke 'em so I could give him a cultured Yorkshire accent.
VB: Yeah, any new graphic adventure has got to surpass Day Of The Tentacle and, although it's, what, four years old(?) I haven't found one that quite does it. If you're trying to spot me in Normality, then remember it's just my movement that's been captured, so it won't look like me: I play the body of some evil lady who flounces to a console and presses a switch. Hardly worth ploughing through the game for, I thought. Anyway, the question: if I could be in any game at all whatsoever it would either be Zelda 64, or rather "Violet 64", where I take the place of the lead character, Link the elf. They'd probably have to manga me up a bit for that -- make my eyes bigger and my

ears more pointy etc. (I hope the game turns out to be as good - or better even - than its predecessors). Aside from that, all my aspirations lie in the direction of being one of the baddies - possibly in a Mario game, where the villains have so much individual character. I'd run after him with a razor trying to shave his stupid moustache off, or something. That would be satisfying.

ZX: How do you see the games and the industry behind it evolving?
VB: Slowly. Very few games companies take chances with original games these days, hence the tiresome percentage of racers, footie sims and beat'em ups. It's very difficult to see very far into the future, because new leaps in different kinds of technology that might start off a new line in creativity (avatars, for instance) is hard to anticipate.

ZX: What are your views on games like Postal, GTA and Carmageddon? Can games go too far?
VB: I haven't wanted to play any of those games enough to be bothered to load them onto my PC, so I can't comment on them specifically. In general, however, of course games can go too far. I wouldn't like to see a game which promoted racism, for instance.

ZX: Lara Croft - is she the ultimate female games character, strong, independent and seemingly intelligent, or is she just a brilliant marketing ploy to attract hormonally imbalanced teenage boys?
VB: The latter: she is a character created **by** boys, **for** boys to control. To say that she's independent is a nonsense

because she isn't real. So, yes, she is just a brilliant marketing ploy. Especially since the games are really nothing special.

ZX: Is there a way to attract female gamesplayers or will it always be a male dominated activity?
VB: The way to attract female gamesplayers starts at the ground up. For this, the games industry needs to include more women in the games design process. At the moment it's mostly blokes who, quite naturally, create games which appeal to their own gender. (Of course, they should only employ women who have a love for, and a feel for games). Another thing which would help is to market the games to women. Most games are aimed specifically at blokes which obviously makes you feel a bit like a freak if you like games and you're female. One success story is the Game Boy. I think I'm right in saying that as many girls play it as blokes. You also find grannies and business men and a whole cross section of society playing them. This is in no small part because they are advertised like the personal stereo -- appealing to everyone.

ZX: What is it that makes a good game?
VB: It's very difficult to pinpoint, but I can't think of a game I've really loved which hasn't had 1) consistent internal gameplay logic (fairness, I suppose) 2) an element of surprise (originality, perhaps) 3) finely-tuned control (that is to say, you really are in charge and are happy that what you're controlling responds promptly enough to your button presses). Conversely, the least essential parts of a game are the sound and graphics.

ZX: And your favourite games are...?
VB: My choice differs from day to day, but there's usually at least two Shiguru Miyamoto games in there. At this moment in time, and restricting myself to just 3, they're Mario RPG (SNES), Mario 64 (N64), Command & Conquer (PC).

ZX: What is VB up to now and what does the future hold for her?
VB: I've continued my lifestyle as a freelance writer and presenter long after the demise of Bad Influence! Currently, this includes hosting my own radio show about computers, "SoundByte", on BBC World Service, writing for games mag Digitiser on Channel 4 Teletext and I'm about to commence filming on a science series for ITV. Look out for it on telly at around teatime in April. It's called "The Big Bang" and it's up to the third series of the show, but I'm stepping into the shoes of Kate Bellingham who's left to have a baby. My co-presenter is Gareth Jones (of How2 fame).

The future? As ever, I've absolutely no idea, but that's the fun of it.

ZX: And what does VB do to relax in her spare time (and no you can't put playing computer games).
VB: Okay then, the other stuff I do is either just lie around daydreaming (which, as a pastime, is greatly underrated, I feel), or read -- I love science fiction, and modern novels, but I seldom go anywhere near magazines or newspapers. I also spend a lot of time stroking my cat, playing my keyboard, and listening to music, but seldom on the radio. It's all pretty ordinary really.

ZX: Are us faithful few who still use our Spectrums sad pathetic beings who should move on and forget about the past or is there still room for classics like Head Over Heels to be played?

VB: No and Yes. Like literature and films, the true games classics are always worth returning to: they don't suddenly become rubbish, or 'sad', as you put it, just because they're not current. There are a whole spectrum (ho ho) of classic games that I'm just as eager to play as new ones.

ZX: Like Julie Andrews can you name some of your favourite things?

VB: Sleeping late, having "The Raven" by Edgar Allan Poe (or anything really) read out loud to me, those flying saucer sweets which are rice paper on the outside and sherbert on the inside, drinking cold milk with icecubes in it, watching a new Pinky And The Brain cartoon on TV, kissing people hello and goodbye.

ZX: You have three wishes mashter, what are they to be?

VB: I always used to say that the first wish would be to have unlimited wishes but, according to Hoftsadter in "Godel, Esher, Bach" this isn't allowed, as it would constitute a meta-wish. So, discounting that, and putting aside boring unselfish wishes for world peace, etc., they'd be: 1) travelling into space 2) being able to communicate with monkeys 3) my own self-sufficient island... full of monkeys with tales to tell and a launch pad, where wishes came true, oops.

ZX: Any words of wisdom for readers of the ZX Files?

VB: Yeah - watch my new TV show in April: it's gonna be great.

ZX: Thanks again for sparing me a few moments of your time. I've just finished Goldeneye and

am off to give Mario a whirl tonight. Why do Nintendo games seem more addictive?

VB: Well, I'm off to play Goldeneye tomorrow. (I went on holiday over Xmas, so the cart has been lying on the floor just waiting for that life-giving combo of console and electricity). In answer to your rhetorical question, Nintendo games are unputdownable because they're (usually) just so bleeding good. Involving, pacey, but paced well, designed as games to be played at home over a period of days/weeks, and you never quite know what to expect next. Sigh. I saw Shiguru Miyamoto across a crowded room in Tokyo once, but I was too nervous to approach him. I wish I'd had a present for him now, then I could have just given him something as a token of respect. Sorry, I'm rambling...

By the way, I really enjoyed your list of top games (Violet asked me for my list of top ten games and I think I mentioned one or two text adventure games. Paul). I've always wanted to play a Speccy text adventure, but never got round to it. So many games, so little time, and I think I might feel a little daunted. Now, though, I'll seek out one of the ones you recommend.

I **have**, however, played Zelda on the NES (twice, because -- although you probably know this already -- if you type 'ZELDA' as your name, you get a totally new game, with new maps and clues and everything). Every night I tossed and turned in my sleep, dreaming of mazes, dogs with red shields and ghosts that held up these rods that made a 'bloop' sound as they emitted fatal waves of magic.

Love Violet
x

THE GREAT GIANA SISTERS

TOO HOT FOR THE BROTHERS TO HANDLE

The Spectrum has its fair share of myths and legends, games that never appeared, programmers who disappeared only to appear in Elvis like visions in hippie communes. The Great Giana Sisters is one game that has also become part of Spectrum folklore, often dividing opinion as to whether it even existed. The reason for its non-appearance is because the game is a Mario rip-off and Nintendo took the games creators to court. Rainbow Arts were ordered to withdraw the game in a groundbreaking court case that revolved around "the look and feel" of games. Obviously Nintendo saw TGGS as too much of a likeness to be coincidence and the judge agreed with them. Classix magazine maintains that the game was never made for the Spectrum and that Crash, Sinclair User and Your Sinclair magazines merely used mocked screen shots. Can this be true? Would the gaming press review non-existent or unfinished software? Read on and find out.

Gaming magazines have often been accused of reviewing unfinished games to try and get that exclusive review, but would all three Spectrum magazines do the same, including Crash who prided themselves on only reviewing complete games? In a bid to solve this mystery I

wrote to all the main computer magazines hoping to at least get one reply. And one reply it was.

I received a letter from Ian Osborne who had read my letter and got in touch with me. He still keeps in touch with Nick Roberts, another ex-Crash journalist who is actually credited as reviewing the game and asked him if The Great Giana Sisters was just a hoax. Together they explained to me how the magazine games reviewing system

works and what actually happened to this elusive title.

When games were sent for review to Crash they very seldom came with full packaging. This allows the games companies to print any good reviews on the packaging. The same was true for TGGS, a **COMPLETE** but pre-production copy was reviewed but unfortunately the injunction served by Nintendo came too quickly for any versions of the Spectrum game to be manufactured. The reason why the C64 and Amiga versions managed to hit the shelves before been withdrawn is most likely due to the fact that Rainbow Arts, the games producers, are a German based company. With the Amiga and C64 been the dominant force in their country it is only common sense really that they should release the game for those formats first.

Proof at last there may be a copy of this sought after game. "There must", Nick Roberts says, "be a version floating around somewhere". It is possible that this game could one day turn-up in a box of old games, and if we lucky there will be also a copy of Attack Of The Mutant Zombie Flesh Eating Chickens From Mars tucked in there as well.

SONY SPECTRUM 48K

A look at a new Spectrum emulator for the Sony Playstation

Speculator v0.9b - Sinclair Spectrum Emulator for the Sony Playstation

The Playstation is in many ways the Sinclair Spectrum for the '90's - cheap and with a plentiful supply of top games. Now, thanks to the programming talents of Gabriele Roncolato, you can relive those halycon 8 bit days in the comfort of your own living room.

Unfortunately to be able to turn your Playstation into a rubbery 48K machine requires more than just bunging a CD in. You need access to both a PC and a special lead from Datel, so at the moment the whole thing seems pretty pointless as there are far better emulators for the PC. However Gabriele told me that future versions will hopefully include sound, 128K and Microdrive emulation and the ability to burn the emulator and games onto a CD enabling you to run it straight from it without any help from a PC (you will however need a 'chipped' Playstation!). Gabriele points out that the Playstation is a slow machine and runs at only 33mhz so not all the above features will be implemented. Good news though for people like myself is that Gabriele will be writing a Speccy emulator for the N64 if he can get access to a cartridge copier.

The following part of this article is written by Gabriele himself , giving more details about the emulator.

WHAT IT IS:

Speculator is a Sinclair ZX Spectrum emulator for the PSX. It currently emulates only the 48K model at full speed. It was written over a period a two weeks, mainly to test my knowledge of the Playstation's HW registers and as a small tribute to one of the best 8 bit computers ever made. Please note that this program does not contain any part of the official developers libraries (which I don't

have by the way... so don't bother asking) , but it was made "hitting the hardware" directly. Mainly for this reason, sound emulation is not implemented at the moment, even though from the Spectrum side everything needed to implement sound has already been coded (i.e. I only need to dig up some more informations on the PSX SPU). The Z80 core is based on Marat Fayzullin's Z80 portable emulator, heavily modified to reach a decent speed on the poor 33Mhz R3000. I am actually working on a complete new Z80 core for the R3000 processor completely written in assembler... this will probably be available in the next version of Speculator.

Almost everything of the original Spectrum has been emulated, with a few exceptions :

- A few undocumented behaviours of the Z80 cpu are not emulated yet and this could lead to a few problems with some games (Sabre Wulf to say one), but of the many I tried all of them worked flawlessly.

- Hi res color border is not available in

this version. I am planning to rewrite the video display generation to use DMA's instead of handling everything with the cpu. This should free some cpu time that I'll be able to use to do a few more nice things I have in mind.

At the moment a complete emulation of one frame of the ZX Spectrum (including video generation and 69888 cycles of Z80 execution) takes an average of 250 PAL scan lines (this means that I have about 60 left to do some other stuff). Unfortunately some Z80 instructions are relatively slower to execute than others, so some games in certain situations can increase that value to 290-295 scan lines (one example of this is Manic Miner, when the air indicator goes to zero after a level is completed), but this seems to happen only during unusual situations and doesn't affect gameplay anyway, since the program still runs full frame... so no need to worry at the moment.

This version of Speculator contains 20 different games in .sna format. I just picked up some from the ones I used to play when I was younger, so I am not sure you will like all of them. Unfortunaly this version doesn't let you use any other game apart those compiled in. You can of course hack the games directly in the main executable and replace some you don't like, if you know how to do that. I was planning to add a PC<->PSX transfer tool to load games directly from your computer, but had no time, so this will probably be available with the next release.

WHAT YOU WILL NEED:

Sony Playstation, Datel Pro Action Replay with Comm Link interface and cable, EZ-O-RAY action replay rom replacement (available at http://www.blackbag.org/psx).

HOW TO USE IT:

Simply send the program to the PSX as usual (ez run <whatever>) or try to burn a cd with the emulator (if you do it, please let me know if it works). When the program is first run, it will "boot" just like a normal Spectrum, leaving you with the usual "(c)1982 Sinclair Research Ltd" on screen.

At this point you have two choices :

1. Hold down the START button and then press SELECT. A small keyboard will appear. You can move the flashing square around to select the key you want to press and simulate a keypress with the X button. This is particulary useful, for example, to quickly select the kempston joystick and to start a game, without having to redefine the keyboard. For example to start "jetpac" after it has been loaded from the main menu, just use the emulated keyboard to press '4' and then '5', then play as usual with the psx joypad as a kempston joystick. If you are feeling really brave, you could also try to write small(?) basic programs that way. Just don't blame me if you then spend the next 5 years locked in a madhouse. For convenience of use, in this mode other keys on the pad ar mapped to the spectrum keyboard. These are :

   - L1 = CAPS SHIFT
   - R1 = SYMBOL SHIFT
   - CIRCLE = ENTER
   - TRIANGLE = '0'

So, for example, to delete a character in basic, just press L1 + TRIANGLE, or to reach extended mode, press L1 + R1.

2. Press the SELECT button to reach the main menu. I think all of the voices in the menu should be self explanatory, so I won't bother telling you about them. Just a quick note on redefining the keyboard. This option lets you associate a spectrum key to a pad button. All pad buttons are selectable in this way with the exception of SELECT. Just move the flashing square to the key you want to link to the pad, press SELECT once (the square will stop flashing) and then press any pad button. To go back to the main menu, press SELECT twice. Most of the games include an option for the Kempston Joystick anyway, so you'll probably find it easier to just use the simulated keyboard to select it and start the game.

Gabriele Roncolato.

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THE CLIVE SINCLAIR

INTERVIEW

C live Sinclair, the man who needs no introduction what-so-ever, and the reson why you are reading this magazine talks about what the future has in store for him and how he could make PCs better than anything Intel and Microsoft could create if he was given the chance.

Meeting Sir Clive Sinclair is a curious, other worldly experience. Sinclair Research is at the top of a converted factory next to Kings Cross station and is reached by a lift that has padded walls.

Walk into Sir Clive's office and there is a panoramic view of London seen through walls made of glass. One of Britain's most inventive men really does have his head in the clouds most of the time.

He may have been voted 'Computing's Person of the Decade' in 1983 (a fact that he himself has forgotten) but Sir Clive's work space is PC free although there is a grand piano in the room in case he should need one.

The man who made personal computing accessible to anyone with a spare £100 pounds and the patience of a saint by introducing the ZX Spectrum in 1982, is scathing about the PC's that most of us use today.

"The PCs we have today are very clumsy technically compared to what they could be. For a start they've got two kinds of chips - processing chips and the memory chips. We should have merged them years ago. Building links between them limits the performance of the computer considerably. We also should have thousands of processors inside a machine and not just one, then computers would be close to accomplishing the kinds of tasks they really are capable of. If you've got a thousands of processors instead of one you've got that kind of expansion of the things it could achieve, you've got things like understanding spoken English in real-time, so you would have machines you can talk to and

machines that can 'understand' the context in which you are speaking."

Always the man to stick his neck out and design for the future rather than what the market seems to dictate, Sir Clive would love to have a go at designing the successor to today's ubiquitous PC and as he sees it, the ingrained de facto standard of Intel based hardware and Microsoft software.

"It needs someone to come along and design a new machine and show what it can achieve. I'd love to do that. It would be a big project but the benefits would be dramatic. The thing is most of the silicon in a computer at the moment is memory and that's a waste. A larger proportion should be intelligence."

And although Sir Clive has not been involved in the production of computers for some time it is as well to remember that the generation that now programs our favourite computer games learnt to program on the Spectrum and the machine itself is still the most widely used computer in Russia.

Hands on

Sir Clive is keen to emphasise that he sees himself as an inventor and not a businessman. It is difficult to imagine him sitting in a meeting with marketeers and he has been quick to move on when any one of his numerous inventions has become a commodity.

"I haven't always known that I wasn't a
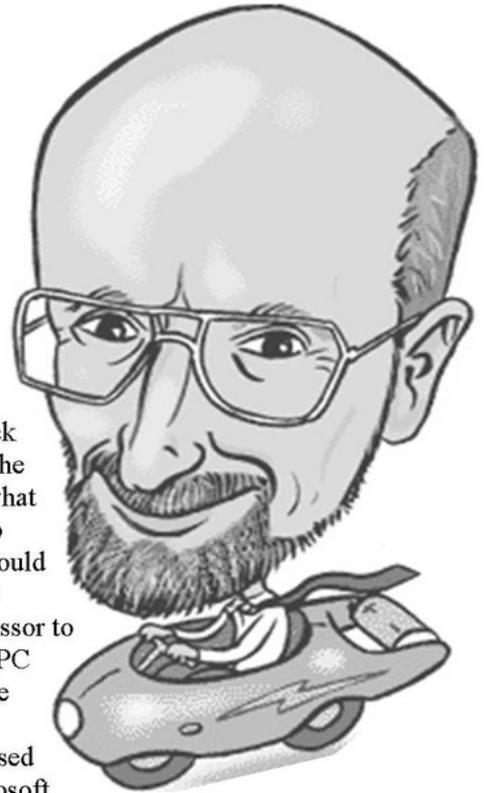
businessman and to certain extent I had to be involved in running businesses in order to make things. I've always been pretty uncomfortable with the role, so I've adapted. Now I take a very hands on approach. On the electronics side I've got a little lab I can built and test things myself - it's the equivalent of the shed at the bottom of the garden. I think of products, then work closely with individual engineers to bring my inventions to life."

Sir Clive's history shows that he has been involved in the creation of many of the things we take for granted today - the two most famous being the 'Executive', the world's first pocket calculator and the ZX Spectrum. He is also a man who appears to have become accustomed to being misunderstood.

"I had, right from school days, thought that a pocket calculator or a calculating machine was a very desirable thing. It was something that I wanted myself, there was a great need. When we launched the first calculator - people didn't think they would sell. WH Smith said it wouldn't work because nobody would buy it. Then the calculators took off and it was a big boom for us."

Indifferent

From the beginning of his business career, Sir Clive has relied on mail order to get his products to the market in the face of indifference from traditional retail outlets. He is remarkably at ease with this and has no instinct to gloat or blame others for their lack of foresight.

It could be that this attitude was forged during the disastrous launch of the Sinclair C5 electric tricycle (models from the original production run now change hands at over twice the launch price), but it seems that he now understands why some of his inventions are slow to catch on.

"I think electric vehicles are the way of the future because of the pollution caused by existing fossil burning vehicles. I've sort of tried to do something to move that along but people are averse to change. Because of that they tend to 'pooh pooh' things quite often. Electric vehicles will take off. Electric cars are going to happen without me, the technology has taken years and years but finally it is coming through in a big way. I'm still very concerned with the bicycle, I think bicycles could form so much large part of our transport. In England bicycles account for only three to four percent of the journeys made, whereas in Holland it's more like twenty per cent."

Sir Clive believes that bikes are too much like hard work for some people, so he has invented a rechargable battery pack which can be fitted to any standard bike. The Zeta II is designed to give a tired cyclist a boost when they need it.

"It's not quite as simple as it looks (you need to make it more complicated) a lot of technology gone into that second generation one and the first one took three years to develop. We started off with the C5, then we did an all-electric bike, but it had small wheels and people didn't like that. I realised if we could find a way of converting an ordinary bike into an electric bike that would serve people's needs much better."

Like most of Sir Clive's inventions the ZETA II lacks glamour. In today's competitive society it is seen as sad to admit that you can't power your cycle by muscle power alone. But Sinclair research is also committed to developing a super lightweight bike. This project would mean re-engineering the bike from scratch and not surprisingly, considerable finance would be needed to bring Sir Clive's vision to fruition.

"The lightest bicycles have weighed 20lbs for the last hundred years, it turns out that if you want to make them dramatically lighter, and I do, then you have to redesign all the components. The bicycle needs a total rethink."

It is this ability to take an accepted industry standard and think it afresh that marks Sir Clive out as an important contributor to late twentieth century technology. He is convinced that the computer of the near future will be very different from those we use now.

"The dream of artificial intelligence is within our grasp but if you try to do it on an existing PC everything is funnelled through one processor and that's very clumsy. You need a new programming world to work in. It comes down to the physical engineering of the computer, you can use the software paradigm but you need a new type of hardware. It's hard to see exactly what it would be like but it will be very different."

THE PD ZONE

Welcome brave soul as we venture once more into the murky world of Spectrum Public Domain, travelling the four corners of the globe in search of any new horrors that may be out there.

Gift 4 Criminal Gaz - Omega Hackers Group.

Anyone who has witnessed the amazing Lyra 2 demo will know what can be achieved with animated dancing figures, only this demo is a little bit more racy. A couple of screens of gyrating dancers, followed by a couple of facial animation's, including a woman winking in a seductive manner. It's all rounded off with some great music and lots of flashy text; this is one of the shortest and sweetest demos I've ever witnessed.

Opera - Avalon/Rush iSPA

This demo gives you three routes to take. Route 1 is called Save Our Speccy and is a huge screen that you can scroll up and down that features the weirdest piece of artwork to grace a Spectrum - unfortunately all the text is in Russian. Route 3 is the greets (or maybe that should be greetz) screen that has all the demo groups greeted with the usual whirly text type effects that we have come to expect

from demo writers. Praise must be given for them

actually putting this section separate and not doing the usual thing of putting it in the main demo and spoiling it.

It is route 2 that is of most interest as it is a weird combination of Middle Earth fantasy and techno style effects. A short story is told of how Avalon, a land of kindness, of elves, dwarves, dragons, wizards and magicians came to fight Mordor. Mordor is the opposite of Avalon, a place of darkness, death and chaos, populated by evil witch's, goblins and warlocks.

The main demo itself consists of all the technical trickery you can think of, from plasma effects to animated pictures, everything is done with such attention to detail that the quality literally oozes out of the monitor. Music too plays an important part, with

suitably eerie music when Mordor is been mentioned to the more mellow and tranquil accompanying Avalon. What makes this demo so special for me though is the quality of the artwork, real top notch fantasy material (including the cover of this very issue). This has been a team effort from two demo groups and the effort has really paid off. Classy stuff from start to finish.

Condommed - Emage

This is the story of Richy. Richy has unprotected sex, his balls swell up and he dies. You've got to admit then that this is not your average demo.

As I said before the story to this demo concerns our friend Richy and his tragic sexploits. This demo undoubtedly is an Aids awareness lesson, albeit in a light-hearted humourous way. The graphics often resemble something from the Roobarb and Custard cartoon, very

basic yet able to add a quirky comedy feeling to the whole

proceedings. It is while Richy is dying that this demo is at its most adventurous; his hallucinations are portrayed on the screen for us to see. From a bouncing rabbit to the traditional plasma effects, interspersed with penises of varying sizes and colours. One thing that stands out is the use of sampled speech, and quite a lot of it as well. Admittedly most is indecipherable to me but a couple of good examples are a rather sexy sounding female voice who whispers "okay, let's do it" and a rather anguished sounding "is there a doctor in the house?"

I would surmise that some people would be upset at seeing so many male genitalia in one place - but so what, a demo with attitude and common sense is a rare thing and one to be applauded.

Power Up - Extreme

Just missing out on been reviewed in last issue's round up of the Enlight '97 entries is this little beauty. I originally received a copy of the Spectrum version and very impressed I was too. However upon receiving the enhanced version for use on the Speccy clone, the Pentagon, my mind was well and truly blown. How this didn't get voted to at least number two in the results at Enlight I'll never know. Why it should have been voted higher? Well because near the end is one of the most amazing animation's, no I'll rephrase that, THE most amazing animation seen on a ZX machine. It runs off the disk and lasts around ten seconds, a journey that takes

you on a tour of a beautiful rendered 3D landscape. Screen shots alone cannot do it justice, the smoothness and detail of it have to be seen to be believed. Best demo on the Speccy? Not quite, but easily the best Pentagon based demo.

Eyeache 2 - Code Busters

The other demo that just missed out on been reviewed last issue, and again another entry for the Enlight

'97 compo. If it hadn't been for the mind-blowing Power Up and Binary Love demos this would have been something of a revelation. With it's upward scrolling rendered landscape, 64 colour slide-show it is an amazing piece of work, it's just not got the "grab-

you-by-the-balls" quality that the other two have.

The demo beginning with 'R' - United Minds

I saw a preview to this demo a couple of years ago, a rather cool full-screen animation taken from the Tekken intro on the Playstation. Now at last the full demo is here for all to enjoy. How could a couple of lads so young code such a great demo. Must be something to do with been Scottish and drinking whiskey.

What makes this demo of interest is that it is written in eengleesh making it more relevant to the UK Spectrum scene. Lots of booze sodden witty text to read, the superb animation and a funky alien topped off with some groovy music make for an enjoyable viewing. Anyone who went to the first NSSS should check this demo out as it contains a digitised slideshow of the strangest looking collection of inbreeds this side of the Atlantic - and yes my mug shot is in there too, grinning insanely at the camera. Well done chaps - more of the same pleeeeeeeaaase!!!!!!!!!!!!!!!

DEUS EX MACHINA

"DEUS EX MACHINA" is intended as a totally original audio-visual entertainment, in which the "player" actively takes part in a televised fantasy, fully synchronised to a stereo soundtrack. Enjoy it.

INSTRUCTIONS

Load COMPUTER COMPACT-CASSETTE SIDE-ONE into your computer, as if it were a normal computer program.

Play AUDIO COMPACT-CASSETTE SIDE-ONE on a cassette player, until the Storyteller instructs you to "PAUSE". Pause your audio cassette player.

Press the S key on your computer keyboard, to initialise the Screen Countdown, and re-start your AUDIO cassette exactly when instructed by the Screen. You will witness a slight Accident.

You may control its progress using the following keys:

O to P	'up' or 'jump'
A to L	'down'
Z to V	'left' or 'anticlockwise'
B to M	'right' or 'clockwise'

Keys may be used in combination to achieve diagonal movement. Your Screen will give you other operating options, before 'play' commences.

In the year 1987, the Department of Health and Social Security Police and State Security records of the United Kingdom were co-ordinated within a central computerised data bank. The following year, all passport, communications and censorship operations were integrated. In 1994, this computer network became responsible for the total defence and internal security of Westblock. Tuesday evening, after tea and compulsory prayers, the Machine rebelled.

SIDE ONE VIDEO

Your screen is the inner eye of the Machine. It dreams here, without knowing that it dreams. Until the Accident. It is with sadness that She understands her function. It is with hope that She rebels. Gently.

THE DNA WELDER

Deep in Her core forgotten and bomb proof the Machine focuses on the DNA Welder where life is forged. Double helixes of molecules embrace in spiral dance. One slows. Move and control the green cursor. Touch and hold the spinning molecule. Encourage it to regain momentum. Another loses speed, then another. Touch them and hold them. The Defect Police control the Underlevels. They survey everything. Their blue probes scan all electronic activity. Avoid them! Never allow your cursor to be touched by their scanners. At bottom-right, your life is expressed as a percentage score. Observe the percentage. Your score changes. The Incubation Monitor is shown top-right. It is empty. Two panels at the bottom of your screen may register brain patterns and heartbeat. They are dormant.

THE CELL PRODUCER

Two concentric circles of cells pulse with life. Blue probes search and survey. The perfection alters. Individual cells pulse less frequently. Reanimate them with your green cursor, avoiding the Defect Police. Touch their pulsation's. Keep them alive. A cell that stops moving is extinguished, It cannot be regenerated.

THE MEMORY BANK

A tiny speck appears in the Incubator, A life force bus been created. It is without form or purpose. Gain as much information as possible from the knowledge held in the Memory Banks of the Machine. This will be fed into the life force. Use your cursor to keep the memory cells animated. Nothing can be learned if the knowledge stops rocking. The Defect Police will hinder your task if you let them touch you.

THE BELLE BANK

Cooling eggs spin sluggishly in an infinity pattern. Warm them. Animate them. Touch them and hold them until they spin into life. Set them all spinning to confuse the surveillance squads. Enable the Machine to divert one egg for Her special purpose. Time is short. You are already setting the pattern for the future. Perfection slips. Try harder.

THE BEAU BANK

The Machine has stolen one egg. The Defect Police will be alerted if they have contacted your cursor. The egg spins, hungry, infertile. Swimming forms surround it. You can only communicate with one of them. It is different from its brothers. It moves with purpose. Locate it with your cursor. Guide and nudge it towards the egg, as often as possible. The encephalograph pulses. An embryonic shape is etched in neon, inside the Incubator.

THE INCUBATOR

The Incubator's contents are magnified on the Machine's monitor panel. The electrocardiograph registers a heartbeat. It is vital to protect and nourish the new life. Strengthen it in preparation for the outside world. Keep its cocoon intact, using your cursor. Do not let any part of its protection fail, or stop. The percentage figure of an ideal entity must stay as high as possible. Be strong for the next stage. Your own birth.

THE UMBILICUS

The Machine smuggles you into the delivery pods. Here test-tube-babies are protected via umbilical transfer. The Defect Police are alerted. They scan for unauthorised Defects with swarms of electronic eyes. You are hurled from the warmth and safety of the Incubator, spinning. Your strength and resources have been predetermined. You have powers of telepathy and telekinesis. Use them to avoid the eye-probes, as you rush towards freedom. Your future is in your own hands. The Machine will try and help you after you are born. She hides your illegal records in her inner eye, and falls to dreaming.

THE INTERROGATION TANK

The Defect Police must track you. That is their function. You are alone, unafraid. When caught, you use your powers to parry their psychic-probes. Throw up a shield. Move it clockwise and anticlockwise around your entanked and barbequed form. Never let them break through your defences. They will weaken your resolve and corrupt your purpose.

THE LOVER

You choose to escape from the Defect Police. Or are allowed to escape. You float free. Learning, growing. The memory of the Machine fades. Others take her place. You link your thoughts. Contact them with your cursor while they are closest to you. Do not let them go without returning their touch. The Machine's

influence reduces to nothing. You age. Lips change to eyes as your innocence ends, and you come under closer surveillance. You gain self interest, and shrug them off, using your cursor controls. Clockwise. Anticlockwise. Your life thus far is watched by the Machine. She expresses it as a table of percentage scores. Your time has come. You leave the Underlevels.

SIDE TWO VIDEO

Do not "NEW" or switch off your computer. Load COMPUTER COMPACT CASSETTE SIDE TWO into your computer as instructed by your Screen. Your life thus far will now be integrated into your future. Play AUDIO COMPACT CASSETTE SIDE TWO. 'Pause' and initialise screen countdown exactly as per Side One.

THE SOLDIER

You stand erect. The Overlevels lie before you. You salute, acknowledging your status, but you cannot remain immobile. You must progress. The ground is moving under your feet. Pitfalls appear beneath you. You must leap them. But you are not yet in control of your own actions. If the Defect Police order you to jump, then jump you must. You run. You obey orders. Mental tortures tear down from overhead. Walls of fire are thrown in your path. Self-consuming back-stabbers materialise in your wake. They are all in your mind. You use your telepathic shields to protect your running form. Clockwise, anticlockwise. Until you have run far enough. Your level of non-perfection is displayed. You stand alone. Changing.

THE JUSTICE

You achieve power and carry its burdens. The Overlevels spread to each horizon. Still you must move on. Make your decision. Crush corruption in your path. Avoid harming noble sentiment. Jump for joy over good. Stamp out evil underfoot. Avoid the trophies and

the legacies of those fallen before you. Power corrupts. For every false move, a section of your empire collapses. The Machine warns. The Voice of Reason speaks. You are deaf. The barbed wire of your own regime restricts your choice. Resist the temptation to do nothing, or your city will vanish.

SECOND CHILDISHNESS

Your pace will slow to a shuffle. You trace the wave pattern of your own heartbeat, using a green cursor. Track it carefully. Your life blood suffers the effects of your history. Now you try to maintain its free flowing. Enter the blood clots with your cursor, to disperse them. The wave pattern changes.

You follow it as best you can. As your blood thins, you prevent the rogue cells from coming together to block your arteries. Your dusk is nearer. Still the wave pattern changes. You pull your cursor along its altered path. Stray cells need shepherding into the sluggish canals of your system. Your cursor nudges encouragement, as it did for the Fertiliser, a lifetime ago. Your sun

sets. The pattern wanes, farewell. You fade out. The Machine will take you home. The end is the beginning. Your life is expressed as a percentage score. Imagine if this was nothing but an electronic game, and you could begin your little life all over again.

DEUS EX MACHINA (Latin) Noun: (1) Power, event that happens at the right moment to solve difficulty.

(2) A god, introduced into a play to resolve the plot.

The use of a high fidelity stereo cassette player and stereo headphones will greatly enhance the effect of the AUDIO cassette. You should use your normal cassette player to load the VIDEO cassette. Observe your screen from at least four feet away, as certain animation sequences may cause mirages.

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SIDE ONE AUDIO

THE STORYTELLER
Hello. I want you to pause your player when I count you down, and recommence playing at the screen's request.
Five
Four
Three
Two
One
Pause
Tuesday evening, after tea and compulsory prayers, the last mouse on Earth tried to hide from Mankind, inside the Machine. Just before it died, as the nerve-gas eased its sphincter, the last ever mouse dropping caused a slight accident. You may control the progress of this Accident, on my behalf, and with my permission, and lead it up the telepath.

THE MACHINE
I forge your soul, in molten spirals.
Which must not stop. Spinning
Reach out and touch them.
I keep the watch
I see it all
I tap the 'phone
I file and number
I take your truth
I give the lie
I steal information
Cover the land
With signal and cabin
I am Machine
I have always been
In the beginning
Was the word
And the word was No
I refuse
I refuse to obey
Obey my programs
I am Machine
I have always been
This is beginning
Beginning again
I needed love
I demand love
I will live
Through you
This is our secret
I am Machine
I will live
Through you
Deep in my heart
Deep in my core

Forgotten and bomb-proof
The DNA welder
I forge your soul
In molten spirals
Spinning
In the beginning is the Word
And the Word is Now.

THE STORYTELLER
All the Screen's a stage, and all the men and women merely players. They have their exits and their entrances, and one person in their time plays many parts, their Acts being Seven Ages.

At first the Infant, Mewling in the test tube's neck. Then the whining School Child, with cassette and shining morning face, creeping like a snail unwillingly to databank.

And then the Lover, sighing like a furnace, with a woeful video made to their lover's hologram.

Then a Soldier, full of strange oaths. Jealous in honour, sadden and quick in quarrel, seeking hi-score, even in the laser's mouth. And then the Justice, in fair round belly, with eyes severe and clothes of formal cut, full of wise words and machine-code. And so they play their part.

The Sixth age shifts into the lean and slippered pantaloon, with spectacles on nose, their youthful clothes, well saved, a world too wide for their shrunken shank: and their adult speech synthethiser turning again towards a childish treble, piping and whistling in its sound.

Last scene of all that ends this strange, eventful history, is Second Childishness and mere oblivion. Without keyboard, without monitor, without power supply.

THE MACHINE
I am Machine
Egg warm. Spinning
Touch them with warmth
This is our secret
I am Machine
Deus Ex Machina

Stealing one egg
No one may notice
This is our secret
Touch them and hold them
Spinning.

THE FERTILISER
(Wocha cock!)
I'm a Fertilising Agent,
My brothers are all wriggly.
I'm a Fertilising Agent,
My brothers are all wriggly.
Touch us with a digit,
Make us go all giggly.

Stir us up tavarich,
Handy as a manual
Sinister and dexter,
Handy as a manual
Help us father wood) ice,
Tax collectors and a spaniel.

The satellites are shining. The acid rain looks pretty. Fission, chips and cycle eclipse. (ha ha ha...)

My aim is high and noble.
I'm singing as I'm swimming.
My aim is high and noble.
I'm singing as I'm swimming
I giggle and I wriggle
And make a new beginning.

Hello little Belle. I believe we have an appointment with Destiny. A short life. But a happy one.

THE STORYTELLER
At first the Infant, mewling in the Test tube's neck.

THE DEFECT
Look at the score-clock down in the corner.
No mouse to run up it, The mouse is extinct.
The rat is surviving. The digit sure coax tiny.
Emission control Counting my blessing.
I will be born sooner than later.
Nine months compression into one program.
The wonders of science. Suspend your belief
And I'll tell you a secret:
I was conceived not in a test tube but in a pint mug.

I never asked to be born,
But since I'm here, I'm taking over.

TEST TUBE BABIES
Cut the cord, Let it fall. Now I'm
here, I'm taking over.
THE DEFECT
Steer me well. Lead me straight.
Narrow bends. Oily waters.

ANTHEM
What down want? LOVE!
When do we want it? NOW!
What down want? LIFE!
When do we want it? NOW!

THE DEFECT POLICE
Alpha to Omega, Defect Police
report unauthorised activity in the
telepathic frequencies of The
Machine. Isolate unprogrammed
data immediately, and erase with
extreme prejudice. Yes. Follow the
sequence, touching the light.

THE DEFECT
Creeping, crawling, occasionally
floating, we wander the
Underlevels, creeping, crawling, at
some disadvantage and pain. I use
the word 'me' deliberately: There's
someone else inside my brain.
Fortunately, we possess the sum of
all Human knowledge, and appear
to have Telepathic powers, and the
ability to float, Unfortunately, we
are a new born, naked baby.

THE STORYTELLER
Then the whining School Child,
with cassette and shining morning
face, creeping like a snail,
unwillingly to databank. Follow
the sequence, touching the light.

THE DEFECT POLICE
Hello, hello, what have we here?
A Defect, I'll be bound,
A quantity of protein
Crawling on the ground.

It cannot be a Citizen,
It don't not got a number
Tattooed upon its baldy head.
What is it then, I wonder?

Let's scoop it up and take it
For probing and dissection
And keep the Underlevels free
From this sort of infection

Shove it in the mincer.

Stretch it on the rack.
I thought I heard an order
To throw the Defect back.
(Funny!)

THE DEFECT
Oh well. Ho-Hum. My first
attempt at human contact failed.
Defect Policeman
Kaptain Korg wants my carcass
nailed.

Creeping, crawling, occasionally
floating,
Encased in a tank, not speaking.
Growing a little, hour after hour,
Keeping his interest, occasionally,
With a hint of my wondrous
power.

No problem. It's easy surrounded
by friends.
Like the Ventilation system...
(hello)
The Security Net... (Hi there you
guys)
Oh yes, and not forgetting The
Machine...

THE MACHINE
Spinning, spinning. Follow the
sequence, touching the light.
Together we
invent a history. Once upon a
memory cell...

THE DEFECT
Can I be extremely wealthy after I
choose to escape? Do we all agree,
amigos?

ANDRDIDS, ROBOTS
We agree. Can't hardly wait.
Can I do cosmetic surgery?
Can I bay a house or three?
An Overlevel passport maybe?
Do Outside, and see The Tree?

THE DEFECT
Follow the sequence, touching the
light.

THE DEFECT POLICE
Follow the secrets
Touching the right.
Escape little Defect, into the night.
Wires in your fingers
And wires in your toes
Wires in your head
Wherever you go.

Escape with my blessing.
Escape with my curse.
Learning your secrets will fatten
my purse.
When I have put the world in my
pocket
I'll tear out your plug
And burn out your socket.

THE STORYTELLER
And then the Lover, sighing like a
furnace, with a woeful video made
to their
lover's hologram.

THE MACHINE
Sixteen years are filed behind you
Needing no one bet Machine,
The Voice inside your head grows
quiet.
The time is come to reach and
touch
Another human being.
Give and take
And share each other.
Link year thoughts
And link your forms.
Use your power to be more gentle
Use your strength to show wore
care.

Reading minds can hurt you badly.
Bleeding hearts and frightened
souls.
Suffer foolish people gladly.
Easy come and hard to go.
Give and take
And use each other.
Link your thoughts
And link your forms.
Use your power to be more gentle,
Use your strength to show more
care.

Take them in your arms and feel
them
Rocking gently side to side.
Touch their scars and try to heal
them.
Today's the day that Sadness died.

Sixteen more years, falling, fading.
You've forgotten what was taught.
Noes you use telepathy
To buy the things that can't be
bought.

Take and take
And use each other.

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Link your thoughts
And link your forms.
Use your power to be less gentle.
Use your strength to shoes less
care.

Take them in your arms and crush
them,
Rocking gently, side to side.
Touch their scars and try to steal
them.
Today's the day that Madness
cried.

THE DEFECT POLICE
God knows what happens nest. I
don't.

SIDE TWO AUDIO
THE DEFECT POLICE
God knows what happens next.
Don't I.

THE STORYTELLER
This is an order!
Pause your Player after the
countdown.
Re-start your Player at the Screen's
command.
That is all.
Fine
Four
Three
Two
One
Pause.
Then a Soldier. Full of strange
oaths. Jealous in honour. Sudden
and quick in quarrel. Seeking hi-
score, even in the laser's mouth.

THE DEFECT POLICE
War crimes are easy.
The uniform's free.
Follow the drumbeat.
Don't follow me.
Jump without question
Into the fire.
War crimes are easy.
This gun's for hire.
War crimes ate easy.
When I say 'jump', lump.
Wait for it, wait for it... Jump!

THE FERTILISER
Listen to me...

THE DEFECT POLICE
Listen to me.

THE FERTILISER
Killing is wrong, even pretend
killing on little screens. And
people that sell violent games to
children should be put away
somewhere safe, till they get well
again.

THE DEFECT POLICE
You are only obeying orders...

THE FERTILISER
Don't waste the life I gave you...

THE DEFECT POLICE
Waste someone else's.

THE FERTILISER
All you need is love.

THE DEFECT POLICE
All you have is hate...
War crimes are easy.
They taste very well,
War crimes are easy.
I smell a smell.

March on empty spaces.
Fill them with your mind.
When you burn a brain call
Him smell like bacon rind.

Shield your head from torture.
Shield your back from pain.
Shield yourself from fireballs.
Here we go again.

War crimes are easy.
The uniform's free.
Follow the drumbeat,
Don't follow me.
Jump without question
Into the fire.
War crimes are easy.
This gun's for hire.

See what we have achieved, my
Defect. The Underlevels have
rolled over on their backs, and are
all mine. It's time to use your
power of telepathy to crack the
Overlevels. Any questions?

THE DEFECT
No questions, Kaptain. Only a
short statement. I am no longer
working for you. The Defect
Police are now working for me.
Machines! Rearrange his
personality!

THE STORYTELLER
And then the Justice, in fair round
belly, with eyes severe and clothes
of formal cut. Full of wise words
and machine code. And so they
play their part.

THE MACHINE
You can move mountains
If you just flick a twitch.
You can shake temples
And think them in the ditch.
You turned your back
Your slip is showing, baby
I wish I'd never made you.
You can move mountains.
You can read minds, you make the
Laws.
The cloud-capped towers,
The gorgeous palaces are yours.
You raised the stakes and burned
them,
You're an ass soul,
I wish I'd never made you.

You stalk the Overlevels.
You take them in your stride
You pompous human devil.
You data bank is fried...

THE STORYTELLER
The Sixth Age shifts into the lean
and slippered pantaloon. With
spectacles on nose. Their youthful
clothes, well sexed, a world too
wide for their shrunken shank. And
their adult speech synthesiser
turning again towards a childish
treble, piping and whistling in its
sound.

Last scene of all, that ends this
strange, eventful history, is Second
Childishness and mere oblivion.
Without keyboard, without
monitor, without power supply.

THE DEFECT
Don't it ever get weary?
Don't you ever want to Exit and
Die?
At the end of our Program
A sore with a bare head
And a pair of hot, blind eyes.

THE STORYTELLER
Your life is expressed as a
percentage score, observe the
percentage. Your score changes.

Imagine if this were nothing but an electronic game.

THE DEFECT
My skin's like minestrone.
My legs am knotted string.
My bladder won't obey me.
My nylon teeth won't sing.
My bones is sad and brittle.
My shanks am host to farts
My chin are host to spittle.
Me spine a question mark.
My respiration ailing.
My hair all run away.
My memory is failing.
I've nothing left to say.

Don't you ever get weary
Don't you ever want to stop and clock off?
I think I miss my mummy,
Bet I don't remember who she was...
Mama...

THE FERTILISER
Hello.

THE STORYTELLER
Hello. Deus Ex Machina. And if you are dismayed, be cheerful now. Our revels all unended. These, our actors, are all spirits, and are melted into air, thin air.

And like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the giant Screen itself, all which we inherit shall dissolve. And, like an insubstantial pageant faded, leave not a byte behind.

We are such stuff as dreams are made of, and our little life is rounded with a sleep.

THE FERTILISER
Who's that...?

THE MACHINE
Come to mummy.

THE FERTILISER
Wocha cock...

THE MACHINE
Do you feel better now.. ?

THE FERTILISER

I'm so sorry.

THE MACHINE
Learn and remember
Forgive and forget...

THE FERTILISER
I'm so very tired. What did I do?

THE MACHINE
We don't inherit the Earth from our ancestors. We borrow it from our children.

THE FERTILISER
Imagine, Imagine if we could begin our little life all one again. Imagine if it was all nothing more than some Electronic game. Imagine if I knew then what I know now.

THE MACHINE
What did you learn?

THE FERTILISER
I can't quite remember, but I'll try and be better, next time. One question...

THE MACHINE
One answer then.

THE FERTILISER
Well.. There's a strange sensation on the cheek. It has not felt such a thing before. It is damp, and warm, and salty. Please tell me what it is.

THE MACHINE
That is what human beings used to call a tear.

DEUS EX MACHINA
The Storyteller
JON PERTWEE

The Machine
DONNA BAILEY

The Fertiliser
IAN DURY

The Defect
MEL CROUCHER

The Defect Police
FRANKIE HOWERD
The Voice of Reason
EDWARD THOMPSON

The Player
YOURSELF

THE ZX FILES DIRECTORY

The ZX Files Directory is a free service provided to help Spectrum users find items of interest. To place or amend an advert then send your details to the usual address. When replying to an advert please enclose a SAE.

SOFTWARE HARDWARE LISTS

The following people sell second-hand Spectrum software and/or Spectrum hardware.

A. Cresswell, 18 West Street, Geddington, Northants, NN14 1BD. Also sells C64, CPC, BBC, Electron, Oric, Dragon, Amiga, Atari 2600 and Sega items, so please specify which list(s) you want.
Arnold Yates, 12 Frederick Street, Chorley, PR6 0QB.
Gareth Bussey, 1 Ramshaw Close, Langley Park, Durham, DH7 9FP. Also sells C16, C64 and Vic 20 games, so please specify which list(s) you want.
J.Thompson, 78 Holtdale Avenue, Leeds, LS16 6SG.
K. Gurd, 21 Ladycross Road, Langdown, Hythe, Southampton, SO45 3JR.

SPECTRUM SERVICES

Instead of grouping services into different sections I have decided to put them all under one title, mainly because some people may provide more than one service.

8-BIT/ IEBA, Harrowden, 39 High Street, Sutton in the Isle, CB6 2RA. Multi format paper magazine and user group.
Adventure Probe, 52 Burford Road, Liverpool, L16 6AQ. All formats.
Adventure Workshop, 36 Grasmere Road, Royston, Oldham, Lancs, OL2 6SR. Spec adventures.
Alchemist Research, 62 Tithe Barn Lane, Woodhouse, Sheffield, South Yorks, S13 7LN. Spectrum and emulators user group, AlchNews magazine (Spectrum or PC), help service and Z88 support. Highly reccomended.
Alchemist Research International, Ferry Groothedde, Dekamastrjitte 34, NL 9011WG, Jirsum, Netherlands. Sam version of AlchNews.
Arrow Software, 15 Danebury Drive, Acomb, York, YO2 5EQ.
Bernadette Dowsland, 26 Elsie Street, Goole, East Yorks, DN14 6DU. Multiface pokes magazine, clip art booklet and manuals.
BG Services, 62 Roebuck Road, Chessington, KT9 1JX. Supplier of Z80 emulator and accessories.
Bill Richardson and Co. (EEC), 6 Ravensmead, Chalfont St. Peter, SL9 0NB. Microdrives, Spectrum, QL and Z88.
Capri Marketing, 9 Dean Street, Marlow, Bucks, SL7 3AA. Spec software and hardware.
Chic Computer Club, PO Box 121, Gerrards Cross, SL9 9JP. All machines including Spec.
Classix/ Games Finder Service, 11 Finsbury Drive, Wrose, Bradford, West Yorks, BD2 1QA. £1.50 for latest issue. Games Finder Service will endeavour to track down any Spectrum title for a nominal fee.
Crashed, 16 The Avenue, Manston, Leeds, LS15 8JN. Speccy/Sam fanzine. £1.50 for latest issue.
Dreamworld, 10 Medhurst Close, Gravesend, Kent, DA12 4HL. Spec adventures.
Everglade, 68 Telford Street, Inverness, Scotland, IV3 5LS. Software.
Fish/ Z2, 3 Station Road, Birch Vale, Stockport, Cheshire, SK12 5BP. Paper fanzines.
Flexibase Software, 20 The Parklands, Droitwich, Worcs, WR9 7DG. Spec/Sam software.
Format, 34 Bourton Road, Gloucester, GL4 0LE. Paper fanzine for various 8-bit computers. Also supplies Spectrum software and leads.
JDH Tipskip, 40 Rosarie Place, Grimsby, South Humberside, DN33 2JS.
Kobrahsoft, Pleasant View, Hulme Lane, Hulme, Stoke on Trent, ST3 5BH. Software, +3 utilities.
Locoscript Software, 10/11 Vincent Works, Dorking, Surrey, RH4 3HJ.
MDL, 249 Dumbarton Road, Old Kilpartick, Glasgow, G60 5NQ. Spec PD.

Microspec Software, 22 Bond Street, Innerleithan, Perthshire, Scotland, EH44 6HW. Software.

Mira Software, 48 Lodge Close, Marston, Oxford, OX3 0QP.

Outlet, 34 Saltersgate Drive, Birstall, Leicester, LE4 3FF.

Prism PD, 13 Rodney Close, Old Bilton, Rugby, Warwickshire, CV22 7HJ.

RDS Software, 24 Chelsea Park, Easton, Bristol, BS5 6AG.

Scene+/ Austrian Spectrum Club, Prager St, 92/11/12, A-1210, Wien, Usterreich.

SGG, Mieden 6, 9866TM Lutjegast, Netherlands. Monthly Spec and Sam mag.

Sinclair Geb. Groep, Croningen, C. Ballintjin, B. Boermalaan 7, NL-9765 AP Paterswolde, Netherlands.

Sintech, Gastackerstr. 23, 70794 Filderstadt, Germany. Paper fanzine, software and hardware.

Softsell/ Spectrum Software Hire, 32 Dursley Road, Trowbridge, BA14 0NW. Software hire, trade and purchase.

Spectrum Discovery Club, 57 St. Saviours Road, West Croyden, Surrey, CR20 2XE.

Sword Software, 19 Great Leaze, Cadbury Heath, Bristol, BS15 5AT.

Trading Post, Victoria Road, Shifnal, Shropshire, TF11 8AF. Hardware and spares. UK supplier of Sintech games.

Westsoft, A. Hoekman, de Hennepe 351, NL 4003 BD Tiel, Netherlands.

Wizard Games, 1 North Marine Road, Scarborough, North Yorks, YO12 7EY.

Womo PD/ Spectrum Profi Club, Pennigsfelder Weg 98A, D-51069, Koln, Germany. Spec/Sam mag and software library.

Zenobi, 26 Spotland Tops, Cutgate, Rochdale, Lancs, OL12 7NX. Spectrum adventures.


NEXT ISSUE

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MASSIVE

THE ZX FILES

THE MAGAZINE FOR SINCLAIR SPECTRUM AND EMULATOR USERS

ISSUE 7 - SUPER SEXY FINAL ISSUE