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Cool Mac Games *Plus!*

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Cool Mac Games *Plus!*

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Cool Mac Games Plus! can be used with any Macintosh computer that can read high-density (1.44M) floppy disks. No additional hardware is required.

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Dedication

To Janice

About the Author

Cameron Crotty

Cameron is an Associate Editor with A+ Publishing. He graduated from the Ohio University Honors Tutorial College in 1990, with a BA in English. Cameron has written articles, reviews, columns, and news stories for *inCider A+* and *PC Games* magazines. He is currently the head of the *inCider/A+* reviews department.

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*Filmed entirely on location in
Carmel, Indiana, USA.*

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Helvetica, and MCPdigital
by Hayden*

Acknowledgments

"I have always depended on the kindness of stranger..."

—Tennessee Williams, *A Streetcar Named Desire*

Without the help and generous gifts of literally scores of people, this book would not exist. Thanks first and foremost to everyone who allowed me to put their efforts on the disks that come with the book, and to the entire Mac gaming community who helped me with tips, advice, and support for the project.

Thanks also to the folks at Hayden for giving me a shot at my first book, and to the people at A+ Publishing for not throwing me out on the street as my deadline neared and I tried to split myself into a person who was writing a book and a person who had a day job.

Thanks to my parents who encouraged my love of computers and writing, and to the folks at Talcott Mountain Science Center, especially Mary Ellen Adamo, who let me get away with just enough.

Finally, thanks to my wife Janice, whom I love very much. I couldn't have done it without you.

Cameron Crotty
Hancock, New Hampshire
October 1992

Conventions Used in This Book

Text that you are instructed to type appears in a special typeface.

The titles of games appear in **bold and in a second color**.

Keystroke combinations are indicated as in the following example: “Press command-P to print.” This means that you press *and bold* the command key (the key at the bottom of your keyboard with a picture of an apple and a cloverleaf on it), and then press the key labeled *P*. Release both keys simultaneously.

The following icons appear throughout this book:

Icon

Explanation



Cool idea.



Clue/hint.



Important note.

Foreword

In the beginning, the Creators ushered forth from their fabled garage the Apple computer. And in droves humans were enchanted by this computer, taking them into their homes, schools, and small businesses. Until the mid-1980s, the Apple II was the preferred entertainment machine throughout the world, and until the late 1980s, throughout the educational market as well. By the mid-1980s, the “garage Apple” had been transformed into “corporate Apple” and the New Creators noticing the multitude of adherents of IBM’s Big Blue religion succumbed to the temptation of “coveting thy competitor’s market share.” Hence, the Macintosh was born, a computer for the “Rest Of Us.” (“Us” being defined originally as the whole of humanity yearning for a powerful, friendly computer.) In Apple’s marketing of this new boon for humanity, the “Us” increasingly came to look like “Them,” IBM. Apple increasingly distanced the Mac from the entertainment and educational markets—since they wanted Macs to be taken “seriously” by the corporate America which at that time viewed Macs, and their mice, as toys. Having gained corporate respect for the Mac, Apple’s strategy has changed radically during the past year. Apple is now aggressively promoting the Mac as an educational machine and has even sponsored a national conference for game developers! With the release of a low cost color machine and its strong support of CD-ROM technology, Apple has laid the foundation for the Mac to be considered a “serious” game machine. Now if they would only bundle a high quality joystick!

Commercial development of games during the early Mac years was plentiful, if not especially high in quality. During the late 1980s, quality increased but game production decreased to the point that new releases each month could be counted on one hand. With Apple’s change of strategy over the past year and the release of low cost Macs, the number of Macs to be found in homes and schools has exploded! Popular game titles originally developed for IBMs and Amigas now are ported and released quickly for the Mac. The market has become strong enough to support companies like Casady & Greene, Delta Tao, and Inline Design which develop games solely for the Mac.

During the 1980s, an army of talented programmers released a large variety of shareware games to fill the vacuum of disinterest exhibited by the commercial game developers. Some of these talented programers were Apple employees! During the past year, more high-quality shareware games have been released than in any other single year. The upcoming year looks even better based on the pre-release games I have tested. And with the growth of interest in the Mac game market by commercial developers, more shareware games have been enhanced and transformed into commercial games this year than in past years.

Cameron Crotty has produced a "cool" games book—a tome that has the rare distinction of being as amusing as the games themselves! Perhaps one should expect this from a prolific games reviewer and champion Frisbee player! Over the years, I have had a chance to explore each of the commercial and shareware games that Cameron treats the reader to throughout the course of this book. After reading through *Cool Mac Games Plus!*, I find myself yearning to return to them to try out all the nifty tips and amusing observations Cameron has made about these Mac gems. Perhaps you had better get a good night's sleep and grab a gallon of coffee before proceeding any further. You are in for some serious time consumption once you open this Pandora's box.

Bob Nordling

Bob Nordling is the president of the National Home & School Mac User Group and editor of Home & School Mac magazine. He is also the president of Digital Diversions Software Inc., a developer of CD-ROM titles for the Mac, as well as the founder of ShareWare Authors Inc., a cooperative effort with authors to improve marketing and distribution of shareware. He is a consultant for the Mac Games Forum on America Online.

Disclaimer

Executive summary: We take full credit for anything you like about this product. We designed it just for you. Any aspect of this product that dissatisfies you is purely an accident or simply not our fault.

We at Hayden have tried our best to make this the most fun and useful Macintosh book available to the masses. However, we are (unfortunately) only human, and it is conceivable that you may encounter unusual circumstances that we did not discover in our extensive two-hour testing session. For any problems you may have, we apologize in advance. We'll do our best to make amends wherever possible (and inexpensive).

Be careful. Practice safe computing. Make backups. Try these programs out on a friend's Mac first...

Void where prohibited by law. No stopping, standing, or parking. No shirts, no shoes, no service. Place trays in the upright and locked position. This side up. Do not submerge. Curb your dog. Do not fold, spindle, or mutilate. Tape. Do not staple. Fully microwaveable. Under penalty of law, this tag may not be removed except by the consumer. Do not pass GO, do not collect \$200. Have you enclosed your check? No CODs. Keep out of reach of children. Keep off the grass. If product gets in eyes, flush with warm water. No trespassing. This is not a toy. Non-negotiable. Please enclose stub with payment. Open 9 a.m. 'til closing.

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What our readers think of Hayden is crucial to our sense of well-being. If you have any comments, no matter how great or how small, we'd appreciate you taking the time to send us a note, fax us a fax, rhyme us a rhyme, etc.

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If this book has changed your life, please write and describe the euphoria you've experienced. Do you have a cool book idea? Please contact us at the above address with any proposals (marriage or otherwise).

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1

About This Cool Book

Congratulations! You just bought the most spectacular book in existence specifically about games for the Macintosh! Okay, so there's not much competition—congratulations anyway.

If you're standing in the bookstore and reading this, trying to decide whether to buy it or not, stop, close the book, and go buy it. As soon as you pay for *Cool Mac Games Plus!*, the proprietor of your local bookstore is authorized to release a hidden catch in the spine that turns all the text and illustrations in this book into color, three-dimensional animated displays. A wafer-thin pair of stereo speakers embedded in the front and back cover will

provide a glorious soundtrack written by John Williams and performed by the Boston Pops, and you'll actually be able to play every game I mention using the membrane control pads built into each page.

Just to prove that the above paragraph is true, here's a little something for people who already paid for the book:

Wasn't that great?

Hey. This book isn't about being serious—it's about having fun. As the Information Age wraps us up in tentacles of data and forces us to spend more and more time bowing before the great god CPU, it's important to remember that computers aren't an end in themselves—they're just tools. If you use a tool to get work done, that's great; but this is one tool that can entertain as well as inform. As long as there's been the opportunity, humans have played games. Now, thanks to Advanced Technology, we've got some of the most spectacular entertainment machines imaginable sitting on our desktops. In the interest of the gene pool and our continuing growth as a species, it's our *duty* to play games, using the most advanced hardware possible.

Why This Book Is for You

This book is for you if you have a Macintosh, a brain, and you want to have fun. Alternately, you could be a Ph.D. student studying degeneracy in the computer era or why America is falling behind in the world market. Lighten up—play a game.

What's in This Book

What is this, Twenty Questions? This book contains, in order of percentage of total content:



- ◆ Games
- ◆ More Games
- ◆ Pictures of Games
- ◆ Game Tips, Hints, and Strategies
- ◆ Conversations about Games
- ◆ Unconnected Authorial Ramblings
- ◆ Historical Anecdotes

Note: This book is packaged by weight, not volume. Contents may have experienced some settling during shipping.

The Cool Stuff on the Disks

Cool Mac Games Plus! comes with two high-density disks packed with 16 shareware games, a cheat CDEV, and several extra levels for commercial games.

What You Need to Run the Cool Software

Some of the games on the disk require color. Some don't. Most of the games (except the ones that require color) will work just fine on any Mac that is running System 6.0.4 or later. Some of the games require the sound driver that Apple introduced with System 6.0.7. The extra playing levels/modules found on the disks require that you have a copy of the game for which they're intended.

Where We Got All This Cool Stuff

All the Shareware programs, the levels, and many of the tips came through online services, particularly America Online. If you want to find the latest and greatest in games, I strongly suggest that you buy a modem and subscribe to an online service.



About Using and Sharing the Cool Disks

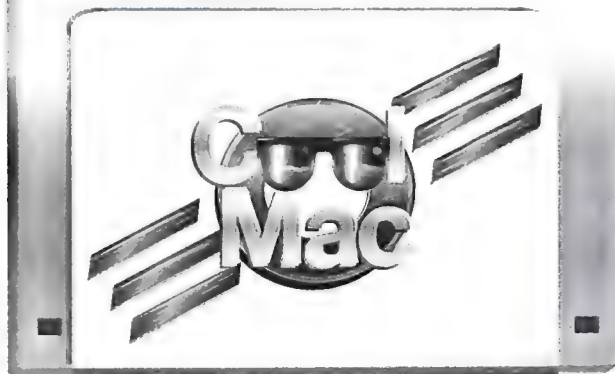
All of the shareware programs on the disks were written by real people who graciously agreed to let us distribute them. Most of these programs require that you send in a shareware fee if you use them for more than a few days. Send in your fees and support shareware!

What's Next?

Read the rest of the book and play the games! Just don't let me catch you not having fun.



CHAPTER



Game Lore

Attention! By reading this book, you are in violation of the Apple Anti-Gaming Act by which Macintosh computers are declared to be fun and easy to use—but suited to serious business applications and not to be used for frivolous activities. Read on at your own risk.



The Apple Way: Where Are All the Games?

Apple Computer Inc. is a very tough company to be. They are at the same time both one of the largest computer companies in the world and also a quasi-religious organization. They are committed to the home market and “computers for the rest of us,” and their machines carry a price tag that competes with some small cars. Why aren’t there more games for the Mac? Because Apple doesn’t want you to play games. Why doesn’t Apple want you to play games? Because Apple is afraid. Apple wants you to have fun using the Mac—but not too much fun. That would mean that the Mac isn’t a serious machine, and Apple desperately wants a serious machine. Apple’s split personality started long before the Macintosh was introduced in 1984, but this little computer was to become the focal point of an internal war that continues today.

In many ways, the Mac remains a revolutionary approach to computing. Xerox lawsuit questions aside, no other computer has a standardized Graphical User Interface (GUI) with such a high level of across-the-board integration among different software packages, and no other computing company has spent so much time and effort maintaining that integration. Apple has spent millions of dollars and thousands of man-hours ensuring that not only is the Mac interface intuitive and easy to use, but also that users need only a single set of skills that easily can be applied to any Macintosh application.

Unfortunately for Apple, the same traits that make a Macintosh fun to use make it an easy target for accusations of frivolity. Over the years, Macs have been portrayed by the competition as slow, warm-and-fuzzy, underpowered toys with bells and whistles—only suited as playthings for children. For many years, the assumption in the business world was that if you had serious work to do, you bought an IBM PC and learned how to use a command line. Apple had to work very hard to combat this ingrained notion and portray the Macintosh as a serious business machine—and serious business machines absolutely do not play games.

Apple didn’t so much discourage games as it didn’t encourage them. When Apple decides that it wants products developed in a certain area, it assigns product evangelists to go out and convince developers of the benefits of working with Apple and developing software on whatever platform Apple is pushing at the current time. This doesn’t happen very often in the game arena.



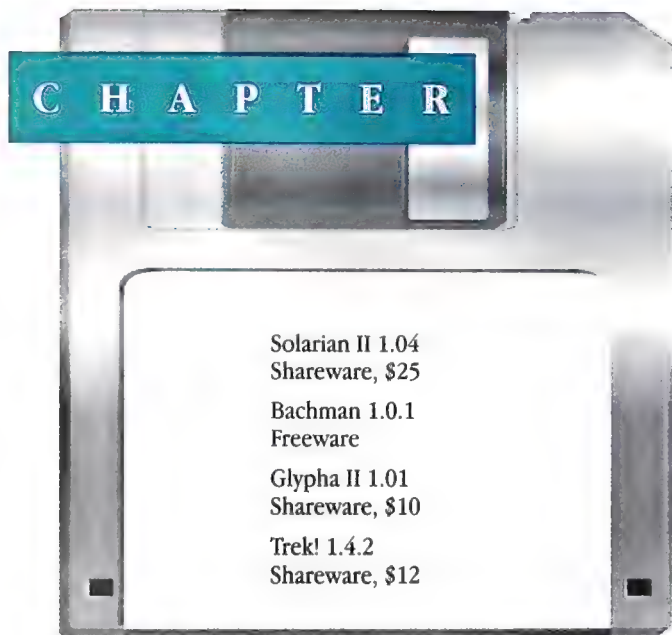
There have always been serious difficulties involved with creating games on the Macintosh. For years you couldn't buy a color Mac, and the only screen in the business was nine inches wide and black-and-white. Next, there were serious programming concerns. As part of its never-ending quest for uniformity, Apple all but demands that programmers use a set of routines in ROM called the Toolbox. For instance, when you want to draw a window, you send a set of parameters to the QuickDraw tools, and the tools take care of it for you. Trying to animate anything in this fashion is a bad joke, especially on the old Motorola 68000 processors. Finally, while people were buying Macs, the high price tag made sure that not many were sold, and the ones that were sold went into businesses or schools, not homes. When you contrast these conditions with the state of the IBM PC/PC-clone market (availability, relatively low price, some sort of color standard), it's easy to see why game manufacturers shied away from the Mac.

These days, Mac gamers are still faced with tough prospects, but the internal dynamics of the market and some recent moves by Apple promise better times ahead. Simply put, more color Macs are being sold for less money. As Intel and the PC clones put more horsepower into cheaper machines, Apple is being forced to lower its prices in an attempt to maintain market share. As more people buy color Macs, the potential game market increases. Some of the larger game developers have already seen this and are starting to port over games originally released on the PC. Hang in there, Mac Gamers! The best is yet to come.

Get Ready to Party

There, that's it. No more theory, I promise. It's time to get down and dirty and have fun in the most serious manner possible. The next few chapters will be about the cool Mac games on the Cool Games Disk, starting with the most intense finger-wrenching arcade games you can imagine. Go ahead... turn the page. I dare you.





3

Action, Jackson

You don't play games because they make you think better.

You don't play games because your momma told you they were good for you.

You don't play games because they improve your hand-eye coordination.

You play games because they're fun.

Welcome to the Jungle

This book is all about having fun, and this chapter is about having serious fun. When everything goes down the drain, it's time to nuke something. If you were a nice person, you'd listen to Lawrence Welk and collect little glass bluebirds to put on your mantel. But you're not nice—that's why you're reading this chapter. You want to rend and tear. You want alien blood and guts spattered on your Mac's screen. Boy, have I got the games for you! Step into my parlor and let's check out the latest and greatest. Oh, by the way, leave your gloves at the door—it's bare-knuckles only in here.



Solarian II

Solarian II
Stick Software
Ben Haller
32 Deer Haven Drive
Ithaca, NY 14850
Shareware, \$25

Why are you here?

Go home. You don't want to play this game. You don't even want to think about unpacking it. **Solarian II** is bad for your mind; it's bad for your body; it's bad for your kids; it's bad for your dog; it's bad for your pet rabbit; and it's bad for the neighbor's dog. This is the game that your mother warned you about. This is also the game that your father warned you about. In fact, this is the game that your ninth grade English teacher told you would come along and suck out your brains unless you did your homework.

AS you cn see, I've bEEen playing Solarian II fOr a fRFEW Hours, ahnds I'VE Nuever felt Better.

Solarian II is something of a legend in the Mac shareware community. When a discussion of shareware games ensues, someone inevitably says, "Then of course, there's Solarian." Then the other pundits spend the next ten minutes (or ten days, in BBS-land) falling all over themselves in an effort to tell each other how wonderful the game is and how insightful the original forensicator's observation was. You may get your first glimpse of this marvel of modern software engineering in figure 3.1. Be careful not to drool, don't turn your back on it, and remember to abase yourself before and after turning the page.



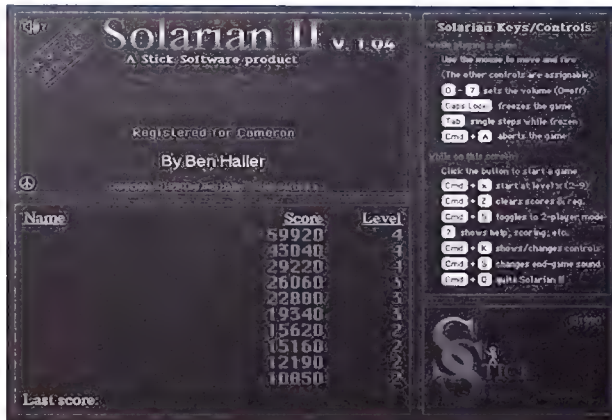


Figure 3.1

Ta-daaaa!

Heh, heh, heh. Fooled you. Now, the real thing—I promise. (See figure 3.2.)



Figure 3.2

The real thing, and it ain't Coca-Cola.

Looks kinda like *Galaga*, doesn't it? Wait—there's more. See that little ship down at the bottom? That's you. You use the mouse to move back and forth, firing at the bad guys up above, while they hail bullets, missiles, kamikaze arrows, bloody pentagons, and who knows what else down on your soft head.

All the while, you have to catch supplies dropped in little packages from “mother ships” that look like they're straight out of a psychedelic mushroom fever dream with a bad sense of humor. I mean, for Pete's sake—the Goodyear Blimp? (See figure 3.3.)

Figure 3.3
Yep, it's the blimp.



Throw away any jokes about *Galaga*, the Steve Miller Band, and 1970s clichés in general, because *Solarian II* rises above all of them. Ben Haller, a man with a decidedly bent personality, has not only created leagues and leagues of bad guys, but he's also given them purpose, life, and their own cute little personalities. After just a few games, you'll be cursing the little buggers as if they were your own family.

Oh—by the way—did I mention the sound effects?

Even if for some odd reason (religious beliefs, fear of failure, sworn off arcade games forever and currently attending Arcade Anonymous meetings), you couldn't play *Solarian II*, the game would still be worth having for the sound effects alone. There are 15 or 20 of the most outrageous, funniest, cleanest sounds that you've ever heard. When you pop



the blimp, your Mac explodes with a pressurized belch. The Stork (another of your boon companions) appears to a lilting vocal aria. I could go on and on... what the heck, it's my book, I may as well... your shots sound like magnified raindrops and, OK, OK, enough already.

There's only one hitch in this magical get-a-long, and that's the fact that to blow your mind on Solarian you need the following equipment:

- ◆ A mind
- ◆ Eight-bit color or grayscale (256 shades)
- ◆ A 13-inch (or larger) monitor (sorry kids, 12-inch monitors just won't cut the mustard)

Those readers of the 12-inch or black-and-white persuasion will want to move quickly on to the next section of our book. Those hardy souls remaining have obviously spent too much money on their Macs and deserve everything they get.

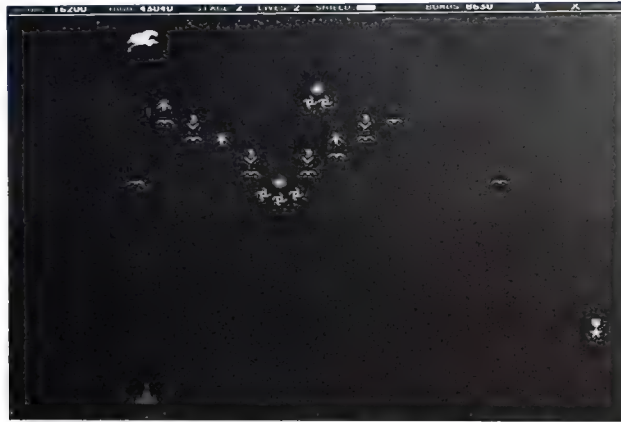
Hints

- ◆ Different colored packages give different bonuses.
- ◆ Learning to win the challenge levels consistently is vital to succeeding in the game, since you get a free present if you kill every alien (figure 3.4). Like Galaga, the key to the challenge levels is positioning yourself properly and firing away. On the first challenge level, you need to start out in the center of the screen, then move to the left and then the right.
- ◆ Keep your eyes on your ship and aim with your peripheral vision. You can't win if you die!
- ◆ “[the] game doesn't do weird things for no reason, it does them because *I'm* weird,” says the author in his text documents. Study the aliens' moves carefully and look for patterns that you can use to your advantage. Also, read the text file that accompanies the program—it's fun and worth the time.
- ◆ No, there's no way to speed up the interminable “Game Over” fade-in and fade-out. Believe me, I've tried.



Figure 3.4

You need to shoot one of these medals to get to a challenge round.



Bachman

Bachman 1.01u
Ingemar Ragnemalm
Arrendeg 102
S-58331, Linköping
Sweden

Online Address:
Internet: ingemar@isy.liu.se

Freeware

"If you've never heard of Pac-Man, let me be the first to welcome you to the planet earth."

—John Butler

Americans and fads go together like cigarettes and coffee... like pizza and beer... like TV dinners and microwave ovens.

During the course of the early 1980s, when the video-game industry was just hitting its stride, a little yellow disc missing a wedge ate his way through literally billions of dots, power pills, ghosts, and quarters, all without an antacid in sight. Grown men and women



sought counseling to counter their addiction, kids everywhere traded hints, and fortunes were made on hint books, candy, greeting cards, Saturday morning cartoons, Top-40 hit songs, and breakfast cereals.

Welcome to the Macintosh of the late 1980s. In the early days of the Mac, there were a couple of Pacman games floating around, the most famous of which was MacMan. When Apple released MultiFinder, MacMan died an untimely death. Ingemar Ragnemalm couldn't bear the thought of not being able to play Pacman on his Macintosh (figure 3.5), so he wrote Bachman, a quasi-3D Pacman-style gem loaded with entertaining characters and really cool sounds. (Unbeknownst to our hero, MacMan has been resurrected as MacMan Classic 2.0—but that's a game for another chapter.)

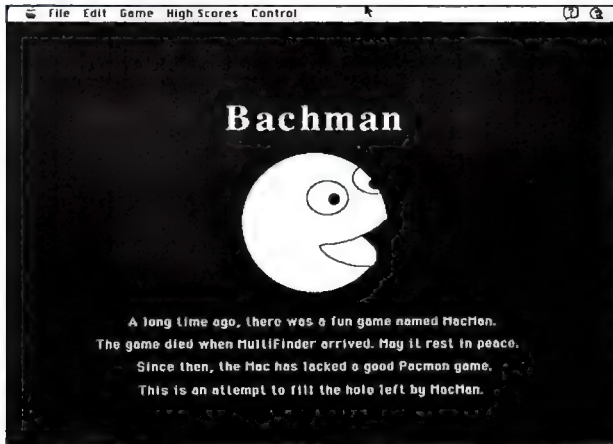
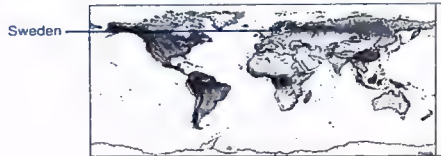


Figure 3.5
Ingemar's Lament.

You haven't lived until you've seen Bachman deflate in a shower of crunching sounds or lick his lips after eating a ghostie.

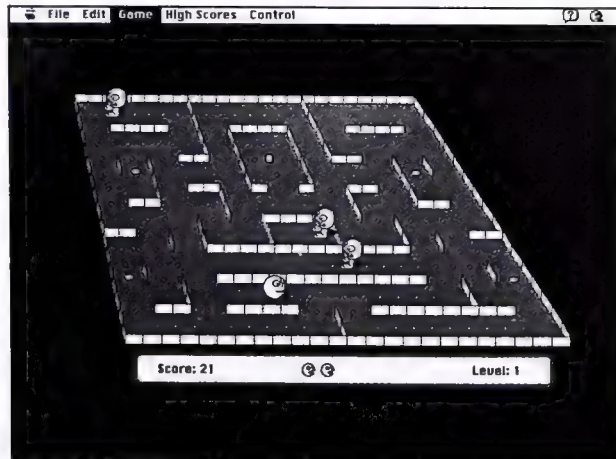
Ingemar, a native of Sweden (see figure 3.6), has a list of accomplishments that includes **Mac Sokoban**, another cool game that appears elsewhere in the book (Chapter 5, "Cool PowerBook Games").

Figure 3.6
Ingemar's 'hood.



For those of you who have been contemplating your navel in a dark, soundproof, isolation chamber for the last ten years, the object of Bachman (as with all Pacman-style games) is to assume the alter-ego of a small, insatiably hungry sphere, trapped inside a maze full of munchies. You cruise around the maze and eat all the little dots, while avoiding marauding... things with legs (commonly called "ghosties," but which Ingemar calls "enemies"). You can eat a special dot called a "power pill" or "turner" which turns your enemies a different color and allows you to eat them, momentarily removing them from the playing field (see figure 3.7).

Figure 3.7
Your turf.



Ingemar's iteration of this arcade classic includes some extra features, such as "biscuits" which you shoot at your enemies to freeze them in place; fruit that gives you "overdrive" (super speed); teleporters that zap you around the maze with the carefree abandon of an international debutante in her first jet; and a maze editor, which allows you to create your

own levels. Ingemar is happy to let you play Bachman to your heart's content for free, but if you want the editor, you'll have to send him \$10. The extra fun is well worth the price of admission. Thanks, Ingemar, for "Takin' Care of Business" (see figure 3.8).

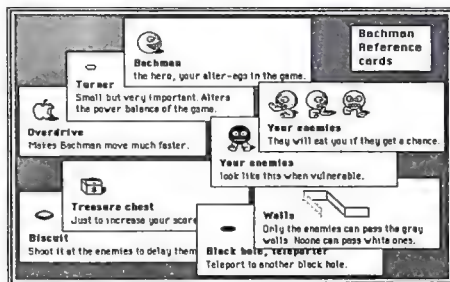


Figure 3.8

If you get the joke, congratulations—you spent far too much time listening to supergroups in the late 1970s.

Hints

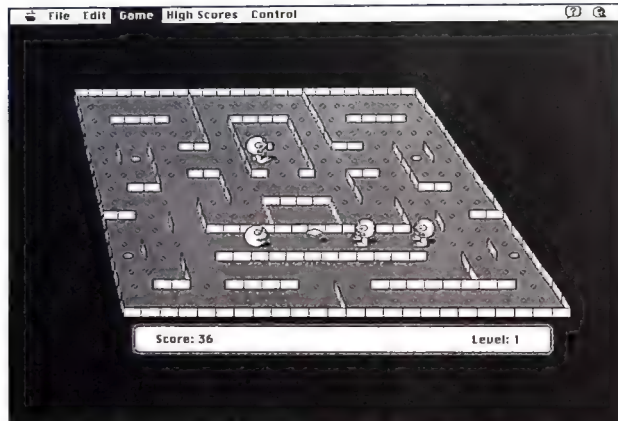
Keep these tips in mind as you're dodging and darting around:

- ◆ Save the power pills for last, so you can concentrate on eating your enemies—not leftover dots. Remember, however, that the power pills don't count as dots, so if all you have left are power pills, Bachman will send you to the next level. Therefore, save one dot next to each power pill, so that you don't accidentally bump up to the next level when you really meant to chow on some ghosties.
- ◆ Clean out entire areas if you can, but don't worry about leaving a dot here or a dot there. The object is to stay alive—you'll be able to work your way back eventually.
- ◆ Biscuits may slow the bad guys down, but they're not a reliable way to get out of a jam (pun intended). You can't spin and fire fast enough to clear your tail if you're being closely pursued, so look for a quick turn or two to shake an enemy (see figure 3.9).



Figure 3.9

Ghostie, about to become a biscuit-head.



Glypha II

Glypha II
John Calhoun
P.O. Box 442258
Lawrence, KS 66044

FreeWare

"Return with us now, to those quarter-filled days of yesteryear, when women were women and men wore kinky black masks and flew around on ostriches, battling sphinxes." No, this isn't a Sunday Afternoon Nightmare showing of "The Lone Ranger Meets The Mummy," it's John Calhoun's (a.k.a. Soft Dorothy Software) Egyptian adaptation of Joust (see figure 3.10).

Both John Calhoun and Joust have venerable and honored lineage and reputations, so it seems fitting that they meet in **Glypha II 1.1**. John Calhoun is the programmer who's brought us such shareware and commercial successes as **Glider** and **Pararena**. (Check Chapter 11, "Extra Chewing Satisfaction," for more Glider 4.0 houses on which you can waste your brain and fingers.) Both of these games have been picked up by Casady and Greene, most triumphant publishers of exceedingly cool Macintosh games, including **Mission Thunderbolt**, the aforementioned **Glider**, and **Pararena**. John first released



Glypha as shareware, and he has provided updates all along. Recently, John performed a final update and released the program as freeware so that he could concentrate on more lucrative endeavors.

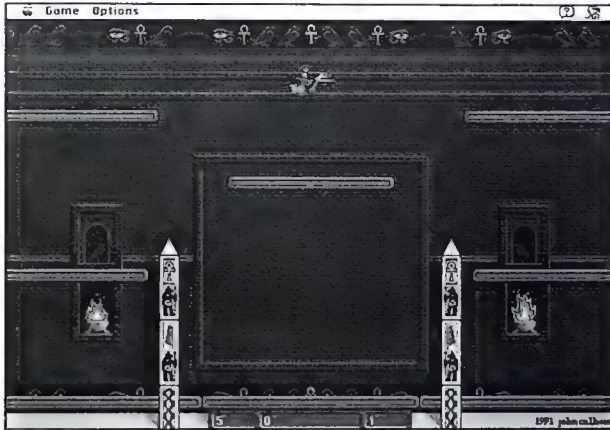


Figure 3.10

In immortal combat.

Those of you not willing to admit that you wasted hours of your youth in dimly-lit arcades feeding quarters to voracious, unforgiving electronic demons will claim not to know the rules of this gaming classic. I know better, but I've decided to humor you. You control an ostrich and cruise the airspace of a long-undisturbed tomb, using a lance to clear the air of evil (and similarly armed) sphinxes. To destroy a minion of the underworld, collide with it from above (see figure 3.11).

If you come in low, the power of death will instantly strip the flesh from you and your mount's bodies, sending your bones crashing to the stone floor (see figure 3.12).

If you are successful in your attack, you reduce your enemy to an egg which will regenerate quickly, unless you break it open and send the foul contents streaming across the cold floor of the tomb.

As your prowess takes you deeper into darkness, enemies will become more plentiful and more efficient, floors will appear and disappear, an acid pool opens up at the bottom of the screen, and the hand of the mummy itself attempts to drag you to your doom (see figure 3.13).

Figure 3.11

Gotcha, you minion of the underworld!

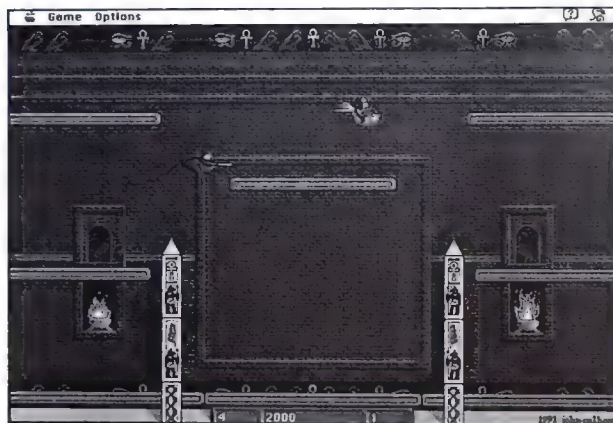
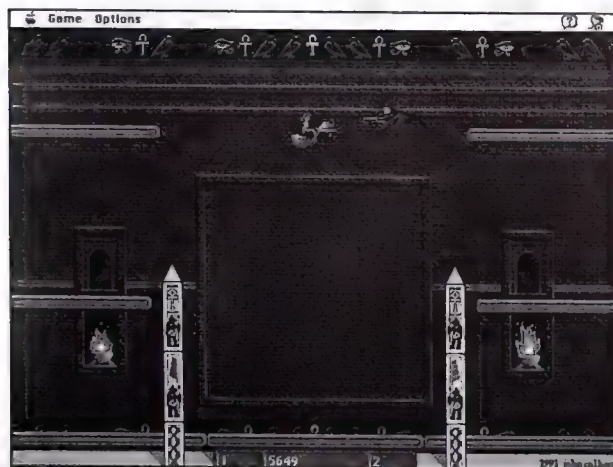
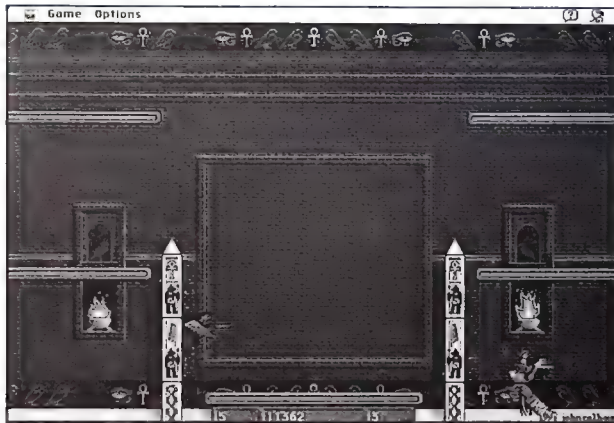


Figure 3.12

Oops.



**Figure 3.13**

Dagnabit! Rhonda, I swear the monsters are worse this year!

Hints

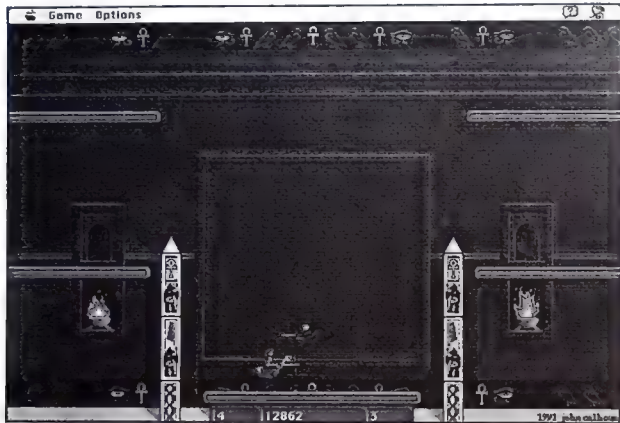
As you risk your immortal soul to cleanse this world and the next, remember the wisdom of those who have gone before you into the great beyond:

- ◆ The key to who wins a joust is in the lance. Whoever has the higher lance wins.
- ◆ If you take too long to dispatch all the sphinxes, a floating eye will come after you. You can only kill the eye while it is opening or closing.
- ◆ Your enemies appear only in specific places, and make a distinctive sound as they enter the world. If you listen and watch carefully, you may be able to kill them before they fully appear.
- ◆ Pick up the eggs as soon as possible, or you'll soon find yourself up to your neck in minions of evil!
- ◆ Don't over-commit to an attack, or attack too quickly. If you have the altitude advantage, maintain position above your prey until he comes to you. Then, with just a brief dip, you can dispatch him. If you fold your wings in a diving stoop and then miss, you'll have a tough time working your way back to the top of the screen.
- ◆ Travel in the air—don't walk unless you have to walk. You move much faster on the wing, and you're guaranteed to lose any combat while you're grounded (see figure 3.14).



Figure 3.14

A sitting... ostrich?



Trek

Trek

Rob Koch

15212 Harney Circle

Omaha, NE 68154

Electronic Addresses:

America Online: RobKoch

Internet: Rob.Koch@aol.com

Shareware, \$12

"The needs of the many outweigh the needs of the few... or the one."

—Spock

"Fire all weapons!"

—James T. Kirk

The original Star Trek was a beautiful parody of itself. Despite its far-reaching attempts to discuss moral values, social integration, peace, tolerance, and galaxy-wide love, when the scat hit the fan, you could always count on ol' Jim Kirk to burn somebody down or

whack them in a spot scientifically calculated to produce convulsions. Sure, they brought in the Vulcan Neck Pinch to deal out violence in calm, civilized doses, and Jim was always telling the landing party to “set phasers on stun,” but somehow the Captain and his merry men never got beyond the centuries-old adage, “Might makes right.”

I like that.

Thus, in the spirit of those revered Starfleet games, “Stomp the Klingons,” “Manhandle the Romulans,” and the galaxy-famous “Tholian Thrash,” *Cool Mac Games Plus!* proudly presents **Trek**, by Robert Koch (see figure 3.15).

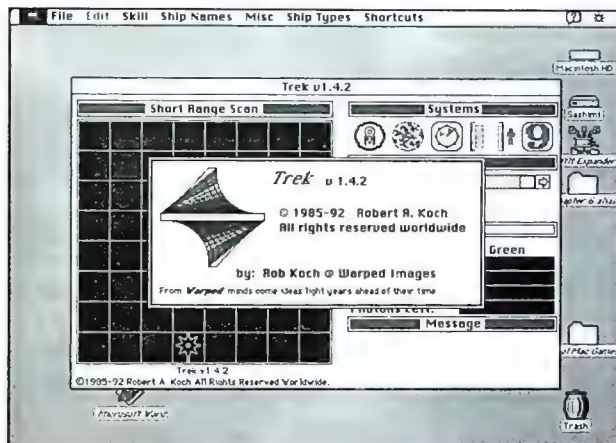


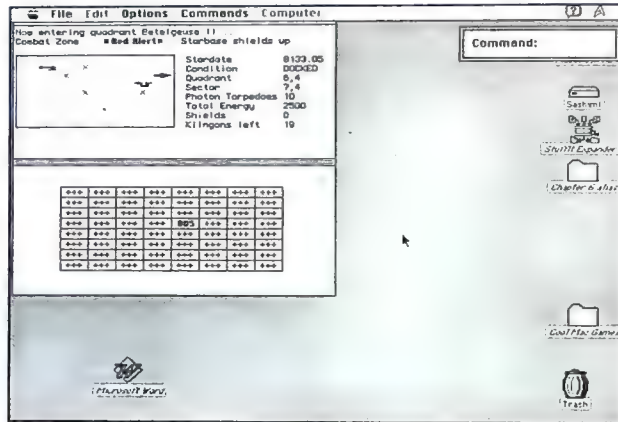
Figure 3.15

Trek!

Trek comes to us out of the misty past of mainframe games. The original version used the only graphics available at the time—text-based—to set up a small screen which you could toggle back and forth between a short-range sector scan and a long-range galaxy scan. You also had a number of readouts that related the current state of the Enterprise. Your mission was simple. As Rob puts it in his introduction, “Find Klingon, shoot Klingon, see Klingon die.” (See figure 3.16.)

Figure 3.16

MacTrek, another popular version of this immortal game, hews closer to the original feel.

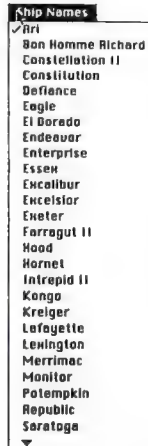


Today's Trek isn't too different from the old version, if you ignore the cool graphics, awesome sounds (available to registered users), improved playability, and the entire Macintosh interface. In short, the rules are the same, but many of the specifics have changed.

You are in command of one of an impressive list of Starfleet ships (figure 3.17), and your mission is to waste Klingons and other sundry races foolish enough to cross your path.

Figure 3.17

Lots of ships.



Offensively, you have two weapons. Your phaser banks cause great damage at close range, but drain your dilithium crystals and become much less effective over distances. You also have a limited number of photon torpedoes. The photon torpedoes don't drain your energy, but they take longer to fire and detonate as soon as they hit anything—planets, stars, friendly spaceships, starbases, black holes, or (if you're lucky) enemy ships.

Defensively, you rely on your shields. These cost energy to maintain, especially during battle, but the last time you tried to save power by going into battle with them down, your crew became dangerously agitated. Therefore, Starfleet recommends raising your shields as soon as you enter a hostile sector.

Some of the more complex controls necessary in the past have been eliminated by the move to a graphic interface (figure 3.18).

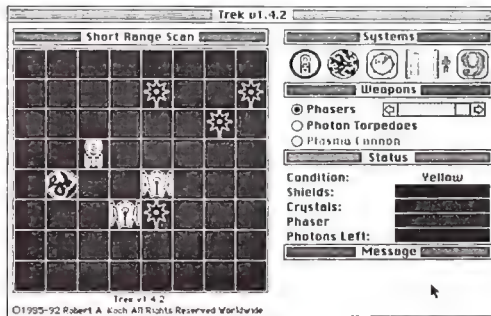


Figure 3.18

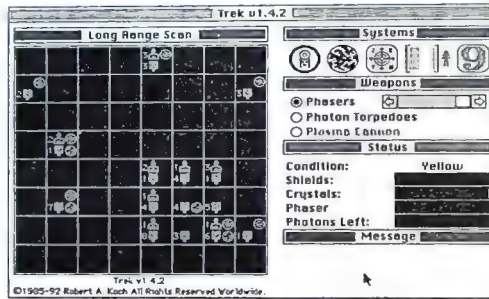
Your bridge, Captain.

For example, instead of asking the computer for photon torpedo firing coordinates, typing them into fire-control, and launching a torpedo, you just choose the weapon you want and click on where you want the torp to go. If you want to switch from long to short-range scanners, just click the appropriate button (figure 3.19).

Also, when you get hit, your shield or crystal level drops, but systems aren't damaged. In the old days, you could be blind for several ticks if your short range scanners were knocked out, or unable to travel from sector to sector if you lost your warp drive. Rob says that he might include system damages in a future version of Trek, as well as some other features registered users have asked for, including *Star Trek: The Next Generation* ships, more enemies, and larger galaxies. This is all assuming that you send in your shareware fees.

Figure 3.19

Jim Kirk goes galaxy-wide.



Hints

There isn't much strategy to this advanced game of Click-n-Die, which is why I put it in the action section even though it's not strictly an arcade game. There are a few things you should keep in mind, though:

- ◆ Watch your crystal level like a hawk. You get unlimited refills at your starbases, so use them.
- ◆ Every now and then, you'll get a distress call from a starbase under attack. Get there in a hurry.
- ◆ Be careful with photon torpedoes around friendly ships or starbases. A torpedo isn't concerned about whose hull it punctures. Use your phasers in close quarter battles. To figure out which races are friendly, check the Relations command under the Misc menu (see figure 3.20).

Figure 3.20

Your handy-dandy race relations table.



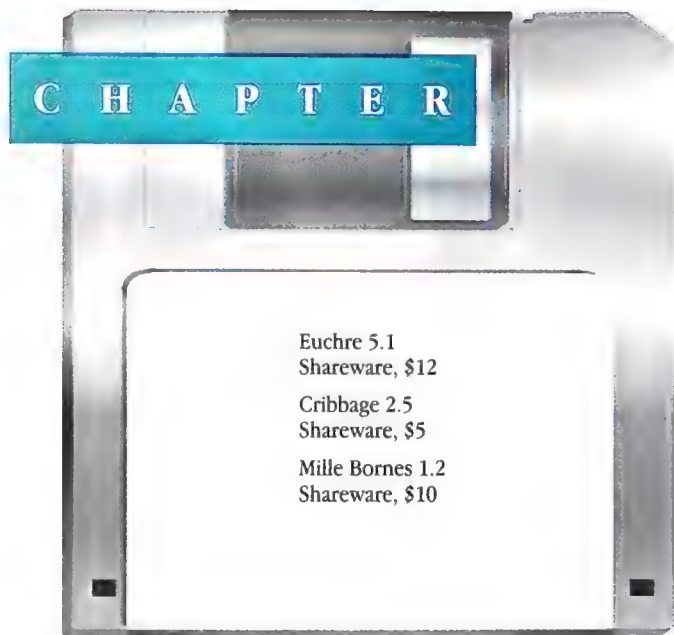
- ◆ You lose one point for every unit of time that passes, so don't sit around or go sightseeing—you've got a job to do!
- ◆ Drop your shields before you warp to a new sector or you'll pay a heavy energy penalty.
- ◆ Send in your shareware fees!



Summing Up

When in the course of human events it becomes necessary to kick some butt, take two cool Mac games and call me in the morning. On second thought, don't call me... I'll be sleeping in. Instead, read the next chapter and get civilized.





Euchre 5.1
Shareware, \$12

Cribbage 2.5
Shareware, \$5

Mille Bornes 1.2
Shareware, \$10

Mac Parlor Games

"You gonna pull that ace outta yer boot and play it, or'm I gonna fill yub fulla lead?"

—Hoyle

Deal 'Em

Ahh, card games—the refined entertainment of ladies and gentlemen. Who hasn't thrilled to the quiet *thripp* of a shuffled deck or felt their heart leap when staring at a full house—*Aces over eights with 'ol One-Eye in the hole an' Benny the Beancounter's a-shakin' and a-quakin' because sitting across the table is Lead-Tooth McQuade, the roughest, baddest*

4

poker player in the Dakota Territories and you been feedin' him watered-down bourbon all night and takin' his money and he's startin' to look kinda sore and you can see as he looks up from his hand that he ain't got nothin', even after he crashed down the last of his stake, tryin' to buy the pot, hopin' you'd get yellow and quit while you was ahead an' he could go home an' lick his wounds, but you ain't even gonna leave him enough to buy a drink for the road, so he decides that killin's easier than losin' anyhow and before you see him move you feel his boots grate across the floor and

his chair fly out and

his hand come down and

the gun go off and

his head go back and

his bat float down and

the smoke curl up and

he's dead.

Nothing like a nice, quiet game of cards, eh? 'Cept we ain't got poker.

Euchre

Euchre

Christopher Jones

24335 Hampton Hall

Novi, MI 48375

Shareware, \$15

I am reminded of a song by Tom Lehrer, entitled "Bright College Days," in which the *ariateur* carries his audience away in wistful remembrance of carefree days of misspent youth. Our erstwhile troubadour sings, "Let's drink a toast, as each of us recalls/ivy-covered professors in ivy-covered halls."

While a traditional classroom education is to be admired, I always felt that I learned as much through extracurricular activities as I ever did poring through musty tomes. For instance: Did you know that the proper number of pennies, when wedged between a door and the doorframe, will render a room completely inaccessible—not to mention trapping the occupants within, beyond all hopes of succor other than power tools? This lesson in real-life physics was much more vivid than a dry, hour-long lecture on

wedge-joints, friction, and the proper use of emergency rescue equipment. Similarly, who can forget the basic principles of inertia and gravity once they were graphically demonstrated on large masses made unstable by careful lubrication with only the finest of cordials, spirits and malt liquors?

As jolly as this frolicking was, it all paled before the more serious studies of finance and the ebb and flow of cash reserves. Unlike government officials, we lacked large economies on which to test our latest pet theories. Therefore, we were forced to make do with our own paltry reserves, supplemented whenever possible by transfers from other—occasionally reluctant—students.

Many times, our favorite negotiating tool was a well-used (if not well-loved) deck of playing cards, and it could be fairly said that the official card game of Ohio University (not to be confused with Ohio State University, some ninety minutes north and west of Athens, OH) was Euchre (see figure 4.1).



Figure 4.1
Euchre.

Euchre has been called “the bastard child of bridge and poker” by the unskilled masses, but such slights are to be expected from the less-educated majority. In truth, Euchre is a game requiring finesse, memory, and iron nerve (or, lacking these three traits, deep pockets).

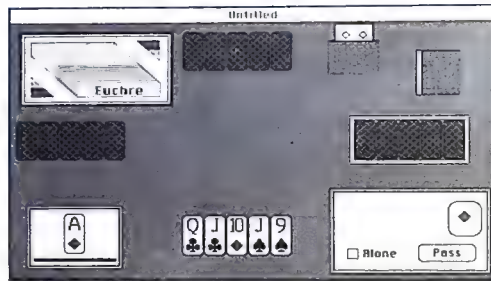
Like Bridge, Euchre is centered around the concept of winning hands by bidding for and winning the greatest number of individual tricks. Euchre requires a 24-card deck, containing the Ace, King, Queen, Jack, Ten, and Nine of each suit. The object is to be the first two-person team to reach ten points.

In a hand, each player is dealt five cards, and the twenty-first card is turned up on top of the remaining three. Each player, beginning with the player to the right of the dealer, has the option of declaring the suit of the turned-up card as trump (see figure 4.2).



Figure 4.2

Bidding for trump the first time around.

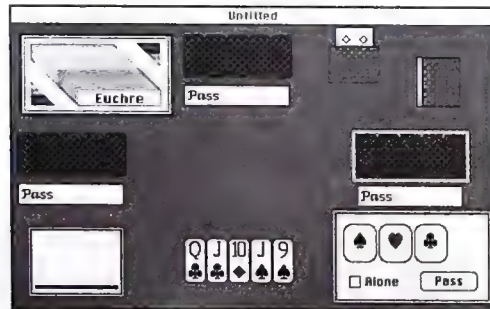


If the turned-up card is declared trump, the dealer must pick up the turned-up card and discard a card from his hand.

Any card from the trump suit has a higher rank than any card from a non-trump suit. If the trump call returns to the dealer, he can elect to declare trump and play the hand alone. If all four players pass once, the bidding continues around a second time, and each player can choose to declare one of the other three suits as trump (see figure 4.3).

Figure 4.3

Bidding for trump the second time around.



Once trump has been determined, players lay down their cards in turn, and the highest ranking card of the four wins the trick. If the partnership that declared trump wins at least three tricks, they have "made trump." If the opposing partnership wins three tricks, the original team is "Euchred." Note that the order of cards is probably different than what you're used to. In Euchre, the Jack of trump is the most powerful card in the deck, followed by the other Jack of the same color, followed by the rest of the trump suit: A, K, Q, 10, and 9. Scoring is as follows:

- ◆ Partnership declaring trump wins three or four tricks (out of five)—1 point
- ◆ Partnership making trump wins all five tricks—2 points
- ◆ Lone hand making trump wins three or four tricks (out of five)—1 point
- ◆ Lone hand making trump wins all five tricks—4 points
- ◆ Partnership or lone hand is Euchred, opponents score—2 points

Euchre, like most card games, is a natural for computer adaptation. Chris Jones' Euchre 5.1 offers the mental gymnastics and relaxation of the game while eliminating many of the drawbacks, including impatient or unskilled opponents, bent and lost cards, and the never-ending quest for a fourth player. Euchre 5.1 is flexible: you can adjust the relative bidding aggressiveness of all three computer players under the Options menu (see figure 4.4), choose from several different variations of Euchre, and set the tempo of the game depending on your playing skill and level of patience. If you're a beginner, you can even have the computer prompt you as to the proper card to play. Just choose Tutor from the Play menu.

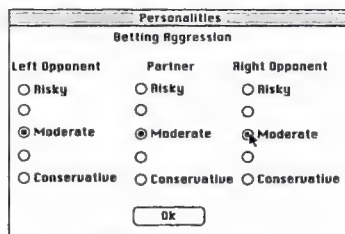


Figure 4.4

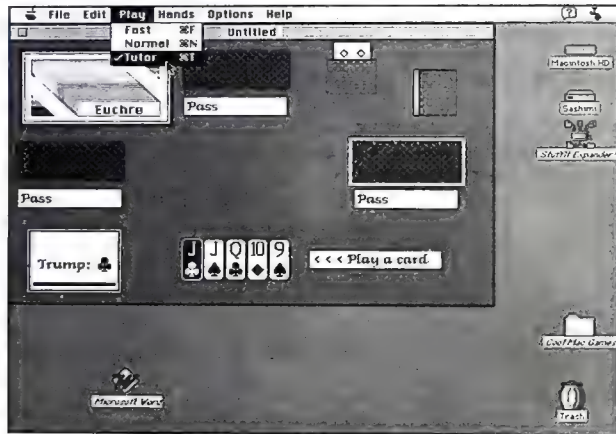
Setting the animal qualities of your playing partners.

One element in particular that Chris has captured in his software is the way innocent player mannerisms mutate from amusing idiosyncrasies to unbelievably annoying habits in the course of a few games. Chris includes digitized voices with Euchre 5.1, and while the "Pass" is innocuous enough, several other comments are enough to make you grit your teeth. About the tenth time you hear the computer announce that diamonds is trump with "Di-a-mon-des," or flaunt a victory with a smarmy, sing-song "Euch-re," I guarantee that you'll be scrambling through the house, looking for a baseball bat. Luckily for your Mac, Chris provides a list of the snd resources, enabling you to easily replace them with your own digitized sounds. Currently, when I win, Vincent Price's bone-chilling laugh echoes through my house, and when I lose, my Mac whimpers like a lost puppy.



Computer renditions of parlor games are perhaps the best way for beginners to learn. Your teacher is inexhaustibly patient, there's no need to feel embarrassed by your lack of skill, and best of all, if the game isn't going well you can just turn the damn thing off (see figure 4.5).

Figure 4.5
One of the more helpful
menu items.



Hints

Take these tips with you to your next session in Advanced Microeconomics:

- ◆ You only need to win three tricks out of a possible five to take the hand. If you have Jack-Ace in any suit, with a strong following in that suit, or a high card in another suit, you usually can take the hand if you can call the right trump suit (see figure 4.6).
- ◆ Pay attention to who deals, because if you call trump on the first time around and your opponent dealt, you're giving the other team a free trump card. If the value is low, it may work to your advantage, but be careful!

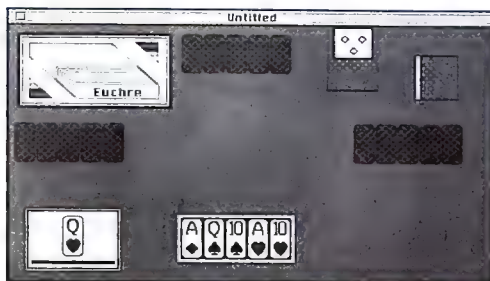


Figure 4.6

It's clobberin' time.

Cribbage

Cribbage 2.5

Chris Christensen

6901 Chiala Lane

San Jose, CA 95129

Online Addresses:

AppleLink: christensen

InterNet: cnc@apple.com

Shareware, \$5

When you tire of your everyday life and want to feel the bite of the North wind howling through your beard, you could rig up your dogs to the sled and go trudging through the Klondike. You could sell all your belongings and make the trek to the land of the Midnight Sun and the Northern Lights, learn to chew tobacco and tell tall tales while the flickering embers of the campfire keep the wolves at bay. Or, you could buy a stuffed dog, open all the windows, crack a bottle of whiskey, put on a parka, and fire up Chris Christensen's *Cribbage* for an evening of counting and pegging (see figure 4.7).

Cribbage is a popular two-person card game that combines luck and skill in reasonable quantities. If you're not a particularly good player, you can usually luck into a good hand or two—but if you're a good player, there are many opportunities where skill and experience will win out over blind luck.

Cribbage uses a standard 52-card deck, where the Ace counts as one, and the face cards count as ten apiece. Each hand is divided into "Laying Away," "The Play," and "The Show." Each player is dealt six cards, and must lay away two of them to the dealer's crib (see figure 4.8).



Figure 4.7

Cribbage layout. Can't you just feel the biting Northern wind?

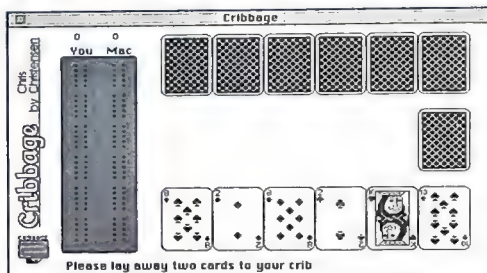
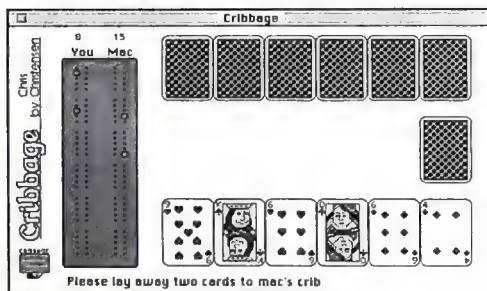


Figure 4.8

You must choose two cards to give away.



Next, a “starter” is turned up from the deck, to be used in scoring the hands later. Using the four cards remaining in each player’s hand, the two players alternate laying down cards and adding the value of each card to the total value of the cards that have been played (“The Play,” figure 4.9). When the sum reaches 31, or neither opponent can play without going over 31, the last one to play a card scores a point, and the players start again at zero. Along the way, points can be scored in several ways, including reaching 15 exactly, reaching 31 exactly, making a pair by playing a card of the same rank as the card previously played, or making a run of three or more consecutive cards.

After all cards in both players’ hands have been used, the players then count the points in their hands—“The Show” (see figure 4.10). The dealer also gets to count the cards in his “crib” as a second hand. The most common way of scoring is by combining two or more cards that add up to 15, which counts for two points. A player also scores points for runs of three or more cards, and for pairs. One oddity of Cribbage is that each card can be used more than once.

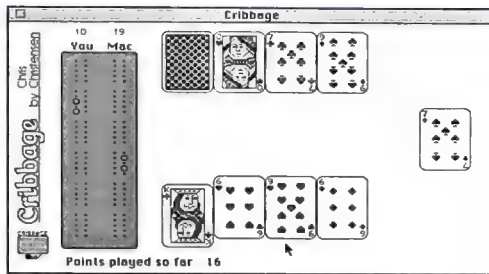


Figure 4.9

The Play.

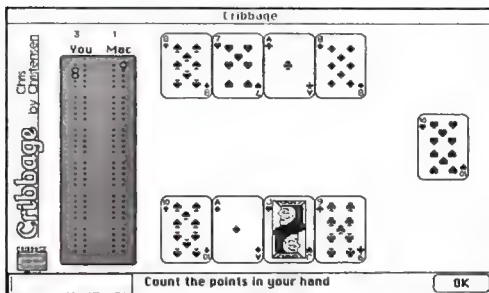


Figure 4.10

The Show.

In figure 4.10, there are no combinations that add up to fifteen, but you can count three points for the 9-Clubs, 10-Spades, Jack-Hearts run, and three points for the 9-Clubs, 10-Hearts, Jack-hearts run, plus two points for the pair of tens, plus one point because you have “His Nobs,” or the Jack of the same suit as the starter, for a total of nine points. The Mac has two combinations that add up to fifteen (by using the seven once with each of the eights), and the pair of eights for a grand total of six points. The Mac now gets to look at his “crib,” and count it as if it were another hand.

This chapter isn’t meant to be an all-inclusive manual on how to play cribbage (too late!), mostly because other books and Chris himself have done an excellent job of that. In his online help, Chris explains the rules of the game simply and comprehensibly, and novice players can ask the Mac to count their hands for them during “The Show” to get a feel for how to score points. If you’re an advanced player, Cribbage 2.5 can be as cutthroat as any human opponent—perhaps even more so. For the uninitiated, if you miss any points in your hand, your opponent can call, “Muggins!” and peg the points himself. There are only

a finite number of ways to score in "The Show," and while a computer may not always make the best decisions during "The Play," it will never miss any points, either in your hand or its own.



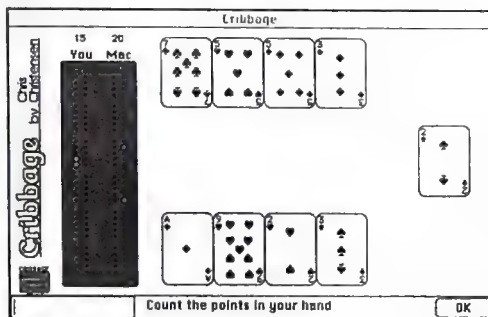
Hints

I don't know of any books written on cribbage strategy. It's a fairly simple game, with enough luck involved to make such books unlikely. In any event, here are a few tips to keep beginners on their feet:

- ◆ Remember that you can use cards more than once when counting points.
- ◆ When you're deciding which cards to "lay away," consider whose crib you're putting the cards in. Don't give your opponent easy points by handing him a five, or set him up for a run by giving him two cards in sequence, unless it's your only recourse.
- ◆ Never depend on the starter card to make your hand. If you can conveniently keep your options open with a couple of cards that might turn into a run or a double run, more power to you, but always go for the sure points.
- ◆ A "double run" is a conventional name for a run with a pair of one of the cards in the run (see figure 4.11). For example, A, 2-Spades, 2-Hearts, 3 is a double run, and scores a total of eight points. You get three points for the A, 2-Spades, 3 run, three points for the A, 2-Hearts, 3 run, and two points for the 2-Spades, 2-Hearts pair. (Note that the suit of the cards is irrelevant—I just included Spades and Clubs to differentiate between the two queens.)

Figure 4.11

A double run.



- ◆ There are three two-card combinations that add up to fifteen. Memorize these combinations and you'll find it easier to evaluate your hand:

Ten (or face card) and five

Six and Nine

Seven and Eight

- ◆ During "The Play," try not to lead off with a card from the above combinations. This is especially true for the five, since out of 52 cards, there are sixteen cards that count as ten and will thus score your opponent two points. On the other hand (ho, ho), if you have a five, and are ahead in points, you may want to bait your opponent with a face card or a ten. If he plays the five, he'll get "fifteen for two," or two points for making fifteen, but you can then play your five and get two points for a pair.
- ◆ As you near the end of the game, don't forget that the person who didn't deal always counts their points first during "The Show." If that player has enough points to go out, he wins the game, regardless of what the dealer has in his hand.

Mille Bornes

Mille Bornes 1.2

Greg Abbas

475 Memorial Drive

Cambridge, MA 02139

Shareware, \$10

"It's 140 miles to Chicago. We got a full tank of gas, half a pack of cigarettes, it's dark, and we're wearing sunglasses."

"Hit it."

—Elwood and Jake Blues

What could be more American than the automobile? All wrapped up in one package, you have every major value, theme, statement and guiding principle that this country has produced in the last two centuries. [Begin humming the "Star Spangled Banner" now.] Our cars affirm our identities, provide instant independence and a devil-may-care footloose sentiment that cements our ties with the independent spirit of the pioneers—the men who conquered the Old West, the North Pole, and the Moon. Most folks feel about their cars the way they feel about their children: protective, proud, and slightly



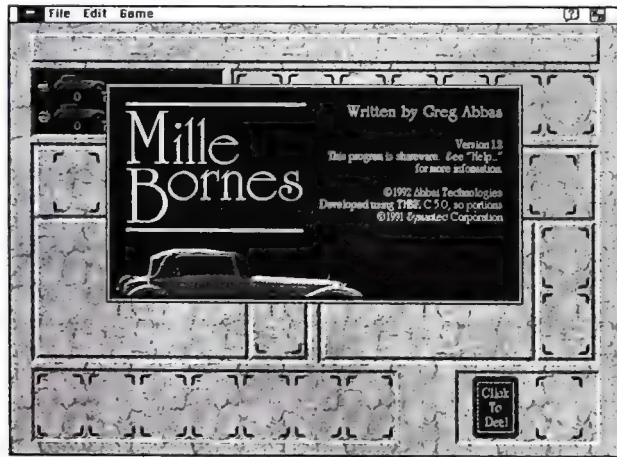
immortal. [Segue into "Battle Hymn of the Republic."] It's no accident that the race car is any red-blooded American's favorite Monopoly piece. Also, can you imagine an American kid playing in his backyard without Matchbox cars, or at least a Tonka truck? [Crescendo to rousing finale.] Cars are as American as Mom, apple pie, and monster trucks.

And now, we introduce our featured game about cars: **Mille Bornes**. [Does anybody know the "Marsellaise?"]

Mille Bornes began its life as a Parker Brothers card game, and has lived through a couple of computer adaptations. The one that made it into the Cool Mac Hall of Fame distinguishes itself with classy color graphics, a layout that revives the feel of the original game, and a computer opponent intelligent enough to make you want to bash it with a large stick (figure 4.12).

Figure 4.12

The addictive car-card
craze that swept America.



The game's conceit is a race between two cars. You and your opponent take turns playing cards that either advance your car, inflict an emergency on the other driver, or deal with an emergency (figure 4.13). Your ultimate goal is to amass 5000 points, in races of 700 and 1000 miles.

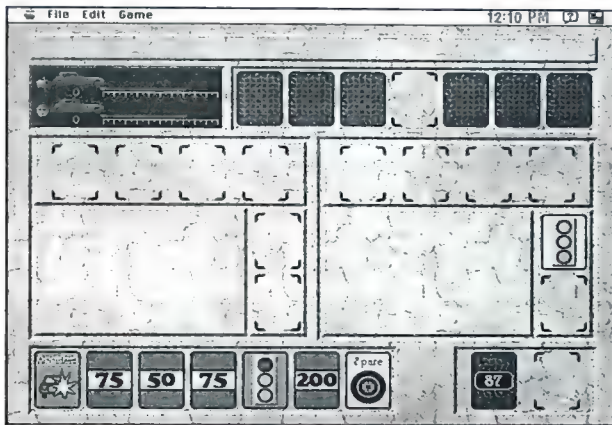


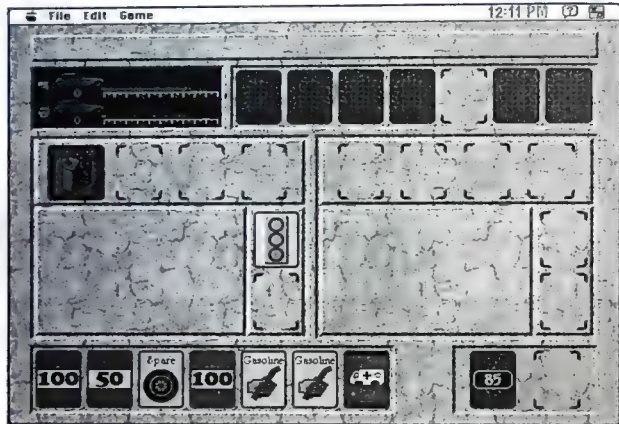
Figure 4.13
Playing field.

The deck contains 101 cards: 41 distance cards, 18 hazard cards, 38 remedy cards, and 4 safety cards. The mileage cards come in denominations of 25, 50, 75, 100, and 200 miles. You can play distance cards in any order, but you must end a race exactly at 700 miles (or 1000, if either player arrives at the 700th mile and decides to extend the race). The hazard cards—Accident, Flat, Empty Gasoline, Stop Light, and Speed Limit—are to be hurled viciously at your opponent any time he shows faint signs of forward motion. The hazard cards' opposite numbers—the remedy cards—are to be used equally viciously, to dash your opponent's hopes just when he thinks his latest Accident card has derailed your entire attempt (see figure 4.14).

The final group of cards, the four safeties, are opportunities for extra suspense and gloating. When you use a safety to remedy a hazard immediately after the hazard has been played—before drawing another card—you score a Coup-Fourré (300 points) and are entitled to dance tauntingly around your opponent, whistling "There Is A Sucker Born Every Minute," from the hit Broadway show, "Barnum." Such behavior can be especially therapeutic if your smug computer opponent has been showing disturbing flashes of electronic prescience, playing Flat Tire cards just after you discarded your only Spare.

Figure 4.14

An entire attempt, derailed.



There are hundreds of extra points to be had in each rally. Both players get points for the miles they travel, as well as the number of safeties played and Coups-Fourré, but whoever finishes first gets 400 additional points. You also can earn big cash prizes by shutting your opponent out, or by earning a “safe driver” bonus by not using any 200-mile distance cards.

Mille Borne is a visual treat and an entertaining diversion that’s surprisingly addictive. Individual games don’t take hours, so it’s easy to get sucked into playing “just one more time.”



Hints

As you lean back in the cushy leather of the driver’s seat, twist the key in the ignition, and grip the gearshift in preparation for another rally, here are a few strategies that will help you leave your rivals in the dust.

- ◆ Always play a hazard card on your opponent if you have the opportunity—if he’s not moving, he can’t beat you.

- ◆ Save your safety cards for Coups-Fourré, but keep an eye on your rival's mileage. Once he gets within striking distance (close enough that he could win the rally with a single card), play your safeties immediately to be sure you get the points. Since you don't give up your turn, but you do get another card when you play a safety, you might catapult yourself to victory, and you'll avoid eating points.
- ◆ Keep track of how many cards are left in the deck, and how many hazard and remedy cards have been played. Even if you reach the 700-mile mark well ahead of your opponent, don't extend the rally unless there are enough cards left in the deck to complete the race. When the cards run out, the race ends, regardless of whether a player has won or not. Extending the race to 1000 miles gets you a 300 point bonus, plus 300 points for the extra miles traveled—but you can only collect the former if you win, and the latter might be offset if the other driver also drives farther (figure 4.15).

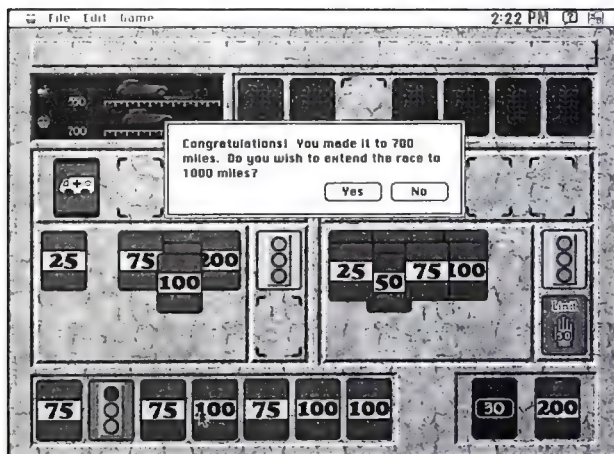
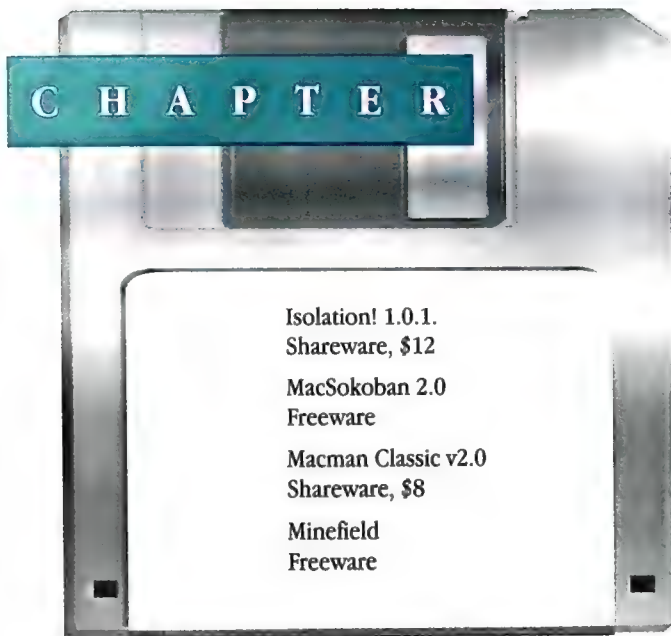


Figure 4.15

Go for it, if you dare.

Moving Along

These games might not improve your conversational skills, but you'll be a more welcome guest at any party with a few cool Mac parlor games under your belt. Now, get ready to take the party on the road...



Cool PowerBook Games

Some people buy notebook computers based on CPU speed. Others are concerned with weight and keyboard comfort. Still others carefully consider battery life, display quality, and price. No matter what factors you use in choosing a notebook computer, it's important to remember: if it's not cool, no sale. And what could be cooler on a notebook computer than cool Mac games?

A Four-Pack for Your PowerBook

If you own a PowerBook, there's probably another Macintosh in your life. Those who do own a PowerBook and a Mac or, heaven forbid, a PowerBook and a PC, know it's nearly impossible to keep the two happy once they find out about each other. Pretty soon, your IIsi will primly quote an article it read recently about catching viruses from strange computers, or make an off-hand remark about how computers that stay plugged in are much more secure and less likely to lose data. When you travel, you may find your PowerBook urging you to buy extra battery packs and stay away from home "just one more day."

You probably bought *Cool Mac Games Plus!* as a peacemaking present for your desktop model. You figured that with all the lights flashing and sounds playing, it would feel like a young computer again. But what about your PowerBook, you fickle swine? This is how you treat it after it gave all those hours of life to you, without ever asking for anything more than a recharge and a padded briefcase?

You may have forgotten about "the other computer," but we didn't. We scoured the earth to find a four-pack of games that your PowerBook could chew on. We made them light, but we didn't skimp on the taste. They'll light up your LCD display, without giving you blurry vision or filling up your hard drive. Get set for a four course meal... to go.



Isolation!

Isolation! 1.0.1

Rob Koch

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Shareware, \$12

Torn between chess, the holographic board game in Star Wars, an odd allegiance to Star Trek, and his own fevered imagination, Rob Koch is the author of some of the most colorful, brain-bending, and downright fun shareware available today. Rob has



contributed two works to our collection. You've already experienced Trek!—unless you're the kind of person who skips around in books, and we've already discussed what the rest of us think of you. Now prepare your mind for yet another synapse-twister: **Isolation!** (figure 5.1).

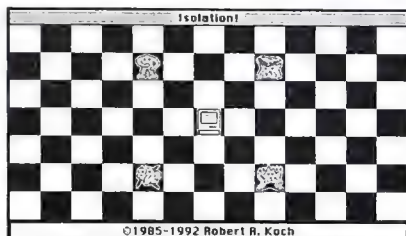


Figure 5.1
Isolation!

Isolation! is a chess-chase game that challenges you to isolate your opponent on a single square before he or she does the same to you. Up to four players and a single computer player begin equidistant from the center of a board divided into a number of square tiles. You then move from tile to tile and destroy tiles around your opponent in an attempt to cut him off from the rest of the board.

Figures 5.2 through 5.5 track a typical game in progress. At the beginning of the game, the Mac's on the left and I'm on the right (see figure 5.2). To begin, I move one square in any direction, then the Mac moves. Next, I destroy any square on the board, and the Mac follows suit. Figure 5.3 shows the situation a few moves later—no one has a real advantage yet. The gray squares have been destroyed and are impassable. In figure 5.4, I'm well into the game and ready to close the noose on my hapless opponent. In figure 5.5, I have once again humiliated my sniveling CPU.

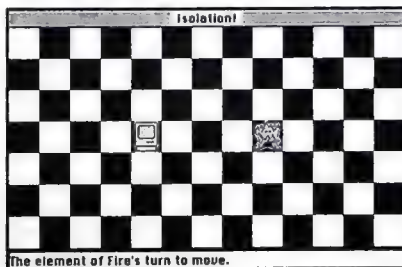


Figure 5.2
The standard starting arrangement for two players.

Figure 5.3

Looking for an opening.

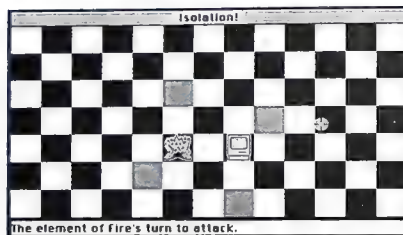


Figure 5.4

The end is near.

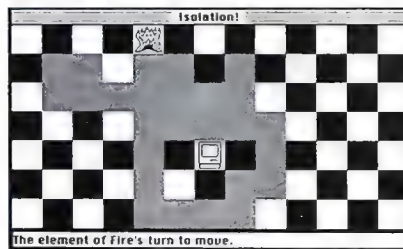
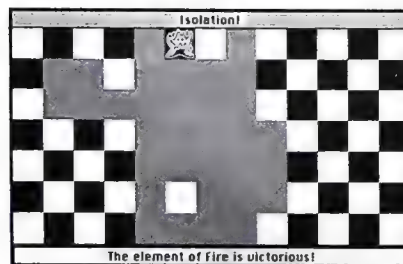


Figure 5.5

Mu-hu-ha-ha-ha-ha!



The concept is simple, but even with the Mac on its stupidest setting (all you get until you send in your shareware fee!), if you choose the 13x7 (smallest) board, the Mac can be a worthy opponent.

Once you register your copy of Isolation!, you get a full-blown version of the game that includes color, cool sounds, and a collection of variations that's guaranteed to keep your



brain working overtime. Wait a minute—the whole idea of this chapter is to have fun while you're supposed to be working. Let's change that last phrase to read "guaranteed to keep your brain having fun overtime." Hmm. Syntactically confused, but lots of meaning.

The most obvious improvement that registering gives you is the ability to have more than two players duke it out. The computer brain can be a challenge in confined spaces, when a single overriding strategy will bear fruit, and mashing a single friend into an inescapable corner can be fun, but once you're tangled in a multi-player free-for-all, you'll wonder how you ever did without. You also get different kinds of tiles to walk around on. Some tiles weaken every time you step on them, some heal themselves after they've been destroyed, some randomly teleport whoever steps on them, and some become alternately too weak to stand on and too strong to destroy. When you register, you can also increase the intelligence of the Mac's brain, making it a much harder opponent to deal with, change the players' starting points, alter the turn sequence (move then shoot, move and shoot, etc.), or add a wraparound feature that lets players pop from one side of the board to the other, making it much harder to trap someone.

Hints

Take these tips into your next blood 'n' guts Isolation! session:

- ◆ Move diagonally whenever possible and block a diagonal move whenever possible. Moving diagonally opens up five previously unavailable squares as possible follow-up moves, while moving NSEW opens up only three. This can be seen in figure 5.6. Put your finger on my current location and mark the eight surrounding squares with a pencil. Now, move your finger diagonally and count how many unmarked squares are adjacent to your new location. Move your finger back to the original spot and move horizontally or vertically and count again.

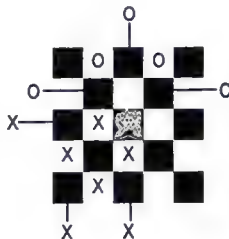


Figure 5.6

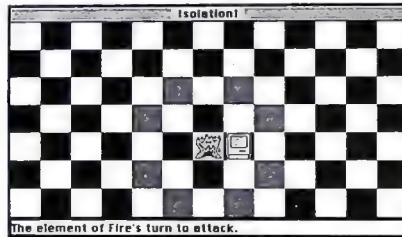
The O's are the new possibilities after a move north, while the X's are the possibilities after a move one square SE.



- ◆ Use your own icon to block the computer's moves—it can't quite figure out how to handle this (see figure 5.7).

Figure 5.7

Body check!



- ◆ Anticipate where your opponent is going and try to force him to move in a cardinal direction; or force him towards a wall or previously destroyed blocks.
- ◆ Don't destroy a tile that's touching your icon if you can help it. Even if your enemy is close to you, blowing up a tile near you removes a possible avenue of movement.



MacSokoban

MacSokoban 2.0

Ingemar Ragnemalm

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Freeware

Why do we play games? Do we play for excitement? Do we play for control? Studies show that males are more likely to play computer games than females. Are we gender-encoded at birth? When the monolith came down in 2001: *A Space Odyssey*, was it raising their level of intelligence and helping them to use tools, or was it just repeating "Pacman... Defender... Dig-Dug... Nintendo... Teenage Mutant Ninja Turtles" over and over again like some sort of twisted subliminal psychic mantra? While the last *Pacman* couple of theories are *Defender* obviously silly, it's *Dig-Dug* true that different people *Nintendo* play games for different *Teenage Mutant Ninja Turtles* reasons.



One common feature of computer games is that they make us care for the main character in the game, so that we try as hard as possible to keep that character out of “danger” and thus win the game. Don’t fire up *MacSokoban* unless you’re prepared to over-identify with the main character and spend the next several weeks of your life trying to rescue this little guy from the depths of a warehouse somewhere halfway between Hell and the Muppet Show.

Our hero is the sole worker on the night shift at the Heavy Metal Warehouse (see figure 5.8). The day crew, in its rush to fill orders and still have time for proper coffee breaks, has left sacks of gold strewn haphazardly across the shop floor. The boss is coming for an inspection tomorrow, and if all the bags aren’t neatly put away, our hero will find himself out on the street with nothing but a pink slip and Republican “trickle-down” economics between him and starvation. Stuffed as they are with gold, these bags are unbelievably heavy—so heavy, in fact, that our hero can move them only by pushing them in front of him, and he can push only one at a time.

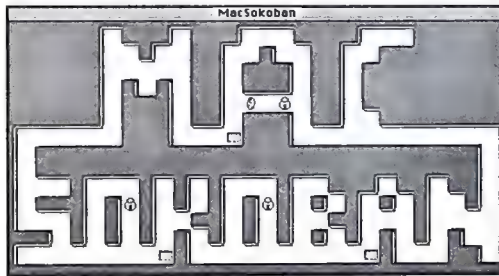


Figure 5.8

MacSokoban—It’s you, a bunch of gold, and the night shift from hell!

When you open *MacSokoban* and call up the first level, you’ll see a screen like the one found in figure 5.9.

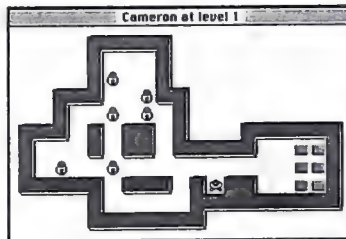


Figure 5.9

Level One.

To begin, go to the Players menu and select Add to (surprise) add a new player. Type your name into the dialog box, click OK, and you'll get dropped face first into level one. Click around in empty areas, and you'll see your little warehouse worker dutifully scurry to your cursor location. If you place him next to a bag of gold and click on the bag (see figure 5.10), he'll push it one space. If you hold down the Option and Shift keys and click on the bag (see figure 5.11), he'll push it until he hits a wall or another bag.

Figure 5.10

Click gets you here...

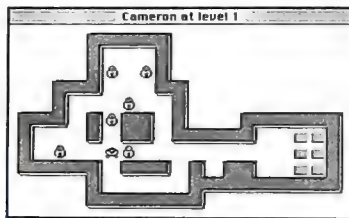
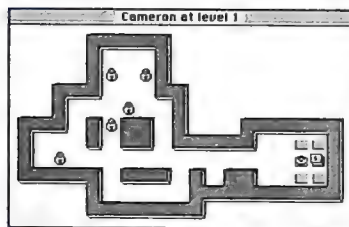
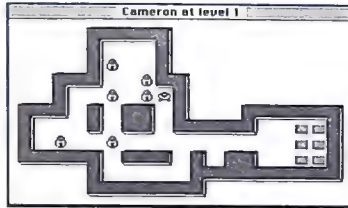


Figure 5.11

Option+Shift+Click gets
you here.

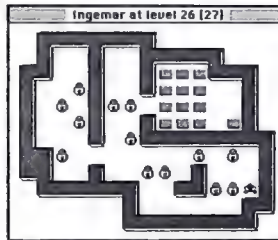


Your first goal on this level should be the bag at the four-way intersection in the hallway immediately to your left. But to get behind it, you'll have to make some other moves first. Click on an empty space in the upper room of the first level. (See figure 5.12 to find out what you're working toward.) Your Mac should beep at you, because there's no way for the worker to get to where you clicked. You'll have to move the bag that's blocking the entrance. Run up next to it, click on the bag once to shove it to the side, then shove the bag above you up one space. Don't push it all the way to the wall or you'll never be able to move it back out. From here, you should be able to work your way down to the bag that you need to move, and continue forth to solve the level.

**Figure 5.12**

Okay, now what?

Once you've mastered a level, you might want to go back and see if you can do it in fewer moves. MacSokoban keeps track of how many moves you've used on each level, as well as your best score (lowest number of moves) for each level. True adrenaline junkies can get out their stopwatches and time themselves for each level. Ingemar has provided 50 levels for your bag-moving enjoyment (see figure 5.13).

**Figure 5.13**

Level 26. Do you feel lucky, punk?

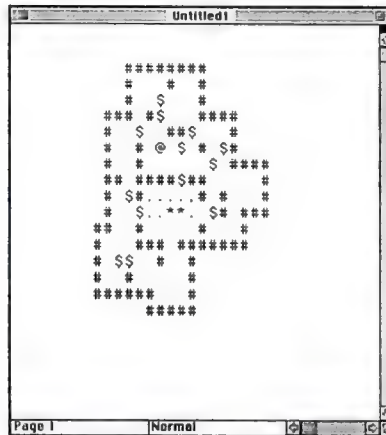
Sokoban originated in a Japanese programming contest in the early 1980s. Since then, there has been a UNIX version (Curses!), an Apple II version (Sokoban), and at least one PC version. MacSokoban was programmed by Ingemar Ragnemalm, and even though he's included 50 brutal levels with the game, you can create your own levels with a standard text editor (see figure 5.14). Briefly:

1. Open a new document in a word processor that can save files as "text only" or "ASCII text."
2. Choose a monospaced font like Monaco or Courier.
3. "Draw" your level using the following text characters:



- # - a wall
 - .
 - \$ - a bag of gold
 - * - a bag of gold on a destination spot
 - @ - your character's starting place
 - + - your character's starting place on a bag of gold
4. Don't leave any holes in the outer walls; use only one character symbol (@ or +), extras are ignored.
 5. Make sure you have enough treasure bags to fill all your destination spots.
 6. Save your creation as a text file.
 7. Open MacSokoban.
 8. Choose Import Level... from the File menu.

Figure 5.14
A new level under
construction.



You can import your new level into the existing game, but Ingemar recommends you create another game file to which you can add your own levels. You'll have to number your new levels—make sure that your levels are numbered sequentially, because if you skip a number, you won't be able to go on to the next level as you're playing.

Hints

Here are a couple of hints to help you get the most out of MacSokoban:

- ◆ Don't push a bag into a corner, because there's no way to get it out (figure 5.15).

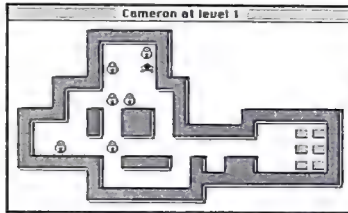


Figure 5.15

Yer bummin', dude.

- ◆ Similarly, don't push two bags together against a wall, or create a four-bag block (figure 5.16).

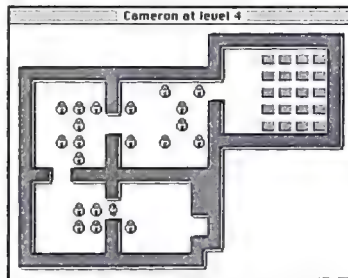


Figure 5.16

Ditto!

- ◆ As you're planning your strategy, start with the bags nearest the destination spots, and work backwards.
- ◆ When you move a bag out of the way, make sure you're not blocking yourself off from another area.
- ◆ When you're building your own levels, try using bags of gold as decoys or moveable barriers.



Macman Classic

Macman Classic v2.0

John Butler

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Memphis, TN 38104

Online Addresses:

America Online: JohnB42414

Shareware, \$8

Let's step behind the scenes at Cool Mac Headquarters and find out just how games are selected for inclusion in *Cool Mac Games Plus!* Since we're in the PowerBook chapter, we'll stroll into the PowerBook Labs and review the complex, specialized, and highly scientific process that takes place.

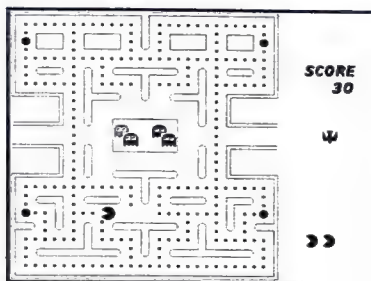
First, our brave tester scours the electronic nets, sniffing out traces and hints of programs that might fit the PowerBook profile. A cool PowerBook game must be lightweight, yet satisfy completely. It must provide the maximum entertainment value, while taking into consideration the limitations of LCD displays. Finally, it must be compact, so that it can be carried on the longest trips without sacrificing valuable hard-drive real estate.

Wait a minute. This young man seems to have found something. He's slumped over his PowerBook, unconscious, with his hair frizzed out and curls of smoke drifting from his ears. Let's take a closer look....

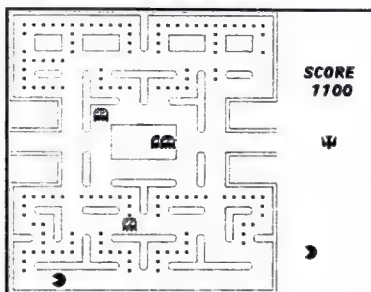
If you're fed up with brainteasers and can't stand another puzzle to fight through on the 3 AM red-eye from O'Hare, I've got just the game for you. Macman Classic, by John Butler, will put your fingers in a frenzy and get your blood pumping (see figure 5.17). I should caution you, though, if you start hearing *Star Wars* theme music and then get an urge to purchase condominiums, Perrier, BMWs and real estate, shake yourself into the present day. This game looks so real, you could be in a time warp. If all else fails, buy a recent issue of *Time* magazine and sleep with it until you feel better.

The object of Macman Classic is the same as Bachman (and other, more widely-known arcade games): eat all the dots, energizers, fruits, and vulnerable ghosts you can, while avoiding the active ghosts (see figure 5.18).



**Figure 5.17**

Look familiar?

**Figure 5.18**

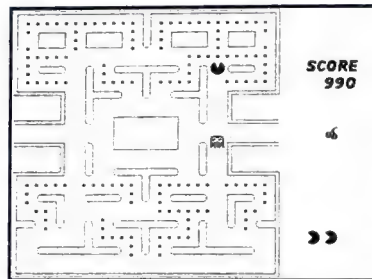
A chowhound on the run.

As you complete each maze, the fruit that appears, aside from indicating which level you are on, will also be worth more and more points. John has thoughtfully included several extra options in Macman Classic which allow for more control over the game. From the Cheat menu, you can choose to start off with three, six or nine lives, reduce the number of ghosts to one, or even make Macman invincible, for those days (or nights) when you don't want to be bothered with dying (see figure 5.19).

One customization option that deserves notice is the Tweak Speed menu choice. John allows you to slow down or speed up Macman to fit your personal Mac. If you have a PowerBook 100, you might want to speed things up, but if you have a 170, you'd better slow Macman down, or you'll never get anywhere.

Figure 5.19

Yawn.



On the other hand, this could be a wonderfully evil trick to play on an unsuspecting bystander. Sit next to some cocky game-meister on your next plane trip and challenge him to beat your best score. Use slow speed for your game and then surreptitiously change the speed to fast. It's usually best to distract your intended victim while making the change—you could casually mention an engine on fire, or call attention to a fellow passenger's exotic physique. When you hand your PowerBook over to the patsy, he'll be completely helpless. Try to control your laughter.



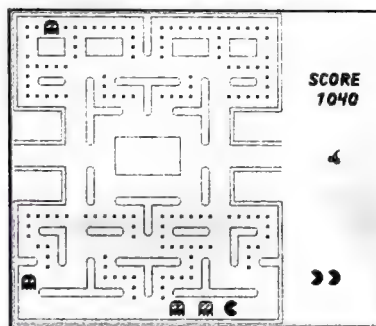
Hints

Here are a couple of tips to help you gain extra ghost-beating skill:

- ◆ You're faster than the ghosties on the straightaways, but they can stick like glue through the turns. If you're trying to clear your tail, look for a long stretch to run in, but keep an eye on the other bad guys, because they'll try to cut you off (figure 5.20).

Figure 5.20

Lookin' for a way out.



- ◆ You're most vulnerable in the long straight section at the very bottom of the maze, because of the lack of entrances and exits. There are several strategies for dealing with this. One is to try to clear the row in one fell swoop at the beginning of the level, before the ghosts can get near you. Another strategy (one that sometimes works better at higher levels) is to clear the row in two bites, perhaps aided by energizers. Using the energizers to help clear dots and not to chase vulnerable ghosts trades points for safety, so you'll have to choose how crazy you want to get. Personally, I don't feel I've had a complete game of Macman unless I've eaten all four ghosts four times on at least one level.

Mine Field

Mine Field
BugByte Inc.
3650 Silverside Rd.
Wilmington, DE 19810

Online Addresses:
Compuserve:73700,2104;
GEnie:K.Redburn
and America Online:BugByte1

Freeware

"Or was it black before red?"

—Overheard on a bomb squad emergency call

If you're sitting on an airplane next to an overweight businessman popping nitroglycerin heart pills, you might not want to whip out your PowerBook and offer him a quick round of Mine Field. Come to think of it, you might want to be careful about playing it yourself—it's kind of like playing Concentration ... with bombs (figure 5.21).

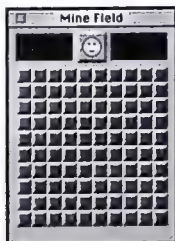


Figure 5.21

But it looks so innocent...

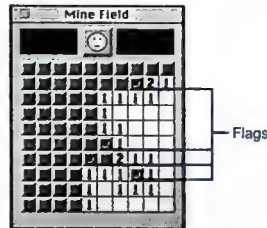


Although the lineage of this game is lost in computer history, the concept is strong enough to have survived several platforms and multiple incarnations. (Those of you of the IBM persuasion may remember a game called PC MineSweeper.) Currently, there are two or three fantastic versions available as shareware with color and really cool sounds—MineSweeper 2.0 by Darel Finley is an especially polished variation on the theme. I chose to include Mine Field, by BugByte software, for several reasons: they handle the interface and game mechanics well, they include several unusual options for making the game more challenging, and, while you must register the program to access the higher levels, it's freeware so all it costs you is a stamp. If you're in a real hurry, they even have an 800 number you can call for an instant fix.

When the game starts, you get a playing field divided up into several squares, each of which is covered with a tile. There are a number of bombs scattered underneath the tiles, and your job is to figure out where they are—without getting yourself plastered onto the nearest wall. To aid you in your quest to avoid immolation, you have several flags to mark the tiles under which bombs may lurk (see figure 5.22). Some versions of the game don't tell you how many bombs you have to find, but Mine Field supplies you with exactly the same number of flags as there are bombs. If you run out of flags, then you've found all the bombs. You hope.

Figure 5.22

Flags, bombs, and more
bombs.



If you're not immediately blown to shreds when you click on a tile, the tile will disappear to reveal either a blank square or a number from one to eight. That number indicates how many bombs there are in the squares adjacent to the one you just clicked. Figuring out exactly where the bombs are is your problem. In the first three levels, if you click on a space with no bombs adjacent to it, it will be blank, and the Mac will automatically clear out all the squares around that tile. If the Mac hits another blank space, it will clear out all the squares adjacent to that space, also. In the early levels, it's possible to clear out a good portion of the puzzle by clicking on the right space.



For instance, in figure 5.23, I clicked on the upper left-hand corner, and the computer cleared out all the rest of the spaces you can see open. I haven't placed any flags yet, but the first two tiles I'd flag are the two surrounded by "2's" sticking out near the bottom. To confirm this, there are two squares with a "1" in each whose only contact with an unturned tile are the two tiles sticking out. Therefore, each one of those tiles must contain a bomb. Unfortunately, after I've flagged those two bombs, I have no more clues as to how to proceed.

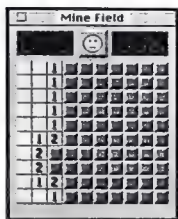


Figure 5.23

Nerve-racking, isn't it?

Once you think you've figured out where a bomb is, hold down the Option or the Command key and click on the appropriate tile. A round flag will appear, signifying your choice. Note that just because you've flagged a square doesn't mean that there's a bomb underneath it. It's entirely possible to miscalculate, misplace a flag, and blow yourself to smithereens by popping open a tile that you figured was clear.

The number in the upper right-hand corner is a clock which keeps track of how quickly you solve a level. The number in the upper left-hand corner shows how many mines you have yet to find. If you've misplaced a flag, this number may be wrong!

Once you've registered your copy of Mine Field, you can access the higher levels of play: Master and Guru. In the Master level, the Mac doesn't automatically clear blank squares for you, and squares don't continually show how many mines are near them. When you uncover a tile, it remains blank. Your cursor displays the number of mines adjacent to the (uncovered) tile which the cursor covers.

In the three Guru levels, the spaces don't clear at all. When you click on a space, the number of adjacent mines appears above the tile. Again, you can see only one number at a time.



As my old mathematics professor used to say, "Ze solution to zis poozle is uzink der noggin, nicht der kalkulin machine." In a straightforward logic puzzle like this one, there aren't too many hints I can give that weren't covered in Basic Reasoning 101. Therefore, I thought I'd leave you with some inspirational words on the fine arts of logic and bomb disposal.

"I have found that the little things are of infinite importance."

—Sherlock Holmes

"Contrariwise," continued Tweedledee, 'if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic.'"

—Lewis Carroll

*"Gracious Lord, oh bomb the Germans.
Spare their women for Thy Sake,
And if that is not too easy
We will pardon Thy Mistake.
But, gracious Lord, whate'er shall be,
Don't let anyone bomb me."*

—John Betjeman

Pamper Your Portable

You've ignored your PowerBook long enough, so put some cool games on it. Besides, lighten up! If you own a PowerBook and use it regularly, you're probably working too hard anyway. Play some games—your brain will thank you.



CHAPTER

IconQuest 1.21
PostcardWare
Polyominoes 2.0
Shareware, \$5
Spacestation Pheta 2.2
Shareware, \$9.95
Susan 1.5
Freeware

Brain Salad Surgery

"If I only had a brain..."

—Scarecrow

Valedictory

When an opportunity to exercise the brain cells presents itself, mine usually go scurrying for the door. Scientists say that we only use about five percent of our total cognitive powers, and I say that's five percent too much. What with the Industrial Revolution, the Information Age, and the Space Age, there's entirely too much thinking going on.

6

This may seem like a funny way to introduce a chapter of thought twisters for the synaptically enhanced, but I've got a little secret: these games are fun—addictively, insatiably fun. There's just enough of a thin veneer over that fun surface to make them seem like hard work. Imagine if someone (boss, spouse, co-worker, child, parent) were to come up to you and say, "That looks like a....game! Don't you have anything better to do with your life than fritter it away on a silly computer game?"

If you're playing something like Solarian II or MacMan Classic, it's going to be kind of tough to establish that you're actually taking part in a worthwhile activity, and improving yourself spiritually and mentally. In fact, most folks have to fall back on the old, "Well, you know these things improve your eye-hand coordination. I don't really enjoy this, after all."

This chapter holds several solutions for the anti-game zealots. For instance, if you were having the time of your life, deeply engrossed in a Polyominoes puzzle, and one of the above authority figures started to hassle you, you could turn and respond in an offended tone, "See here, I'm not playing a game, I'm conducting a study on the relationships of size five polyominoes and their respective translations when they coincide in a restricted area." If you follow this with a leading question about polyominoes like, "Do you know what a polyomino is?" you're almost certainly guaranteed to have the room to yourself in under a minute and a half. So, for your unbridled enjoyment and nothing else, I present: Brain Salad Surgery.



IconQuest

IconQuest 1.21
André Ouimet
P.O. Box 16041
Nepean, Ontario
Canada K2C 3S9

CompuServe: 73747,2445

PostcardWare

'Jewer wunder how baby icons git borned and grow up to be big icons? I know your folks told you about mommy icons and daddy icons and #icn-ing and the icon stork, but they never let you in on the real secret of how icons evolve. Before we continue, take the wee ones out of the room and put them to bed; the following material isn't for the young or the squeamish. If you're easily shocked or have a deep and abiding respect for the mysteries of nature, you may want to skip this chapter. Our head researcher, Dr. André

Ouimet, has constructed a model of sex, love and death in the world of recombinant icons that continues to astound even the most dedicated Mac game enthusiasts. Therefore prepare yourself for what lies beyond and double-click on **IconQuest** (see figure 6.1).

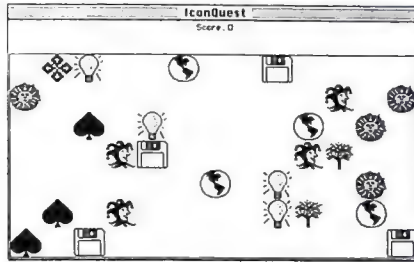


Figure 6.1

IconQuest in all its disgusting glory.

If the screen in front of you looks vaguely familiar, you've probably seen or experienced **Darwin's Dilemma**, from Casady and Greene. IconQuest is the prototype for that commercial program. While Darwin's Dilemma is a good bit larger and has different icons, the two programs are almost identical. The striking similarities between Darwin and IconQuest were in fact the subject of a heated debate at the Software Society, during which the Evolutionaries squared off against the Creationists. The text that follows is an excerpt from the minutes of the Software Society, in which can be heard Sir Thomas Lessby, noted scholar and staunch Evolutionary; and Sir Ethan Whittington, Creationist:

Sir Thomas: "Icons evolve!"

Sir Ethan: "They do not!"

Sir Thomas: "Do too!"

Sir Ethan: "Do not!"

Sir Thomas: "Do too!"

Regardless of such great philosophical contests, we now have before us a model of the Advanced Evolutionary Theory of Iconry as presented by the late Cecil Darwin (no relation to Charles Darwin, the famous naturalist).

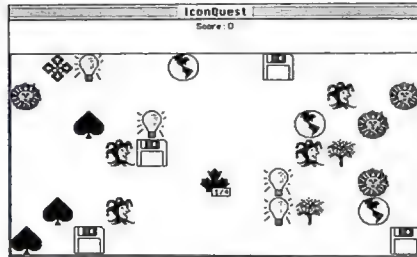
The object of IconQuest is to meld all the icons together into one, following clearly laid-out evolutionary rules. Each individual icon wants to evolve to the next step, but needs to hook up with other icons like itself before it can take the genetic plunge. Click and hold on any icon, and it will reveal the next step in the chain, as well as telling you how many



of its fellows it has already absorbed and how many it needs to absorb to mutate (see figure 6.2).

Figure 6.2

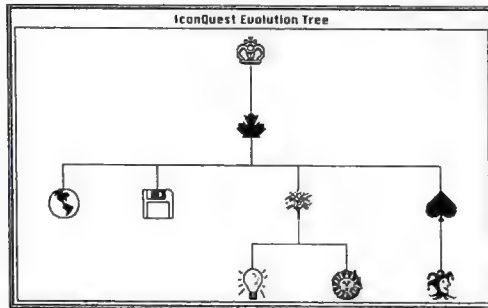
This icon will become a maple leaf once it has melded with three more of its mates.



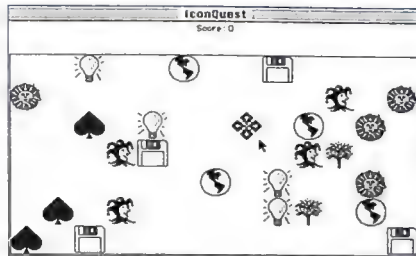
To get a look at the grand order of evolution, choose Evolution from the Help menu and you'll see that, as you were taught in school, Suns and Light Bulbs become Trees; Jokers become Spades; Globes, Disks, Trees, and Spades become Maple Leaves; and Maple Leaves reach the top of the pyramid by becoming a Crown (figure 6.3).

Figure 6.3

The Grand Order of Icons.

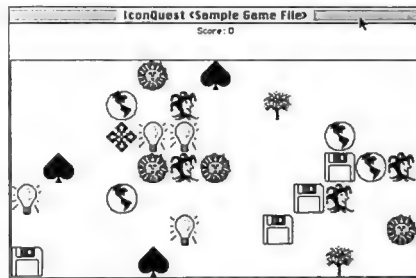


The only as-yet-unexplained icon on your screen is a diamond with four arrows pointing out of the center. This is your Navigator. Click on an empty space, and you'll see it glide to the spot you clicked, if there's a clear path. If the Navigator cannot make its way to where you're pointing, it will refuse to move and flash rapidly. The navigator is your tool for controlling the evolution of the icons that you see (figure 6.4).

**Figure 6.4**

The Navigator. (Not to be confused with the Disney movie of the same name.)

In order to walk you gently through the gritty field of scientific exploration, Doctor Ouimet has provided a Sample Game File. Go to the File menu, select Open, and you should see something that looks like figure 6.5. Click around on the screen until you have the hang of moving the Navigator and peeking at icons to see what they're going to become. Now that you're comfortable, let's perform some genetic experiments on the hapless icons!

**Figure 6.5**

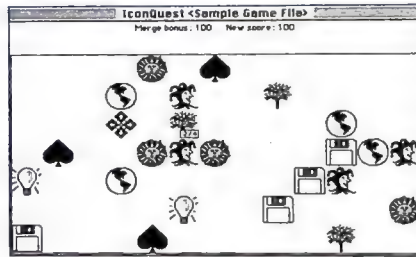
Starting point of the Sample Game.

Position the navigator as you see it in figure 6.5, just to the left of the two light bulbs in the center of the screen. Our first step will be to fuse these two together. Arm your Navigator by clicking directly on it—it should begin to blink. While the Navigator is blinking, click on the left-hand bulb.

Boink! With a vaguely obscene sound, the two bulbs merged (figure 6.6), taking the next step on the chain of life. Click on the merged bulb, and you'll see what it's going to become (a tree), how many bulbs have been fused into this unit (two), and how many bulbs total it takes to make a tree (four).

Figure 6.6

Two become one.

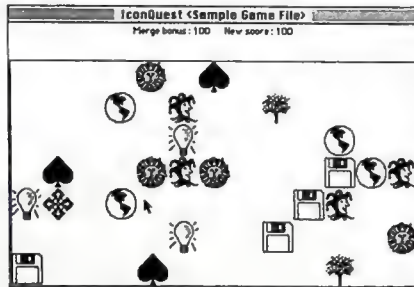


Now that you've got the basic idea, the rest is up to you. The only other rules that you need to know about are wrap-around and TeleSwapping. I'll bet you never knew that science could be so kinky.

To witness wrap-around in action, click at the top of the screen in the space between the sun and the spade. When your Navigator stops running around, arm it and click on the spade. Notice how the icon disappears on one side and reappears on the other. Learning to use this feature (which holds true for all four sides of the window) to your advantage is one of the best ways to improve your scores in a hurry. On the other hand, wrap-around can be dangerous if you're not careful. Move your Navigator to the left side of the screen below the spade (as shown in figure 6.7), arm your Navigator and push the spade up.

Figure 6.7

Ready for the big push...



Ouch! That hurt! Notice also that your score (in the box at the top of the window) dropped dramatically. Boinking yourself with an icon is considered bad form and will get you thrown out of most Software Society meetings.

TeleSwapping allows you to teleport an icon to your current position. While costly in points, it can sometimes be your only way out of a sticky situation. Find your Navigator icon and put it in a clear area; it doesn't matter where. Now, pull down the Control menu, choose TeleSwap and click on an icon (figure 6.8).

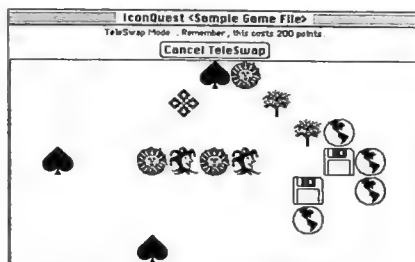


Figure 6.8

A rare sight: a wild Navigator, about to TeleSwap!

Instantly, the icon you chose will be zapped to where your Navigator was, and your Navigator will likewise end up where the icon was. TeleSwapping is useful, but it subtracts two hundred points from your score. If you need more than two TeleSwaps to solve a puzzle, you should rethink your strategy.

IconQuest is "PostcardWare." All André asks in return for playing IconQuest is that you send him a postcard from wherever you live. If you just can't get enough of IconQuest, you might want to invest in a copy of Darwin's Dilemma, from Casady and Green.

Hints

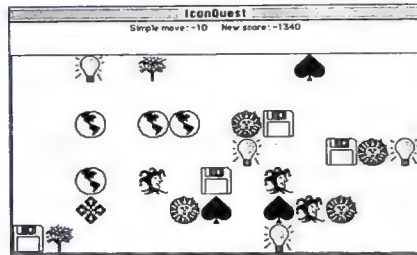
Just think... more hints! You can use these just as easily with Darwin's Dilemma, but you'll have to send me more money if you do. (Just kidding! Gee, can't you take a joke?)

- ◆ While you're working on melding one set of icons, don't forget that you'll have to come back and meld the others. Don't leave yourself in an untenable position.
- ◆ One overall strategy that's usually effective is to try to align similar icons on one or two axes, even if you can't or don't meld them right away (figure 6.9).



Figure 6.9

These globes, lined up in an "L" shape, will be easy pickings.



Polyominoes

Polyominoes 2.0
Kevin Gong
1302 Navellier Street
El Cerrito, CA 94530-2449

Shareware, \$5

Gather close around, boys and girls, because we're about to enter the realm of applied mathematics. Won't that be fun? It'll be doubly exciting because your guide—me—knows next to nothing about this marvelous subject. Your humble author barely made it through calculus in high school and swore a mighty oath on Euclid's grave that he would never again have anything to do with integrals, statistical anomalies, or any other high-falutin', number-jugglin' theorems beyond those that were natural and proper for a man to know. This presented an immediate difficulty, as until that point your humble author's fondest hope was to become an engineer, a fighter pilot, or an astronaut—all careers in which a facility in advanced mathematics and even (gasp!) physics was deemed appropriate or even necessary.

When I told Hayden about the fundamental problem that was brewing, they showed a disconcerting lack of sympathy for my plight. "Figure it out" was, I believe, their response. I staged an immediate strike explaining that I would refuse to send chapters until I was assigned an expert in applied mathematics. They explained that they would refuse to send money unless I got my tail in gear. From these positions, we rapidly built a mutual understanding, and I will now explain to you the mysteries of Polyominoes... without a net.

According to Kevin Gong, author of Polyominoes and "Case Study: Applying Parallel Programming to the Polyomino Problem," a polyomino (pronounced like domino) is a



collection of squares placed adjacent to one another, as if on a grid. The individual squares must have their sides touching—they cannot be arranged diagonally, with their corners touching. Figure 6.10 is the opening screen for Polyominoes, and you can see a playing grid surrounded by the little monsters.

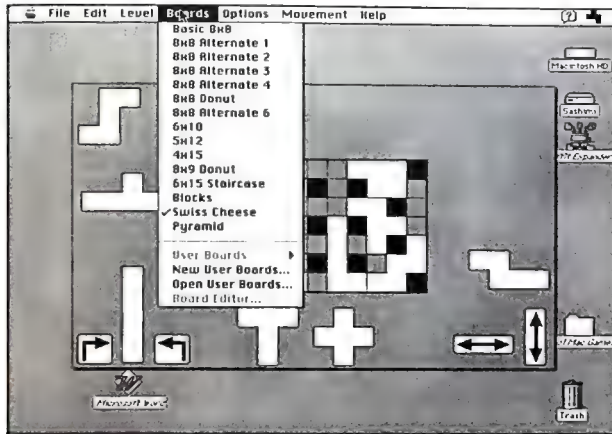


Figure 6.10

In the beginning, there was a grid.

The standard playing piece for Polyominoes is a size five polyomino, meaning it is made up of five connected squares. Again, according to Messr. Gong, there are twelve polyominoes of size five, not including translations, rotations and other similarly twisted things.

You can play Polyominoes in two ways. You choose a grid as a playing field, and then you can either try to fit all the polyominoes into the grid like pieces of a puzzle, or you can take turns with a friend or the computer, placing polyominoes on the grid until one or the other of you can't make a move. Usually you're the one that gets stuck (see figure 6.11).



Figure 6.11

Smug for a computer, isn't it?

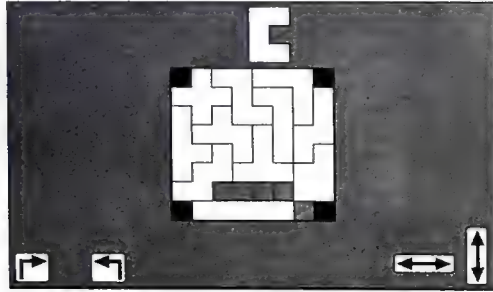


To select a polyomino, just click on it. Once you've selected it, you can rotate it or flip it by clicking on the arrows in the lower left-hand and right-hand sides of the screen. Alternatively, you can use the arrow keys on your keyboard to achieve the same results. Once you have oriented the piece to your satisfaction, drag it to the board, where it will drop in with an audible click. Polyominoes doesn't let you cheat: if you place one piece on top of another, it will silently return the dropped piece to its original place on the board.

This is one of those games that sounds ridiculously simple until you try it (see figure 6.12).

Figure 6.12

So close and yet so far...



You say you can assemble an automatic transmission in the dark with your eyes closed? After five minutes with this little gem, I guarantee two left thumbs and a permanent psychosis. After nearly four weeks of intensely addictive twisting, turning, clicking and prodding, I am heartily ashamed that I can offer nearly no words of wisdom. I have come close, but I have as yet been completely unable to solve even the simplest board. Of course, I've been equally unable to break the habit of pulling the game out and playing it at the most inappropriate times, such as when I'm on a deadline. Oh well.



Spacestation Pheta

Spacestation Pheta 2.2

Tad Woods

109 Tee Circle

Salem, VA 24153

Online Addresses:

Genie: T.Woods

CompuServe: 70312,3552

Shareware, \$9.95

Yes, the room very definitely is closing in on me. I feel a strange sense of claustrophobia, as if I have no space to move and no oxygen to breathe. Within an entire house in the back end of New Hampshire, I'm crammed into a little corner, my back to the world, hunched over my own little electronic god. **Spacestation Pheta**, apart from being a great puzzle game, will remind you how nice it is to breathe deeply without thinking about how much of that air is left (see figure 6.13).

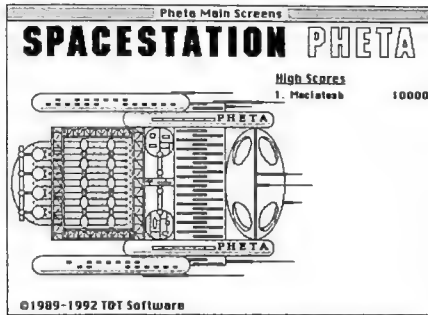


Figure 6.13

Spacestation Pheta.

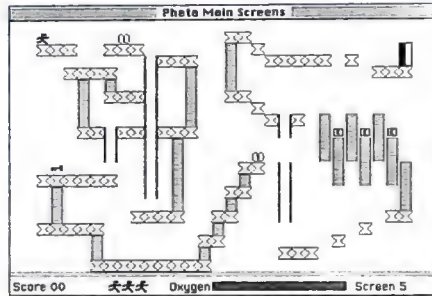
Consciously or unconsciously, **Spacestation Pheta** seems to be written after the model of an older computer game called **Lode Runner**. For those who don't remember this Brøderbund classic, the object was to run around a maze of levels and ladders, collecting treasures while avoiding pursuing guards. Tad Woods, the creator of **Spacestation Pheta**, has removed most of the arcade action from his game, and "pumped up the puzzle," if you'll forgive the alliterative reference to a currently popular form of music.

The object of **Spacestation Pheta** is to maneuver your astronaut through a maze of levels, ladders and other obstacles, find a key, and open the airlock before his oxygen runs out. Along the way, he might find extra energy boxes, spare oxygen tanks, anti-grav lifts, teleporters, and a few other surprises that you won't find out about unless you send in your shareware fees (figure 6.14).



Figure 6.14

It's a long way from here to there.

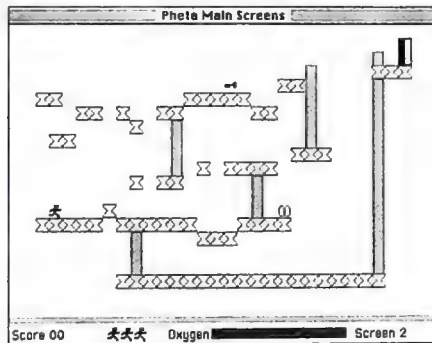


The trickiest part about Spacestation Pheta isn't moving your man around. Just press the appropriate key, and he'll move left, right, up, down, or jump. If you like, you also can control him with a mouse, although this isn't recommended at higher levels. No, the trickiest part of Spacestation Pheta is definitely the jumping. Your alter-ego, Spaceman Spiff (sorry, Mr. Watterson) can leap impressive distances, soar to new heights, and even jump down from tall ledges. But, there are limits to even these superhuman powers. Spiff can jump left or right one space safely, and jump up one space safely. He can fall down one space safely (two-space falls are instant death), and he can jump down two spaces.

Just what other sort of sneakiness and general mayhem can you expect from Spacestation Pheta? Well, I won't give much away, but just for laughs let's take a tour through level 2. Fire up Spacestation Pheta and choose Start Game at from the Pheta menu. When the dialog box pops up, type "2," and click OK. You should now see a screen similar to figure 6.15.

Figure 6.15

Welcome to level 2!



Okay, here we go:

1. We begin our quest by tripping merrily to the right end of the platform we're on, jumping the obstacle in the way, and rising up out of the valley in the middle.
2. Once you've obtained the new set of lungs [sorry, spaceman humor], proceed up the ladder immediately to your left.
3. Walk one space right and jump. Since the distance is one space up and one over, you're fine.
4. Climb the ladder and turn left, walk up to the edge, and jump.

Did you do it? Boy, are you a trusting soul! Checking the distance after we hurled our bodies recklessly into space, we see that the jump covered only two spaces down, and left our hero unscathed and rarin' to go.

5. A quick jaunt to the key, and now we face a problem: how to get to the airlock on the right? Thinking quickly, our hero realizes that he can descend the ladder on his left, jump left to the island floating in mid-air, and then jump again to the left, landing on an outcropping near where he started.
6. From there, it's a simple jaunt down the ladder, over the floor, up the ladder, through the airlock, and into the waiting jaws of the next level (see figure 6.16).

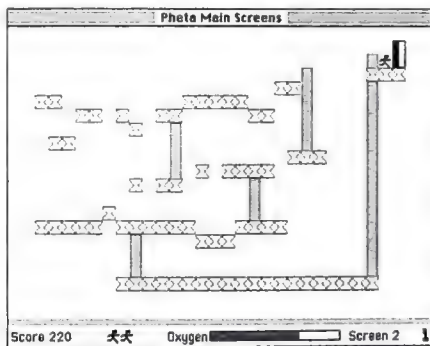


Figure 6.16

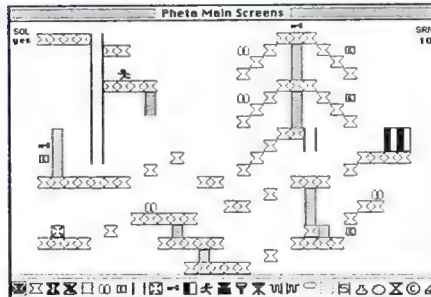
I'm outta here!

Just to tease yourself (and to encourage you to register), choose Edit Screen from the Editor menu, and feast your eyes on the goodies at the bottom of the screen (or look at figure 6.17). There are floor tiles, secret doors, teleporters, chutes, cannons and all manner of interesting stuff. Want to find out what they are? Desperate to create your own levels and mystify your friends? Send in those shareware fees!



Figure 6.17

Goodies... for a price.



Hints

You'll be able to nail those tough levels down with these cool hints:

- ◆ You can't create your own set of game screens, but you can look at what cool things are possible. When starting the game, instead of double-clicking on the Spacestation Pheta icon, double click on one of the other screen icons, such as Marcy & Mike or Pheta II.
- ◆ Don't forget when you're setting up those jumps that:
 - ◆ The floor that Spiff is standing on counts as a space
 - ◆ When Spiff jumps down, he also jumps over a space
 - ◆ Spiff jumps in whatever direction he was last facing, so leave yourself enough room to turn around if you have to.



Susan

Susan 1.5
 Stephen Linhart
 Enigma Games
 P.O. Box 199
 Amherst, MA 01004

Freeware

Somewhere between Go, Reversi, Chess, Checkers, Othello, and Tic-Tac-Toe lies our final Cool Mac Brain Bender, **Susan**. It's ironic that Susan is in the middle of six games,



because the board that Susan is played on is six-sided, as are the spaces on the board. (It's also not entirely accidental. Remember, I'm the author.) Susan is a quick strategy game which, like all good games, is easy to learn and extremely difficult to master. The programmer, Stephen Linhart, asks that if you beat the computer three times in a row at the Master level, you send him a post card. How am I doing? Well, let's just say I haven't invested in any 19-cent stamps.

As I stated above, Susan is played on a hexagonally shaped board with 61 spaces. Each player has an unlimited supply of white (or light red) or black (or light blue) stones. On each turn, a player must either place a stone or move one of their own stones already on the board. A player may not skip a turn. The object is to completely surround one of your opponent's stones, either with your stones, your opponent's stones, the edges of the board, or a combination of all three (see figure 6.18). Be careful, though. If you trap one of your own stones at the same time as you trap one of your opponent's stones, you lose the game (see figure 6.19).

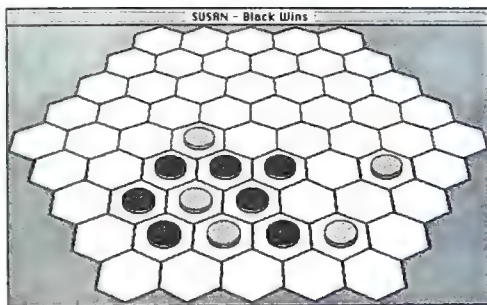


Figure 6.18

Gotcha (I'm Black).

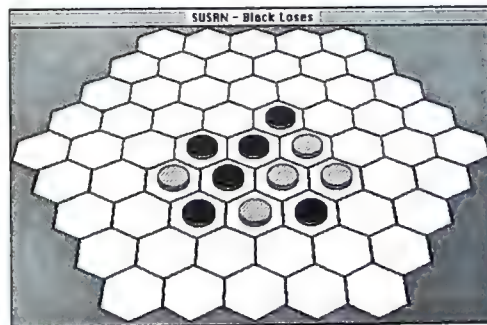


Figure 6.19

Win the battle, lose the war.



Hints

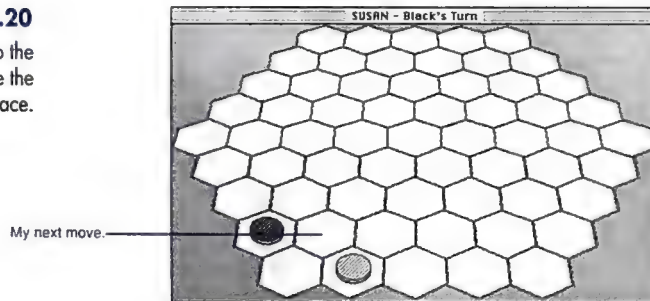


Somehow, simple rules usually lead to complex games, and Susan is no exception. Trying to devise a strategy that puts your foe at a disadvantage while keeping your own stones out of danger is enough to drive nearly anyone to distraction. There are a few basic defensive alignments that you should familiarize yourself with as well as a couple of common traps that you should learn to recognize and avoid—or even spring on the other guy.

One of the best ways to keep your opponent from placing a stone in a certain spot is to completely surround that spot. For instance, in figure 6.20, let's say that for one reason or another I don't want the computer to get a stone in the lower left-hand point space. To block this move, I'd simply close the circle around that space.

Figure 6.20

My next move will be to the space directly above the point space.



Another world famous play is the old “set up a double hexagon and push his face in” trick, as illustrated in figure 6.21. Here, I've once again proved my mastery of the computer by allowing it to maneuver me into a temporarily untenable situation. If I allow play to continue, oblivious to the danger surrounding me, the computer will calmly slide its stone into the seemingly inviolable space indicated in the figure. The correct defensive move in this case would be to slide one of my stones back away from its beleaguered colleague, thus preventing death in stereo.

If you play Susan long enough and tire of a computer opponent, a real-life version of the game is available from Enigma games. You can't play against your friends on the computer, but the real version should keep you occupied for years. If you really like the computer version and have a color Mac, you might want to seek out the Susan color module that gives you a gorgeous board and stones to play with. The color module is in the libraries of most of the major online services, or you could try contacting Enigma Games directly.

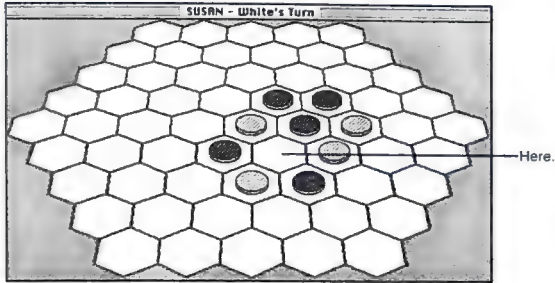


Figure 6.21

Uh, oh. The computer is about to move **HERE**.

Moving Along

You've just examined a few games that make you flex those mental muscles. In the next chapter, you'll take a look at a game that adds a bit more depth to the picture: RoboWar.

CHAPTER

RoboWar 2.3
David Harris
E.C. Box 36
3 Ames Street
Cambridge, MA 02139
InterNet: harrisd@athena.mit.edu
Shareware, \$10



The Game of Life

"Great heavens above, give my creation life! And, with your perfect wisdom, deliver me from Stack Overflow Errors!"

—With apologies to Mary Wollstonecraft Shelley

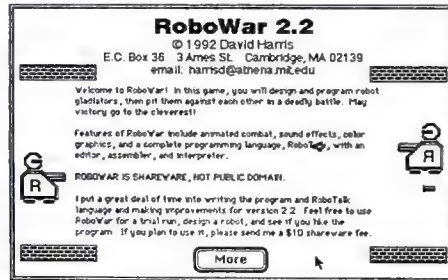
It Is Alive!

To some people, a computer is an appliance, like a refrigerator or a stove. You turn it on, run the appropriate program, do your work or play a game, and then turn it off. To others, a computer is a canvas to be painted upon or an instrument to be played. Corny as it may sound, the ability to program a computer to perform a task is a thrilling act of creation.



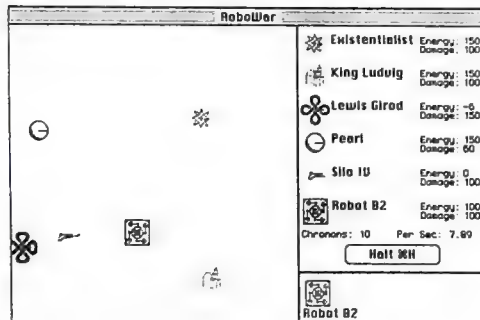
As I surf the telecommunications nets, gathering programs to play with, it's hard not to be jealous of the wizards who can tweak my Mac just so, and make it sizzle and spark with carefully choreographed commands. I think it's every computer owner's deep and secret desire to become a software wizard—to flex one's fingers and craft an incredible new game or write the indispensable utility that no one can live without. But programming a computer today can take months and years of practice, learning a language like C or Pascal, and then learning the quirks of the individual machine for which you're programming. What's a frustrated wizard to do? With **RoboWar**, software wizard David Harris offers an answer (see figure 7.1).

Figure 7.1
RoboWar splash screen.



RoboWar was born "many moons ago," the outgrowth of computer club meetings, talks with computer programmers, and hiking in the Sierra Nevada. The game scenario is an arena that can hold up to six robots, all trying to destroy each other (see figure 7.2).

Figure 7.2
The arena with six 'bots locked in mortal combat.



The object of the game is to have your robot (or 'bot) be the last one standing. The catch (isn't there always a catch?) is that you cannot direct your robot's actions once it's in the arena. Therefore, you must write a specific set of instructions for it to follow. If you give your robot good instructions, it will defeat its enemies. If the other robots are "smarter" than your 'bot, you'll have to sweep it off the arena floor in pieces.

Sounds like programming, doesn't it?

RoboTalk

Robots, like computers, don't understand English. You can't type, "run around the arena, and shoot when you see another robot." You have to learn how to speak RoboTalk, a mini-language with a very specific instructions and syntax. Figure 7.3 is an example of RoboTalk.

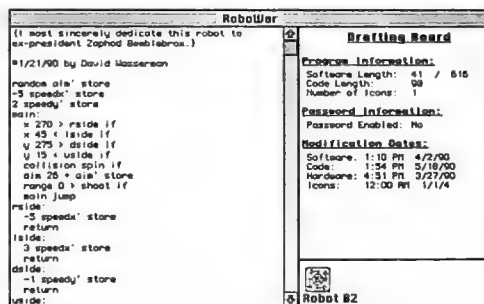


Figure 7.3
RoboTalk.

To understand RoboTalk, you need to wrap your mind around two concepts:

- ◆ The Stack
- ◆ Reading and Writing Registers.

If you're a computer programmer, an engineer, or a scientist, you probably already have a firm grasp of at least one of these two ideas. If this is the case, you can skip forward to the programming part. If you decide that you want to read along, that's fine, but don't disturb the other students. Also, take notes, because there'll be a test at the end of the chapter.

The Stack

The Stack was developed along with the earliest computers and remains one of the most popular ways to have a computer deal with numbers. To understand how it works, begin by visualizing a stack of paper on a table. There are as many analogies used to explain The Stack as there are people explaining it. Some folks visualize a Pez dispenser, some imagine an empty box. The key is to fix in your mind a vision of a stack of objects which can only be accessed one at a time, from the top. In our analogy, you can only take sheets of paper from the top of the stack, and you can only put sheets of paper on top of the stack; you can't slide one in at the bottom. The way to perform tasks using the stack is to put the elements of your task onto the stack, and then give the computer a command. Let's write a "4" on a sheet of paper and place it on the stack, then write a "2" on another sheet and place it on top of the four. The stack now looks like this:

Stack Top	(Position 0):	2
	(Position 1):	4

Now that we've prepared the stack, we can give the computer a command via an operator. If we wanted to add four and two together, we could give the "+" command, which tells the computer "take two numbers off the stack, add them together and push the result back onto the stack." After the computer has executed the command, the stack looks like this:

Stack Top	(Position 0):	6
-----------	---------------	---

Simple enough? Take a piece of paper and play around with the idea for just a couple of minutes until it makes sense to you. Understanding how the stack works is crucial to programming 'bots.

Since we have to push numbers onto the stack before we can tell the computer what to do with them, it would make sense that the numbers would come before the operator in the command line. If we wrote:

4 + 2

The computer would have no idea what to do when it got to the "+" sign since there would only be a "4" on the stack. In order for the computer to behave properly, we must write "four plus two" as:

4 2 +

First we give the computer the numbers and then we tell it what to do with them. This method of writing equations is called Reverse Polish Notation, or RPN.



Registers

A register is nothing more than an electronic box that holds a value. Some registers can be both read from and written to, while some registers can only be read. Each RoboWar 'bot has several registers controlling and containing information about speed, direction, location, where the turret is aiming, if there are other 'bots in range, etc. For instance, to change the direction of the turret, we store a value from 0 to 360, corresponding to the number of degrees in a circle. By storing the value 90 in the aim register, we tell a 'bot to point its turret to the 3 o'clock position. To get a quick look at a 'bot and its registers, run RoboWar, put a couple of robots in the arena, select one of the robots, turn on the debugger (from the Options menu) and start the battle. You should see something similar to figure 7.4.

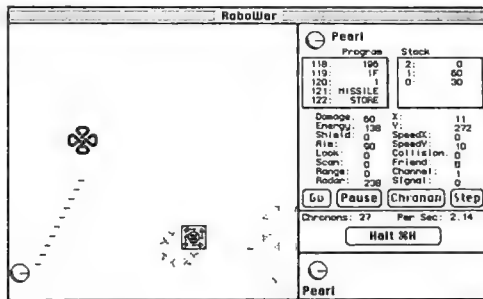


Figure 7.4

This is what your 'bot looks like when it's running.

In figure 7.4, the lower half of the debugger box contains the registers, while the upper half scrolls through the instructions as they're executed (left), and monitors the stack (right).

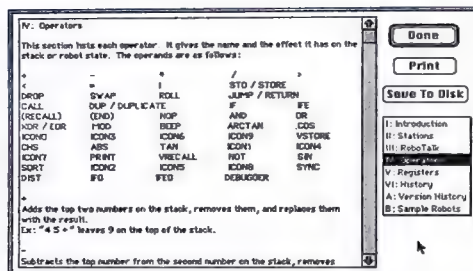
David Harris has included a complete manual of legal commands and a list of all registers in the online help available under the Apple menu. I strongly suggest you print these two sections out and spend some time reading through them. They aren't long, and they are essential to successful programming (see figure 7.5).

In an effort to get you up and running, I cannibalized David's DumBot test 'bot and added a "locking" mechanism to it. The original DumBot sits in one place, maintains a shield, spins its turret and fires whenever it sees something. My version, LockBot, does essentially the same thing, except that when it finds a target, it "locks on," and keeps firing until the target is destroyed or moves. I've excerpted the code here, and included explanations for each line. Good luck!



Figure 7.5

Now this is online help!



Line Number	Program	Comments
1	Start:	Label
2	7 a' store	Stores "7" in variable "a."
3		
4	Main:	Label
5	25 shield' store	Stores 25 units of energy in the shield.
6	aim a + aim' store	Adds the contents of "a" to the current value of the aim register (where the turret is pointing).
7	range 0 > MissileSub RotSub ife	If the range register is greater than zero, fire; otherwise rotate the turret.
8	Main jump	Do the main loop again.
9		
10	RotSub:	Label
11	7 a' store	Stores "7" in "a."
12	return	Returns to the main loop.
13		
14	MissileSub:	Label



- | | | |
|----|-------------------|---|
| 15 | 0 a' store | Stores a zero in "a" so that the turret won't rotate. |
| 16 | 20 missile' store | Fires a missile with 20 units of energy. |
| 17 | return | Returns to the main loop. |

Note that the line numbers are for reference only and do not appear in true RoboTalk code. Comments can be included in RoboTalk if they are surrounded by pound signs (as in #this is a comment#).

Building a 'bot is more than just programming in smarts. You also have to make decisions about how the robot is constructed and what kind of weapons it carries. Go to the View menu and choose Hardware Store. You should see a screen that looks like figure 7.6.

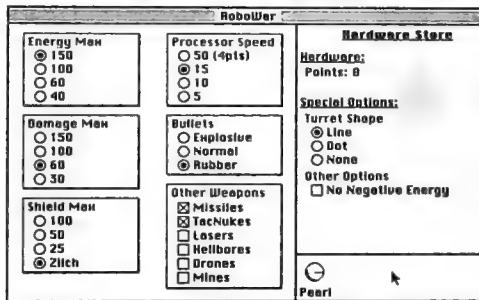


Figure 7.6
The Hardware Store.

Under traditional RoboWar rules, you have nine points that you can spend at the hardware store. You can buy shield capacity, energy capacity, damage resistance, weapons, processor speed, and bullet types. With only nine points to spend, you'll have to decide on an overall strategy for your robot. Do you want to go for the quick kill? Then check off TacNukes and write your program accordingly. If your 'bot is in for the long haul, you might want to max out your energy, damage, and shields, although that will leave you with rubber bullets and a slow processor. Back at the Arena, choosing Set Max Points from the Arena menu will allow you to adjust the maximum points allowable in robot construction. You can increase the value and set up a battle of the titans, or decrease the value for a Mighty Mouse tournament. Either way you go, the choices you make in the Hardware Store will usually define the flavor of your 'bot.

Be Fruitful and Multiply

Until you register your copy of RoboWar, you'll only be able to write short, simple robots, as there is a 100-instruction limit on unregistered versions. Once you've registered, you'll be able to write longer robots, as well as participate in tournaments that David organizes, as well as tournaments via telecommunications. You may even want to set a tournament up yourself. May the best 'bot win!

Hint(s)



David suggests that hardcore RoboWar hackers search for undocumented features—and refuses to elaborate on this cryptic “message in a bottle.” In the past, programmers who have found a way to circumvent the normal RoboWar workings have been enshrined in the “Hall of Fame,” so even if you don’t build the best ‘bot, there’s more than one way to skin a cat.



CHAPTER



8

Tips, Tricks, Cheats, and Other Things You're Not Supposed To Do

I don't have much time—I can see the distant glow of searchlights and the sirens getting closer. My bag is packed and the back window is open. It's six feet down to the ground, twenty feet to the woods, a mile and a half to the highway, and then roughly 200 miles to the border. The first twenty-six feet will be the hardest. I figure once they break the door down I've got thirty seconds to make it to the woods. Until I hear that first crash, though,

I have a few moments to scribble down notes about what put me on the run from the Thought Police.

So You Want To Party...

Some people are content to just play games by the rules. They call themselves outlaws and thumb their noses at Apple, but nobody really cares. They don't break down your door at four in the morning because you snuck a couple of rounds of Spectre on your IIs. No, the Thought Police don't come out for just anyone—they wait for the tipsters, the guys who dig and dig at a game until they uncover Easter eggs and secret passwords. Guys on the edge. Guys like me.

I couldn't do it alone. For every voice shouting these secrets out, there are a hundred others, quietly subverting games without ever attracting any attention. The tips you're about to read are contributions from brave freedom fighters on the ragged front lines of gaming. Remember their sacrifice and play hard.

Falcon 2.0

These cool tips come from the high-flying Falcon ace Red Hawk.

- ◆ Hold down the Option, Z, and X keys and you'll be rearmed with 8 AIM-9L Sidewinder missiles and 500 rounds of ammo.
- ◆ While playing over the modem with another human flyer, take along a few AGM-65 Maverick missiles. If you get into a dogfight, arm these missiles, dive toward the ground, and fire them. When they impact with the ground the mission screen will come up and you'll be declared the winner!
- ◆ If you get into an uncontrollable stall, shut off your engines by decreasing throttle until the RPM gauge reads zero. When your speed falls below 300 lower your landing wheels and you will come out of the stall. Quickly increase throttle to restart engines.

Reginald B. Milton
America Online address: Red Hawk
Memphis, TN

Michael Gartenberg really spreads himself around. Here, he shares some of his favorite hints with us.



Spectre

In Spectre, hold down the option key as you click on the "Play" button and you can choose the starting level. Once you're playing, type God for a bird's-eye view of the entire arena. This is really a plus during those hot and heavy network furballs. (Michael Gartenberg)

SpaceShip Warlock

The program is really a set of animations created with Macromind Director. You can open any of the files with that program and see any animations you may have missed. There are also several files that don't seem to be in the program at all—but are really cool anyway! (Michael Gartenberg)

Tetris/Super Tetris

Save space on your PowerBook and leave the sound files at home. They take up a huge amount of hard disk real-estate. (Michael Gartenberg)

Vette

In Vette, start course 3, turn around, and drive the other way. You will reach a secret island, Alameda, where the programmer's names are on the streets. (Michael Gartenberg)

Michael Gartenberg
America Online address: SEmore
Teaneck, NJ

You can find lots of tips and hints for the Sim empires online. Below is a compilation of some of the better ones.

SimCity

- ◆ Build all of your factories and polluting buildings on the far right side of the screen. For some reason this drastically reduces the amount of pollution which builds up. Someone once told me it had something to do with the wind...

Teddy Schall
America Online address: BigEd18
San Francisco, CA



◆ To embezzle \$10,000, type FUND.

Daniel Fierman
America Online Address: Crowl
Brookline, MA
America Online Address: RockClimb

SimAnt

Shift-Option-double-clicking somewhere while holding an item will clone it—puts it down and you will still have the original.

To use the following cheats, just type in the letters on the left.

erad	Starve yourself
fred	See what it looks like if you win the game
hole	Dig lots of holes
jeff	Start a colony on every patch
jenn	Unlimited health for black colony
joke	Read a joke
just	Get 10 queens
mick	Put the spider into reverse
rand	Restores yellow ant's health to 100%
QEEN	Add another red queen
queen	Add another black queen
susi	Unlimited health for yellow ant
will	Never lose a fight against a red ant
Option-R	Makes it rain (Try while indoors)
Option-2	Turns on and off laser spider

Dig down near the bottom of the nest to find a secret passage to the red nest.

Command-double-click on yourself digs a hole where you are

The above contributions are courtesy of:

Seth Grenald
America Online address: Snowbear
Elkins Park, PA

Tony Small
America Online address: TonyS33
Tarzana, CA

and

Jeff Robinson
America Online address: BYU Cougar
Provo, Utah.

SimEarth

Here are a few tips for SimEarth from RockClimb. Use them the same way you used the SimAnt tips above.

Joke for a joke and Funds as well

ERAD will get rid of life forms all over

Plant a nuclear bomb on a square filled with the nano-age icon, you will get a race of robots.

Dark Castle/Beyond Dark Castle

Set your system clock to Dec. 25th and play Dark Castle or Beyond Dark Castle for a Christmas surprise! (RockClimb)

RoboSport

After spending hours kicking butt in the RoboSport Arena, Kevin Briody shares some of his best strategies with us.



- ◆ If you're playing against an aggressive computer opponent and there are 4 teams on the board, set up your robots in cover around your home area, with good fields of fire (especially any missile robots) and scan/fire all turn. Each computer team will generally attack one direction full-on from the outset, so if you aren't attacked from a particular direction, it is safe to assume (usually) that you can move your robots in that direction without fear of attack. This lets you either defend another direction (if you are being attacked), or move your team to get behind a computer team.
- ◆ If you're playing with Stealth robots on your team (and sighting is turned off) position them in wide-open areas around the suspected paths of opposing teams. Have them scan/fire for one space around them the entire turn. This way, they act as forward observers and allow you to move the rest of your team to attack any spotted enemy robots, while they can defend themselves if any 'bot happens to blunder into them.
- ◆ When you use a missile robot to blast a suspected enemy position (e.g. robots defending a flag) and you only want to expose them for a brief moment, have them pop out from behind cover and aim/fire on the suspected 'bots two or three times (depending on your missile stocks and your sadism level). 'Bots aim/fire much faster than scan/fire and you can jump the 'bot into cover without waiting to see the results. Later in the turn (or next turn) you can jump the 'bot back out and scan/fire just to make sure the first missiles did the job.

Kevin Briody
America Online address: Caldwell
Sunnyvale, CA

RR Tycoon

A budding industrial magnate, Mark Borgerson has some interesting ways to get around in the railroad biz.

- ◆ One way I have found to get an extra \$500,000 or so early in the game is to take out a few loans before other railroads are established. Then, when the first competitor is established, quickly call your broker and start buying its stock. About half the time, the new railroad won't start buying up its own stock soon enough, and you can take it over. Then you can strip it of its cash and sell off the stock. Sometimes the new railroads will start to buy up their stock before you have a chance for a takeover. After the first takeover, new railroads always seem to be aware of this strategy. Also, I have had a railroad I stripped of cash come back strong enough to come out ahead of me in the game.



- ◆ I have stumbled upon another strategy for increasing net worth. Here it is (ethical or not). Buy up stock in a railroad with a good cash position and a share price less than \$15. Take it over—even if that means paying the double price for the remaining 50 percent of stock. Try to do the takeover soon after the start of a 2-year fiscal period. After taking over, strip the railroad of its cash. This should usually net you about \$500,000. Now sell off 50 percent of the stock. The railroad will discover you no longer have control and usually sell a bond to start buying up its capital stock. Now buy back 10,000 shares and take over again. Strip off cash from the bond sale (usually over \$400,000). Now start the cycle over again by selling off 10,000 shares. The railroad will sell another bond, you retake control, strip cash, and so forth. Continue this procedure until about two months before the end of the fiscal period. Then sell off the remaining stock—its price should now be about 50 percent higher than when you started. Be sure to sell off the stock before the end of the fiscal period—the price is sure to plummet! Your gains are limited by the number of times you can call your broker in the 2-year period. I have often managed to make over a million dollars in profits with this scheme. Of course you are leaving the railroad with no cash and often up to \$5,000,000 in bond debt. This can be hard on all the widows and orphans who invested in the railroad bonds. This works best early in the game when share prices are low.

Mark Borgerson

America Online address: MBorgy
Corvallis, OR

Victoire!

In the world of game cheats, Victoire! is a power tool. Written by Sam Caughron, Victoire! adds hot keys to several popular games (including Solarian II, Hellcats of the Pacific, and OIDS). By invoking the hot keys while playing a supported game, you can get anything from extra lives to fresh bullets. Currently, there is only one cheat module available, but more are planned.

Victoire! is a control panel, so put it in your Control Panels folder, put the Victoire cheats file in your System folder, and restart. Then open the Control Panel and click the Install button (see figure 9.1). When you return to the control panel you'll see a list of games. Click on a game to highlight it, and a list of hot keys will be revealed. You can memorize the hot keys as they are, or you can alter them to suit your needs. Make sure your hot keys don't conflict with your controls, particularly in games like OIDS and Solarian II, where you can customize your control keys.



Victoire!'s Control Panel.



Conclusion

96

CHAPTER



Rolling Your Own Cool Mac Games

Let's step into the co-processor and see how Bill is coming with the monsters . . .

—Lob Liva (Bob Vila's evil twin), the host of *This Old Mac*

Sistine Mac

Playing a game is not like building a house, sculpting a statue, or writing a story. Events occur and you act upon them—if you don't act correctly, you die. Generally speaking,



games don't encourage creativity. Some games exercise your logic node, others test observation and memory, and I'll be the first to plead guilty to increased eye-hand coordination, but once you've saved the universe or rescued the princess, you haven't created anything (except perhaps a certain level of animosity among the friends and family you've neglected to speak to for weeks). You don't quite turn your brain off when you play a game, especially a role-playing or adventure game, but neither are you working to full capacity. For the most part, this is a good thing; after all, games are supposed to help you relax. But occasionally, when I'm bending my way through a puzzle or knee-deep in gore, I'll think, "Jeez, I've got a pretty good idea for a game. Wouldn't it be cool if...."

There are ways for would-be game gods to live their creationist fantasies without becoming a C or Pascal or Assembly language whiz, if you have a strong desire to create, are patient, and willing to learn. If you think destroying worlds is fun, just imagine how thrilling it is to create them.



If you've already read Chapter 7, "The Game of Life," you may be scratching your chin thoughtfully, thinking that this is just another sneaky way to trap you into programming. You're right. What you also should realize is that with a relatively small investment of time, you could be writing your own games using a program you already own: **HyperCard**.

Apple used to send out a copy of this cool and remarkably powerful little engine with every Macintosh it sells, but they don't send documentation along with it. They want you to trot out like good puppies and buy all sorts of stacks, thus enhancing the continual transfer of wealth from your pockets to theirs. Luckily for you, you picked up a copy of *Cool Mac Games Plus!*, otherwise known as "The Anarchist's Guide to Macintosh Fun." We don't need no steinking Apple Computer. Just dig through those old piles of software, find your copy of HyperCard, launch it, and get ready to create, Dr. Frankenstein.

If you've just recently bought a Mac (or a Performa), chances are that you received the runtime version of HyperCard. If this is the case, you'll have to buy a version that allows you to develop. Alternatively, you could chose another HyperMedia product, such as Macromedia's **Macromind Director**, or **HyperStudio** from Roger Wagner.

HyperCard Basics

Even if you've never created anything with HyperCard, you've probably used it once or twice. If you've spent the past five or six years with your head in a bucket, here's a quick primer.



HyperCard is a way to organize information—no more, no less. Its central metaphor, or conceit, is the card which can contain text or pictures. Sets of cards are organized into *stacks*, a term which you may have heard before. In addition to information, cards can contain buttons which can perform actions. Originally, the idea was that someone would have information that they would want organized and presented a specific way. They would then put that information on cards in a stack, and include buttons on each card. One button would move you forward, one would move you back, and a third might take you to the beginning of the stack. Along the way, someone came up with the bright idea that if you embed buttons in key portions of a card, someone could click on the buttons and travel to other informational cards that aren't necessarily in sequence. A buzzword—HyperMedia—was born, and society required an entirely new set of pundits, professionals, and experts to properly confuse things with meanings, uses, and implications.

HyperCard has a lot of latent power, but for our purposes it's cool because it's easy to use. It does have a programming language called HyperTalk, but if you're careful, you really don't have to learn it if you don't want to. If you read through this chapter and find that you're fascinated, there are a boatload of resources available, from how-to books to extensions that add power to HyperCard. For now, let's start by creating a simple game called Adventure.

Adventure

Open HyperCard and choose New Stack... from the File menu. You should see a dialog box similar to figure 9.1. Name your stack "Adventure" (you can really name it anything you want), and click OK. Leave the other settings alone for now. You are now staring at the first and only card of your new stack (see figure 9.2).

HyperCard has several user levels. When HyperCard is set to the lowest level, 1, you can only browse through stacks without making any changes. This is the level that we'll eventually want our users to be at, since they'll be in the middle of an adventure game and we want the mechanics of the stack to be invisible to them. The next level up, level 2, allows users to type text into text boxes. There are a total of five levels, which allow more and more editing freedom, up to level five, which lets you see anything and change anything. We are Cool Game Gods creating worlds, so we must be omnipotent. Therefore, select Message from the Go menu and type in "Set user level to 5." Now Grasshopper, meditate on the power we have attained and create wisely.

Figure 9.1

New Stack dialog box:
pregnant with potential!

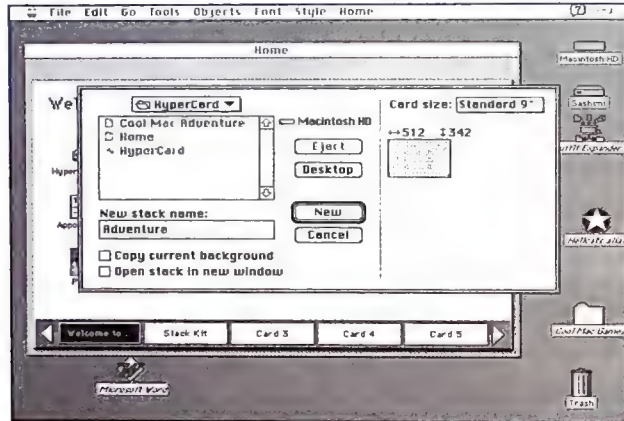
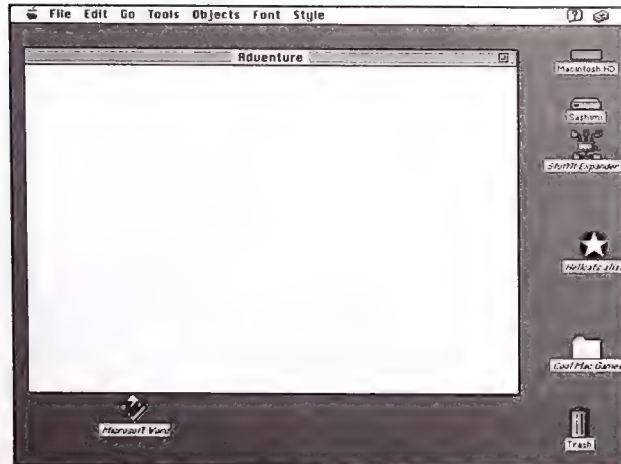


Figure 9.2

Your new stack, a tabula
rasa waiting for your
masterful, creative hand.



The game that we're going to create places the player in a castle and they have to find the exit. Actually finding your way out of this particular castle will be ridiculously easy since it will only have four rooms, but you'll learn basic concepts of stack design. Start by using

the paint and text tools that you'll find under the Tools menu to create a title page for your stack. You can see mine in figure 9.3. You can also see that there's a reason I'm an author, not an artist, so keep your smart remarks to yourself.

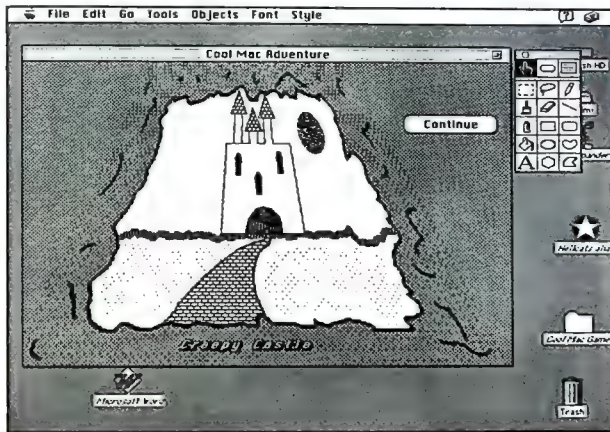


Figure 9.3
My Title Page Card.

Apart from the picture, the most important element of the title page is the Continue button. To create this button, click on any one of the top three tools in the Tools menu and then choose New Button from the Edit menu.

Cool Mac Games Extra Handy Bonus Tip: You tear the Tools menu off of the Menu bar and drag it anywhere on the screen for continuous easy access. You can also get a portable Patterns menu by double-clicking on the paint can (fill tool). If you don't close the window after you've selected the pattern you want to use, you can go back to it and change patterns quickly.



Use the arrow cursor to drag the new button wherever you want it, and then double-click on it. You should see a dialog box similar to figure 9.4.

The controls you see all affect what your new button will look like. For now, type Continue into the window at the top of the dialog box, select the Auto-hilite check box, and then click on the Scripts button. You should see a screen that looks like figure 9.5.

Figure 9.4
Button control central.

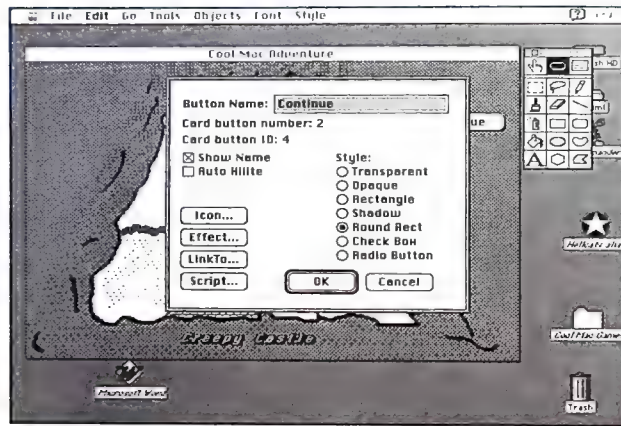
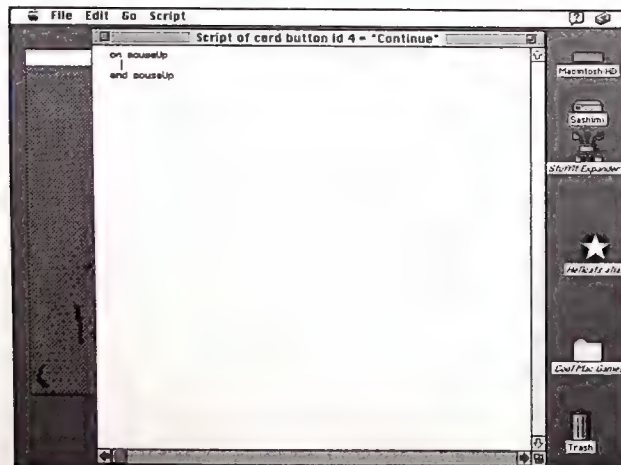


Figure 9.5
Your button's script.



This is the script for your button. When you click on the button, HyperCard will look here and execute whatever commands you put between the on mouseUp and end mouseUp lines. As you can see, the button isn't doing anything right now. Of course, Game Gods that we are, we'll change that. MU HU HA HA HA HA HA HA! Type in the following text:

```
on mouseUp
    go to the next card
end mouseUp
```

Close the Script window (answer Yes when HyperCard asks you if you want to save the changes), and click OK in the Script dialog box. Now you have a card and a button that takes you to the next card in the stack. The only problem is that there's only one card in the stack. But choose New Card from the Edit menu, and voilà, you have a fresh new card to work with. Let's use this card to tell our gamer the object of his quest (see figure 9.6).

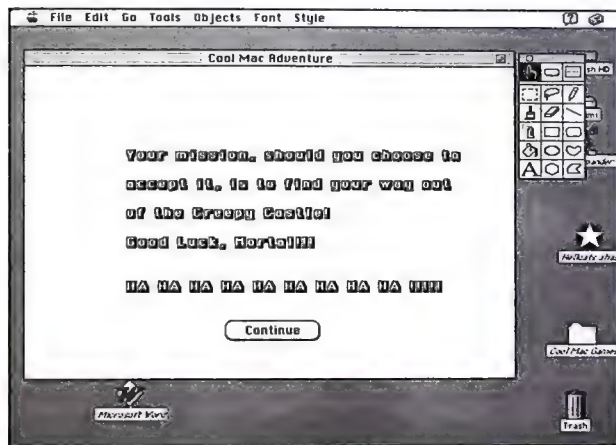


Figure 9.6

Okay, so I used some dramatic license. (There are really only four rooms.)

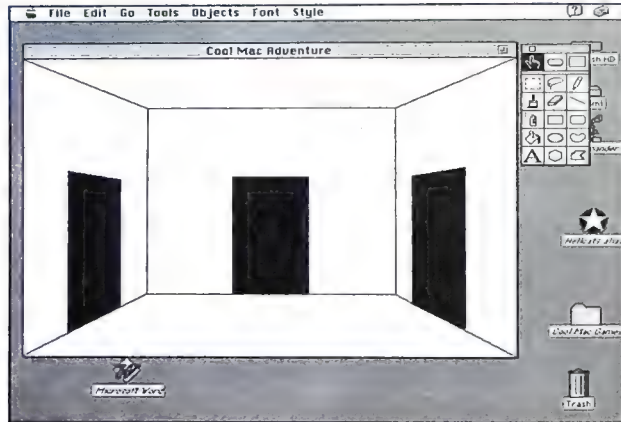
Use the same techniques to create another Continue button, create another new card, and we're ready to decorate the interior of our castle. We'll use each card as a room, although there's nothing to prevent you from designing your stack differently. For instance, you could use a variable to keep track of which room the character is in and use different cards to show different views as the player turns around. Our castle will only let the player see each room from one perspective, but you'll get the idea, and that's the important part.

The first room will have two passageways, one on the left wall and one on the right. Draw a room like the one in figure 9.7. You can embellish it however you like, but make sure to include the two doorways. Once you have the artwork in place, all that remains is to make the doorways active so that when a player clicks on one, they are transported to the next room.



Figure 9.7

Yer basic room. It may look spartan now, but just wait 'til you get your furniture in... it'll be "Dungeon, Sweet Dungeon" in no time at all!



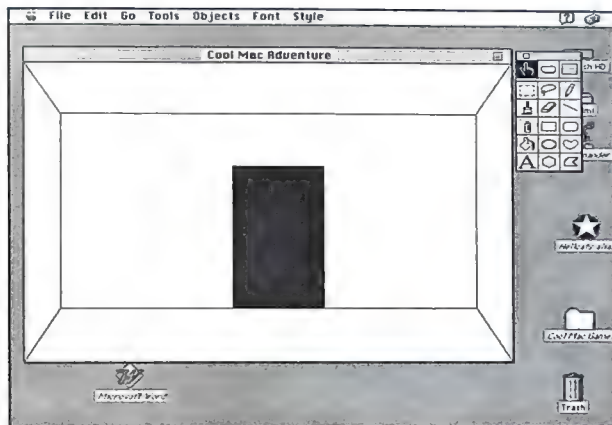
Click on the Button tool, position your cursor on one corner of the right doorway and hold down the Shift key. Your cursor should turn into a small set of crosshairs. Use them like any other shape-creation tool to draw a rectangle around your doorway. When you finish, double-click on the large, custom button you just created. You'll see in the dialog box that the button you created is transparent, doesn't show its name inside it, and doesn't light up when someone clicks on it. In other words, you've created a button that won't be visible to the casual user. When someone plays your castle, it will just seem like they go to the next room when they click on the doorway. Click the Script button and type in the following script:

```
on mouseUp
    go to the next card
end mouseUp
```

Close the Script window, click OK to close the dialog box, then repeat the entire process for the door on the left side of the screen. Now, we'll quickly finish the stack.

1. Create a new card like the one in figure 9.7. Again, make a button for the doorway that sends the user to the next card.
2. Create a new card like the one in figure 9.8. It needs to feel three times as wide as the previous rooms to maintain the proper perspective. Remember, our player turned right or left and then turned again, but ended up the same room, no matter which direction they took. Make a button for the door in the middle of the opposite wall.



**Figure 9.8**

A longer room. I'm seeing this decorated in something very kicky—perhaps a chaise-lounge in aqua sequins?

3. Create the final card in your stack. The player made it through the castle, and now they have the option of playing again. Create the button the same way we made the “Continue” buttons for the first two cards of the stack and use the following script:

```
on mouseUp
  go to card 1
end mouseUp
```

Try out your new stack and make sure that clicking on the doorways sends you to the right places. Notice how even though we “cheated” and used one card for two separate rooms, it still feels like you’re walking though the house. Obviously, the more work you put into the art of your stack, the better your chances that your audience will suspend their disbelief. Just for fun, try putting a secret door in the first room. The player shouldn’t be able to see anything, but if they click in the right place on the wall, they should go to the final room.

Last Card

This chapter is a crude introduction to the wonders of HyperCard. People who are much more talented than I have written entire books on the subject, leading you step by step through the creation of wondrous stacks with cool sounds and eye-popping special



effects. The best part of creating a HyperCard stack is that it's just plain easy. If you want to create something with lots of bells and whistles, you can, but as you've seen, you don't have to go through a lot to get something that works. For an embarrassingly incomplete listing of HyperCard sources, turn to Chapter 14, "Where to Get Your Next Fix."

CHAPTER

Spectre
Velocity Inc.
Minotaur
Bungie Software
Wagon Train 1848
MECC

10

Network Games: Apple's Dirty Little Secret

*"Sure, it's just a tailored hallucination we all agreed to have,
cyberspace..."*

—William K. Gibson, *Count Zero*

Apple Computer—Visionary or Really Lucky?

Apple has always had an uncanny ability to equip its machines with the features that people wanted—even before the people knew that they wanted them. For instance, before anyone ever had heard of multimedia, Apple started including microphones and digitizing software with Macs. For a couple of years, no one paid much attention, except for a few poor souls who had to share office space with a comedian and his Mac full of digitized body noises. Suddenly, marketing executives, the press, and the public (in that order), discovered multimedia. These days, sane men and women regularly include digitized comments in memos, letters, official documents, and other places that good taste prohibits mentioning. Guess which computer that already ships with a microphone leads the pack.

What the heck does this have to do with games?

Reverse the time machine once again, and jump back to 1987, when Apple introduced AppleShare and AppleTalk. Before the masses knew what networking was, or knew that it could be good for them, Macs could do it. For years, limitations in system software and network speed hampered product development, but the idea of freely sharing data is catching on.

In the beginning, some visionary public-relations apparatchik titled the new development “plug and play networking.” Only now are Mac gamers realizing that, in creating easy-to-use networks, Apple out-thunk itself in its quest to keep games away from its baby. Mac users have been doing nothing but plugging for years; now, finally, it’s time to do some playing. In the past, developers have toyed with two-player games that you play over a modem, but the increasing number of installed AppleShare networks has become a market base to be taken seriously. The next wave in gaming, particularly Mac gaming, is multi-player contests played on several computers over increasingly fast networks.

What’s this mean to you—the average Mac gamer? The days when you could triumphantly walk all over computer opponents and then claim that you had mastered a particular game are over. Once you stomp the electronic terra with firm fingers and quick eyes, you’re ready to take on a human opponent over a network.



Networking Your Mac

Ironically, the Toolbox standardization that makes programming games on Macs so difficult makes multi-player network games possible and even financially feasible. If you want to write a network game for PCs or UNIX machines, your best bet will probably be something like "Bouncing Spreadsheets," because only large businesses have the money to buy all the necessary hardware and hire a full-time consultant to resolve arcane problems with POP servers and 10baseT hubs.

On the other hand, everyone who bought a Macintosh after the year 1987 has the instant ability to plug into a LocalTalk network, share printers and other peripherals and, with the help of System 7, share documents and applications as easily as double-clicking an icon from the desktop.

I'm actually being biased and slightly elitist here. There are cards available that you can plug into a Messy-DOS or I-Don't-Do-Windows machine and connect to a relatively inexpensive LocalTalk network, but you're still talking about patting a few hundred extra dollars on the head and sending them out into the world. (By the way, anyone who tells you that hardware setup on a PC-compatible is easy is either a computer hardware salesman or a presidential candidate.)

If you're already part of a multi-Mac network, this chapter will clue you in to a couple of games that are on the leading edge of a gaming revolution. If you're flying your Mac solo, don't feel left out. Most of the games I talk about have one-player versions, and some of them allow you to play over a modem, which is the next best thing to a network. In fact, this seems like as good a chapter as any to touch briefly on some of the unique gaming opportunities available to you through the larger network that exists just beyond your telephone.

"Wait a minute! You haven't said one word about cyberspace, even after you quoted *Count Zero*, the gospel according to William Gibson, God of All Things Networked."

Why I didn't conjure up the ghost of Cyberspace...

I have good reason not to. Cyberspace, for those readers who don't spend every waking moment stuffing their brains with the fevered imaginings of underpaid science fiction authors, is a frequently defined (and just as frequently misunderstood) concept.



The word was coined in the late 80s to describe the invisible world created by electronic interaction between computers. Since then, it has been borrowed by nearly everyone who uses a computer on a network—especially if they're involved in game design, spend a lot of time cruising around BBSs, or writing a "Look what they can do now, Martha!" book or magazine article aimed at scaring the willies out of the technologically unsophisticated.

I don't want to scare anyone. I like you. If you like science fiction, that's great. I recommend that you pick up a copy of *Neuromancer*, or any one of a number of quality novels of the cyberpunk sub-genre, and have a ball. You can even turn to the next chapter, where I completely ignore my own advice and wax philosophical about the future of computers and the advent of a completely networked world where we plug into virtual reality computers via taps delicately wired into our optic nerves.

But for right now, let's remember our mantra, "The Mac is cool. Games are fun. Cool Mac games are fun. I must send you all my money right now in small bills." Just kidding.



Spectre

Velocity, Inc.
2315 Grant Street, Suite 5
Berkeley, CA 94703
(415) 848-9168

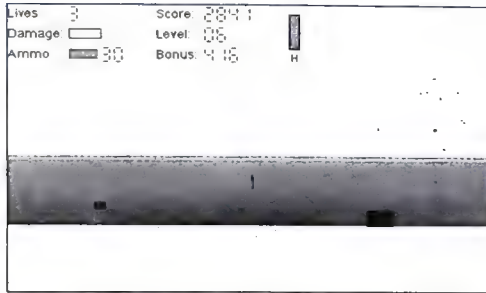
If it's been too many years since you played *Battle Zone* in the coin-operated arcade, you may not remember the gritty, satisfying feeling of planting an exploding shell in the guts of an enemy tank wheeling around a polygon obstacle, trying for a clear shot. Spectre, from Velocity, gives you that feel—with a human opponent, just to make things interesting.

Spectre calls on cyberspace heritage, and Velocity even includes a short story à la cyberpunk to get you in the proper frame of mind. Once you fire up the simulation, you "become" a tank, and get dropped (with a cute "oof!" sound) into a surreal grid-world, dotted with solid polygons (which you drive around), spattered with rally flags (which you drive through for points), and crawling with enemy tanks (which you shoot at) (see figure 10.1).



Note: For enhanced legibility (and to save money on ink) we have printed the Spectre images reversed from the way they actually appear on the screen. So, when you see Spectre, you'll see a much cooler nighttime landscape instead of the harsh light of day depicted here.



**Figure 10.1**

The Spectre cockpit is spare, but it has all you need to blow away the bad guys.

The sounds are great, the animation is smooth, and the effects are entertaining. When you get hit, the screen wavers like a television with bad reception. When you destroy another tank, the tank “de-rezzes” into static instead of exploding. The color combinations range from merely odd to eye-tearing, and the gameplay is fast and furious—and that’s just if you’re playing by yourself.

By taking advantage of the Mac’s built-in networking capabilities, Velocity turns Spectre into a ground-breaking gaming achievement. Once you’ve got Spectre up and running on two or more Macs, you can meet your buddies in the arena for a territorial base-defense team contest, a flag rally (who can pick up five flags the fastest), or a knock-down-drag-out free-for-all.

Hints

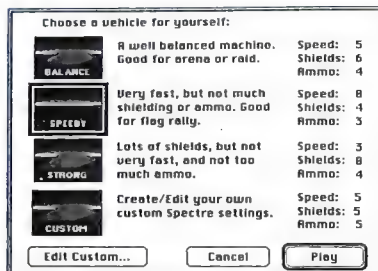
Whether you’re playing alone or in a crowd, here are a few tips that will help you keep your head, while all about you are losing theirs:

- ◆ You can tweak your tank’s parameters to suit your personal preferences—you have 15 points to divide between Speed, Ammo, and Armor. When you’re just starting out, use the plain vanilla tank (called “Balance”), found in figure 10.2, to get the feel of your wheels.
- ◆ Keep moving. Sitting in one place and spinning around is the single fastest way to get nuked.
- ◆ Practice driving, especially tight maneuvering around obstacles. The closer you can cut corners, the better off you’ll be.



Figure 10.2

"Speedy" is my standard tank, but you might want more Ammo or Armor.



- ◆ Learn to drive backwards. You can only shoot forwards, so if something's chasing you, it would behoove you to have your gun facing in the proper direction.
- ◆ As you improve, start trading Armor and Ammo points for Speed. If you're playing against the computer on higher and higher levels, you'll find that you can't wear enough armor to take the kind of punishment the more advanced tanks can give out. If you're playing against human opponents, superior speed will allow you to dictate where and when you actually start shooting at each other.
- ◆ Learn the layout of each arena, and watch your radar! You should be able to drive, dodge, and shoot by watching your radar and just glancing at the forward view.



Cool Mac Games Bonus Tactic

When you start getting dropped into levels with large numbers of supertanks (cone-shaped buggers that take five or more hits to kill), hit the ground running (figure 10.3). Cruise around the arena in big, circular loops, until you've got a tight cluster of tanks following you (figure 10.4). Jerk back and forth erratically, or they'll nail you, but they'll also hit each other when they shoot, making your job easier (figure 10.5). When you've got all the dogies rounded up, slam into reverse and spin around so you're running backwards (figure 10.6). If you do it right, you'll have a couple of seconds before they can bring their guns to bear. Line up quickly and fire off all your ammo. If you can score a direct hit on a supertank, so much the better, but don't worry about your aim too much. Once you've launched your salvo, hightail it out of the area and look for nearby ammo dumps.

This strategy works best when you're in a tank with a speed of eight. Otherwise, you don't have the speed or the maneuverability you need to pull this trick off, especially at higher levels.

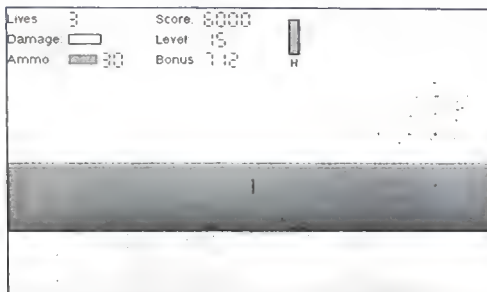


Figure 10.3

When you first get dropped, tanks are everywhere.

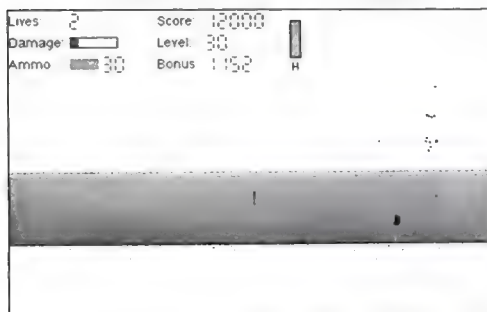


Figure 10.4

Keep an eye on your radar and circle the arena...

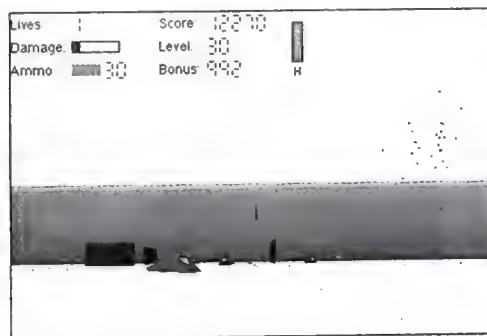
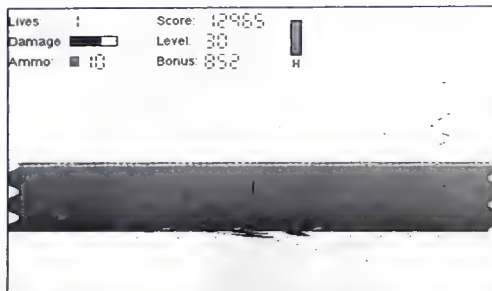


Figure 10.5

...and when all the ducks are in a row...

Figure 10.6

...spin around and light up
the shooting gallery!



Minotaur

Bungie Software
5455 South Hyde Park Blvd.
Garden Lane
Chicago, IL 60615-5505
(312) 493-2849

Minotaur is one-of-a-kind. It's currently the only game that requires at least two Macs to play. Even though it depends more on networking technology than Spectre, Minotaur's milieu is about as far from high-tech imaginings as you can get.

You, and as many other people as you can sucker into participating, are dropped naked and defenseless into a huge maze. Players wander through the Labyrinth, picking up weapons, armor, spells, and magical objects. Your goal is simple: be the last one standing (see figure 10.7).



Note: Once again, we're inverting the Minotaur figures, thereby turning night into day. Forewarned is forearmed!

Like a good game of Monopoly, Minotaur is more interesting when you have more players. A two-person match can be a lot of fun, but it tends to be rather short, especially if both players are any good. The best games start with six or eight total wackos. There's a single-player Explore option, but Bungie software didn't program any computer intelligence, so you really don't have anyone to fight. You can use the opportunity to hone your skills with the magical items and weapons scattered through the maze.

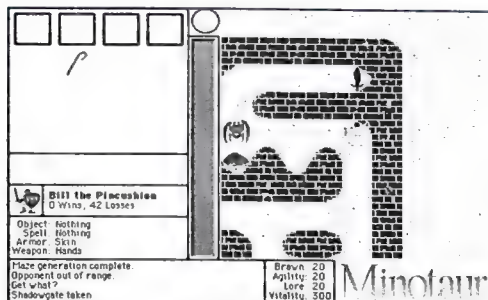


Figure 10.7

Go after your opponents,
but stay away from Stalkers.

Hints

You might also want to browse through these tips:

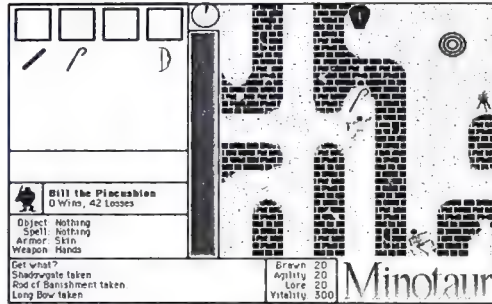
- ◆ The key to survival in Minotaur is knowing exactly what each item will do. There are several undocumented items scattered through the maze—figure out how they work and use them to your advantage.
- ◆ Cast an Inverse Space spell and cruise around the edge of the maze to get the lay of the land. Often, you can find a map or at least one really good item just waiting to be picked up.
- ◆ The best defense is a good offense—if your opponents are worried about saving their own skins, they won't have any time to concentrate on you.
- ◆ Certain spells only require that your target be visible on your computer screen. If you're a wizard, load up on these long-range spells and sneak up on a fighter. If you pick your spot in the maze carefully (read: with at least one wall between you), he won't be able to lay a sword on you as you make your escape.
- ◆ Some spells teleport an opponent to your location, an extremely dislocating (pun intended) experience for the teleportee. You can usually count on a few seconds of inaction before your victim gets his wits together. Group a series of offensive spells together so you can ripple them off with a few key presses.
- ◆ Place a Crossbow Trap just outside a teleporter. Anyone who comes through will end up looking like a pincushion.



- ◆ Certain very desirable spells look exactly like common, easily-found spells. Drop one of these impostors in plain sight and trap it with a Phantom Sentinel (see figure 10.8).

Figure 10.8

Is it Shadowgate, or is it Blink? Touch it if you dare...



Wagon Train 1848

MECC
3490 Lexington Avenue North
St. Paul, MN 55126-8097
(800) 685-MECC
(612) 569-1500

When does a cool Mac game serve a higher purpose? When it's educational!

Since MECC put out the first version of **Oregon Trail**, Early American Studies courses have never been the same. Probably the very first wagon simulator, The Oregon Trail lets players climb into the seat of a covered wagon, headed across America behind a team of oxen. The latest incarnation, **Wagon Train 1848**, takes advantage of an AppleShare network to form several players on several Macs into wagons and wagon groups (see figure 10.9). Not only must electronic pioneers make tough decisions about food, clothing, health and pace, they must decide as a group and take action as a group.

While nearly anyone will enjoy playing Wagon Train 1848, the game truly shines as an educational tool (like a textbook or a filmstrip). For instance, instead of reading that four percent of the people who started on the Oregon Trail died on the way, students may face "losing" one or more of their classmates, perhaps because of a rash decision made earlier



in the game. Players can experiment with different mixes of emigrants (such as doctors, farmers, or blacksmiths), different supply levels, and even different types of wagon group government.

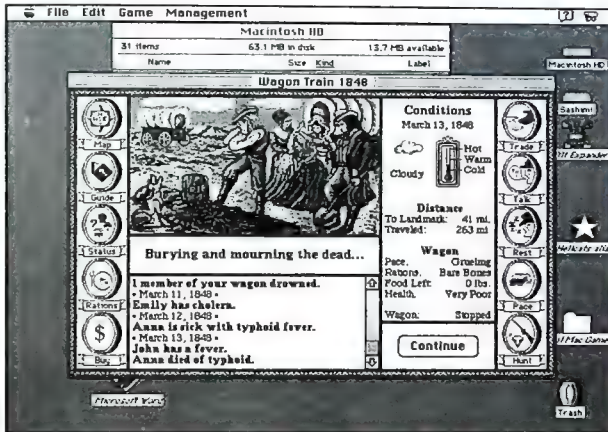


Figure 10.9
Crisis on the trail.

I included Wagon Train 1848 not because it's the newest or the hottest educational game available (although I believe it could make those claims). It's included because it's an example of an educational game that's more than just gussied up "drill and kill." While it does help teach math or reading skills, Wagon Train 1848 teaches cooperation and relationship skills, something that many adults find are the most difficult lessons to learn.

Don't Read This, Apple...

The secret is out. Not only are Macs great game platforms to begin with, but also Apple has unwittingly created one of the potentially greatest gaming situations ever. Just remember, "Networks—they're not just for data anymore."



C H A P T E R



11

Extra Chewing Satisfaction

Like the man says, "Why go out to eat when you got a steak dinner waitin' at home?" Why bug out and drop a wad of cash on a new game when there's juice to be squeezed out of the one already on your desktop? No matter how old, how used, or how familiar an old game is, there's usually a way to make it shine like new. Obviously, once you've solved the mystery or rescued the princess in an adventure game, it's tough to re-awaken the magic. But, as it is with many games, all it takes is a little imagination and your decaying favorite gets a new lease on life.

Nine Lives

Some games have extra vitality built-in, in the form of scenario editors. Once you finish kicking butt in every way the manufacturer could figure out, you get to invent new and twisted challenges for yourself and your friends. And while we're on the topic, let's not forget your friends—those whiners who laughed when you bought the first copy of "Death Blondes From Venus" and then drove you nuts asking to play "just one more level" on your machine. They finally bought their own copies, and now you can get revenge by keeping them awake at nights, playing your latest levels. Alternately, you could demand restitution for all those free games you let them play. Offer to exchange game-time for a new level. They get a break from the Jones' and you get a fresh wave of Death Blondes to dissect.

[Cue Gamey the Clown]

Gamey: Where did we say that *Cool Mac Games Plus!* was, boys and girls?

Audience: On the cutting edge!

Gamey: That's right! And what do cutting edge gamers do?

Audience: Make new levels!

Gamey: Right! So what do you think I have for you in this box?

Audience: Squeal! More levels! Hooray for Gamey!

[Cue Lights. Cue Fog. Cue Dancing Bears. Cue Dancing Girls. Cue Music: Space Theme rises grandly.]



Attention: To use these levels, you must have the appropriate game. By themselves, these game levels are nothing more than an attractive collection of random bytes.

Oids

They're small, they're cute, they're metal, and they need your help. I'm talking about Oids, of course. Oids, from the game of the same name, are harmless robots that the evil Biocretes enslave and convert into mindless mechanisms like soft-drink dispensers and dishwashers. Your mission is to rescue these hapless hipsters, hopping hectically over hill



and dale to destroy the Biocrete defenses and processing centers and return the captive Oids to freedom. Your small V-Wing spacecraft is shielded, heavily armed, underpowered, and totally inadequate for the task at hand. Never mind that, though—you're a hero, and insurmountable odds come with the job description. For your entertainment and certain doom, I've taken the liberty of collecting from America Online some of the more deadly Oids galaxies in existence. (Creator indicated with America Online address.) Some will toy with you for a few planets, and some will finish you off in seconds with wave after wave of projectiles. Enjoy.

Blah-Blah

One of JR Gaultier's early alphabetical works, this galaxy is marked by relatively comprehensible planet names (Ferengi, Mitosis, Yapple-Dapple), carefully placed gravity generators, especially on Ferengi, and a callous disregard for the structural integrity of your V-Wing. On Protoplasmia, watch out for the four-base Biocrete nest your resupply ship drops you into. It only gets worse from there.

America Online address: JRGaultier

Blastoids

If a tour-de-icon exists for Oids, this is it. Each of the fourteen planets in the Blastoids galaxy is populated (some would say over-populated), with Biocrete structures of one type or another. Oddly enough, each planet sticks to a single type of building to the exclusion of nearly anything else. Make sure you pack extra rations on this trip, cowboy. Would you believe over 200 Oids to rescue?

America Online address: Vegemite

Cavernoids II

The opening planet of this galactic opus reminds me of Bugs Bunny—partially because it's named Rabbit Hole. The other reason is that I keep thinking of Elmer Fudd's shotgun. A hint: right after you get dropped off, balance on your tail between the two outcroppings, above the transporter. The grav-generators will balance each other out and the missiles, also affected by the gravity, will slam into the cavern walls.

America Online address: STStacher



ChromeOid

Once you get past the "Chorus Line" at the beginning, it's not a bad little planet, but what an opening number! The Biocreates have come up with an interesting twist on Oid-processing—they've moved the stations underground. Intelligence reports are inconclusive on how they got there, or whether the Oids can scramble to the surface for pickup. Good luck, pilot.

America Online address: LShiney

Clatu-Ikna

One of the Heebie-Jeebie mix-n-match galaxies, this galaxy shares planets with two or three other galaxies courtesy of a mysterious space-warp. You'll find Flatlander and Ribo-Fla-Vin-7 repeated elsewhere, but that doesn't make them any simpler to defeat. (JRGaultier)

DisneyLand

This is a good beginner galaxy. The planets are challenging without being murderous, and the scenery is interesting. Don't get caught sight-seeing, though! Minnie Mouse may be a pushover, but she brought a bunch of friends with her!

America Online address: JesseM2

Lee's Galaxy

Tricky. Very tricky. This entire galaxy wins the Homer Spedlick Award for Most Devious Booby Traps.

America Online address: LStanford1

OidWorks

This galaxy takes razor-fine ship control and a creative approach to the use of Nova-Bombs. If you can find the mystery shooter in OidsCurses, score yourself an extra 1,000 points.

America Online address: Robert F188



Piloponous

More weird names here and well-protected bases. You know you're in trouble when the grav-generators start glowing even before you pop out of the supply ship. (JR Gaultier)

Unobtainium

The individual planets in this galaxy might seem easy, but I challenge you to make it all the way through in one sitting. It can be done! (JR Gaultier)

Meglatroid 7

Inoffensive. Great tourist galaxy. Cute boobey traps and theme planets.

America Online address: Space7

Stupid Oids Tricks

In the life cycle of every book there comes a point when the author says—I've been writing this thing forever and my life has ceased to exist. I reached that point one night while play-testing the Oids galaxies. For I while I tried to save the Oids, but some demon inside me just wouldn't play the game. Instead, I found myself creating Stupid Oids Tricks.

- ◆ If you find a planet that doesn't have any mountains, clear the Biocrete bases, shoot up high enough to avoid the terrain but hopefully low enough to see it, point your nose left or right and start accelerating. As you go faster and faster, odd things will start happening to your ship. It will start to flicker between two places on the screen. If you can stay low enough to watch the landscape, you'll have a better idea of how fast you're going. For kicks, try maxing out your speed, and then firing at the ground to see how far apart the bullets spread. Or fire a Nova Bomb directly up and see if you can catch up with it before it bounces off the top of the screen and impacts on the ground.
- ◆ If the planet you're on has mountains that prevent circumnavigation, accelerate hard and use your shield to bounce off one of them. If you immediately spin around and hit your thrusters, you can keep accelerating until you hit another mountain. Trip your shield, bounce, and do it all over again. For extra added fun, try this on a planet with Biocrete bases that you haven't cleared. See if you can get going fast



enough to “break through” the crust of the planet and get stuck inside a mountain until your shield drains and you explode. Sometimes, if the mountain is thin enough and you’re going fast enough, you can go through a wall and come out on the other side!

- ◆ When you tire of thruster games, you can turn your attention to the little mechanical buggers that dragged you away from hearth and home to the cold blackness of interstellar space: the Oids. Saving them might be the object of the game, but after a few hours piloting a V-wing through impossible missions, it’s so much more fun to kill them. They explode in little flames like tiny candles as their robot bodies melt. You can chase them down and strafe them, or you can hover above them and pick them off with single shots. Using a Nova Bomb is overkill, but sometimes you gotta do what you gotta do. Get a stopwatch and see how quickly you can kill every Oid on a planet. Pretend that you’re a Biocrete from a competing company and try to kill all the Oids in a galaxy without destroying a single Biocrete installation. Sometimes, adding extra chewing satisfaction to a game is just a matter of changing the rules.

Glider 4.0

Every now and then, I wish for the idyllic, peaceful days of my youth; I would run in the fields, climb trees, and make paper airplanes that caught the winds and sailed peacefully on hot summer afternoons. John Calhoun, the author of Glider 4.0, must have spent his childhood days making paper airplanes and flying them inside on rainy days into his mother’s pot of soup. The object of Glider is to pilot a paper airplane through a house filled with obstacles: heat registers, candles, and evil dart airplanes. Anything that provides lift (the aforementioned heat registers and candles) is your friend, while nearly everything else is out to do you in.

Thanks to the Glider Room Editor, building Glider houses has become a popular pastime. Here are a few houses culled from the death files here at cool Mac games.



Warning: These Glider houses arrived at our offices in bright yellow envelopes bearing nuclear contamination notices. They are extremely difficult. Glider novices should spend long hours in the house that came with the game before attempting any of the houses included here.

Phexem as Architect

The first in the Phexem series, this house embodies the twisted tendencies that made Phexem one of the most respected “home”-icidal maniacs in the business.

Phexem as Architect 2

Always the comedian, Phexem likes to keep his guests off guard. Look for one-way doors, dead-end rooms, and airducts hidden behind pictures.

Phexem as Architect 3

Phexem pulls no punches in the Labyrinth—you have to be on your guard from the very first room.

Phexem as Architect 4

For his last house, Phexem invited the National Association for Paper-Knowledgeable Incremental Necrobionics (NAPKIN) to create a flock of carnivorous dart planes. The flock has multiplied and grown, and now rules the entire house. Since the carnivorous dart plane is an endangered species, destroying them with rubber bands is illegal. Fly safely!

America Online address: Phexem

Plato's Bath House

Done in the modern dripping faucet/broken tile style of decor. It's really a lovely house, but so hard to see more than just a few rooms.

America Online address: Acme Steve

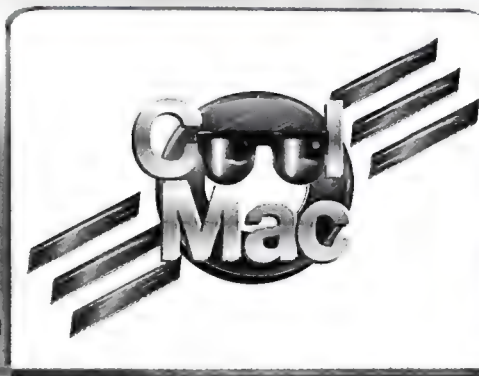
Next Stop, Next Level...

Don't stop here! If you own these games, you own the editors... Go out and write some more levels for Pete's sake. Gamers everywhere are depending on you!





CHAPTER



12

Hardware to Make You Happier: More Power!

Like my dad used to say, "If it doesn't make the wife mad or give you an excuse to buy stuff, what's the point of having a hobby?" In the twenty-some-odd years I've known him, he's lived as he spoke. When he took up motorcycling, he bought expensive bikes and the best equipment (leathers, helmets, and so forth). When he started fixing up the house, he bought power tools. That was fifteen years ago. Today, my father can out-gadget most professionally equipped repair shops. These days, he's into golf, he's hitting the links

three or four times a week—and he's making his own clubs. Me? I've just got this little ol' Mac . . . IIsi. With a 24-bit video card. And a video capture card. And a camcorder. And a modem. And an external hard-drive. Sigh. Like father, like son.

I once heard a saying that a boat was a hole in the water into which one pours money. If that's true, then a computer is a hole in the desktop into which one pours money. In this chapter, I'm not going to make it any easier on you. You're going to have to fight to keep every dollar that you own. By the time you finish reading this, you're going to be frothing at the mouth and waving credit cards at innocent teenage sales clerks. Sounds like fun, eh?

Sound

Let's dive right into the cool stuff. Am I implying that any part of this book is less than cool? No. That first sentence was an introductory or transitory sentence, intended to a) establish mood, and b) draw the reader into the paragraph by causing him or her to identify with the subject. In the publishing industry, this sentence is often referred to as a *lead*. For more information, turn to page 361 in your textbooks. And pay attention! You've already missed half this paragraph!

While Macintosh illuminati may rave on about the importance of 24-bit graphics cards, I'm unconvinced. Sure, it's nice to have a color monitor—in fact, for many of these games, it's required. But if a game has designed even adequate visuals, you can get away with playing in black and white if the programmer has put the proper amount of attention into the sound effects and background music. But to properly appreciate the aural stimulus that your Mac is hurling about, you need speakers (figure 12.1). And I'm not talking about the vibrating bit of tissue paper your computer came with. I'm talking about real, live, full-blown professional audio equipment, for as cheap as \$9.95.

I should warn you that once you've taken the initial hurdle and are used to external speakers, it's nearly impossible to go back. Potentially, adding speakers to your Mac can be one of the most cost-effective enhancements you can buy. Practically, most people burn far more cash than necessary on a really nice set of noisemakers. So, before you run out to the nearest audio (or computer) store and empty out your wallet, calm down, breathe deeply, and listen carefully:



Audio technology has advanced to the point that even the cheapest, tiniest pair of speakers you can find will sound better than your Mac's internal speaker.



**Figure 12.1**

External speakers: a great buy for the money!

Go back and read that last sentence again and again until it's sunk in completely. If you are into high end stereo sound, or if you are creating, editing, or listening to sounds for a living, or if you just have a lot of cabbages to blow, fine—go out and buy the most expensive pair of butt-honkin' specialty speakers you can find, probably Bose or Acoustic Research bookcase jobs. For my sake, if you drive home with a pair of these high-end techno-thrillers please, please, please, turn them way the &!*%* up. Nothing ticks me off as much as someone who pays a bunch of money for a Big Kahuna sound system and then treats the Volume knob like it's made of glass.

On the other hand, if all you are doing is playing games, do yourself a favor and be reasonable. All you need in order to have a good time is a cheap pair of speakers that you would plug into a Walkman. You can find these at most places that sell CD's, records or cassettes. If you want some extra oomph, you might consider spending a few bucks on powered speakers. Several different companies make speakers like these—I just took a break from writing this chapter to go get the mail and found a Damark catalog advertising Sony powered speakers for \$30 to \$100 a pair, depending on how many dynamic sound ducts you want with your bass-reflex outlets and amp/direct input switches. One item that you probably should pay attention to, if you're planning on placing these speakers near your monitor, is whether or not they're magnetically shielded. If you're unsure, just ask the sales clerk (or catalog flunky) if it's OK to use these speakers near a portable television.

The problem with unshielded speakers is that all speakers use magnets of various sizes to operate: the bigger the speaker, the larger the magnet. Televisions and computer monitors work by firing electrons at a phosphor coated glass tube. The stream of electrons

is controlled by a pair of semi-circular magnets located near the rear of the tube, and a nearby magnetic field can cause picture distortion or other interference. If you're really curious, get a kitchen magnet, turn on an old television and slowly bring the magnet close to the picture tube.



IT IS POSSIBLE TO PERMANENTLY DAMAGE A MONITOR OR TELEVISION IN THIS FASHION. DO NOT TRY THIS WITH EITHER YOUR COMPUTER MONITOR OR A TELEVISION THAT YOU WANT TO KEEP.

You'd actually have to spend quite a bit of time fooling around with a fairly powerful magnet to cause any serious damage, but there's always some yo-yo who reads things like this and then goes and buys an industrial strength electromagnet and leaves it next to his \$4,000 monitor for an hour, just to see what happens. It's people like this that force companies to put anti-litigation disclaimers on everything from toothpaste to tennis shoes. Don't worry—even a pair of unshielded speakers sitting right next to your monitor won't cause any damage, but it might cause interference, making your picture jittery or causing funny patterns to appear on your screen.

Hand Job

I brought a friend in recently to show him Hellcats of the Pacific, the finest flight simulator available for the Macintosh, and possibly the most authentic-feeling simulator on any platform. I fired up the machine and invited him to take a seat and experience hauling around a Grumman F6F for himself. He smirked, pulled up a chair, cracked his knuckles, reached out with his right hand, and grabbed empty air. He looked puzzled, turned and asked, "Where's the joystick?"

Whoops.

In keeping with Apple's pinstripe-suit, no games mentality, the hardware development team left out a connector that nearly every PC-clone ships with: a game port. Your Mac does have ports that a joystick could be plugged into easily, but they're designed to handle a much higher data load, and have names like "serial data port" or "printer port," to discourage the frivolous and the game-inclined.



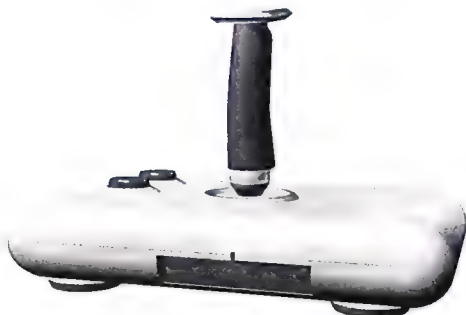


Figure 12.2
Advanced Gravis'
MouseStick II.

A couple of years ago, a company that had been making joysticks for PC clones looked at the Mac market and said, "Hey. We can do that." Their first attempt, the Gravis Mousestick, plugged into the ADB port and emulated a mouse, allowing you to use it with games that didn't have specific joystick drivers written. The Mousestick has been wildly successful, and Gravis followed up with the even more advanced Mousestick II (figure 12.2), and the Gravis GamePad, an ADB Nintendo-style controller. If you're doing a lot of flying, it makes sense to have a joystick, because who wants to pull a bead on a Mitsubishi Zero with a thumb-pad? But, if you're playing nearly any other Mac game that uses keyboard controls (nearly everything else), the GamePad is the coolest thing to happen since 4M SIMMs.

Gravis isn't the only joystick company out there. MacFly is a newcomer to the market, with connections to Graphic Simulations (the Hellcats people). Their joystick connects to the serial port instead of the ADB chain, which takes up one of those ports you may be using for your printer or modem. On the other hand, the MacFly stick feels great in your hand, and offers a great deal of specific sensitivity adjustment through its control panel.

Another innovative accessory for flight simulation is Colorado Spectrum's MouseYoke (figure 12.3). The design of the yoke turns any ball-type mouse into a realistic aircraft yoke. Secure the base to any desk or table and then pull back on the yoke to nose up; push forward to nose down; or bank left or right with complete control.

Figure 12.3

Convert your mouse into a realistic aircraft yoke.



Conclusion

Should you get a joystick? Absolutely. If you've got the bucks, getting yourself a GamePad to go along with your stick will greatly enhance your overall Mac gaming experience. After all, how can you have fun if you don't have the proper tools?

CHAPTER



13

Goodbye...and a Request

Well, I see you made it. Do you have all your fingers and toes? Have you checked?

This book is just the beginning—there's an entire world of Mac games out there, both commercial and shareware, just waiting to be played. The next chapter will clue you in on where you can go to get some of them. This is the last chance I'll have to talk to you before you get into the back matter (Addresses, Questions, and the Index), so I wanted to say goodbye and ask for your indulgence for just a couple of minutes while I talk about a topic that we've talked a lot about in the book, but never completely addressed: shareware.

When you bought this book, you expected to have to pay for it. You went into the bookstore, and maybe you browsed though it to see if you really wanted to buy it, but the thought of just walking out of the store without paying for it probably never crossed your mind—most people aren't thieves. Along with the book, you got two disks full of software, and if you use the software, you still owe the people that wrote it.

The software on the Cool Games Disks doesn't belong to me, it doesn't belong to you, and it doesn't belong to the folks that publish this book. It belongs to the programmers. When you run the software for the first time, you start a clock ticking. While that clock is ticking, you can use the software as many times as you like, and find out if you want to keep it. After the trial period runs out, you have an ethical obligation to either destroy the software, give it to someone else to try, or send the author whatever payment he or she asks for. If you don't, you're stealing, just as surely as if you had hidden this book under your coat and walked out of the bookstore with it.

People have all kinds of excuses for not paying shareware fees, but I've never heard one that amounted to more than, "Why should I pay for this? You can't make me!" Nobody can make you pay for shareware. No one is going to hire a lawyer or a collection agency to come after you. If your approach to life is to get away with whatever you can, then do me a favor and stop reading this book. Get out of my face. You're the kind of person who would sue a knife company because their knives didn't carry big orange labels saying, "This is a sharp instrument. Use caution when handling."

I know I won't be able to convince everybody to pay for every shareware program they use, but I do have a goal. If you've bought this book and played the games, think for a moment. Choose one or two games that you like more than any others. Play both of them a few times to remind yourself how much you like them. Get two envelopes, write out the authors' addresses, and send them each a check and a note that says, "I love your game. Please write more!" Sign your name and address (for updates), seal the envelope, stamp it, and send it off. Sit back down and play the games again. I guarantee you'll feel great.

Please do this right now. It will take perhaps ten minutes and cost you all of \$15-20 dollars. If you absolutely cannot afford two games, just choose one. If you cannot afford one game, at least write the note.

Thanks. You just made someone's day.



C H A P T E R



14

Where to Get Your Next Fix

Here it is. Everyone you always wanted to call about cool Mac games, but were afraid to. The next few pages contain the names and addresses of online services (places to get more games) commercial developers (places to get more games) and miscellaneous organizations (places to get more games). Go forth and game in peace.

Groups

These groups are the best thing to happen to the cool Mac gamer since the Macintosh. I strongly recommend choosing at least one and becoming a member for the latest and greatest Mac news and offers.

Berkeley Macintosh User Group (BMUG)
1442A Walnut St., No. 62
Berkeley, CA 94709
(415) 549-BMUG

Boston Computer Society (BCS)
48 Grove St.
Somerville, MA 02144
(617) 625-7080

National Home and School Macintosh User Group (NHSMUG)
P.O. Box 640641
Kenner, LA 70064

Online Services

These services are a great place to chat about games with other Mac gamers, get the latest news about Mac games, and download the latest cool Mac shareware.

America Online
8619 Westwood Center Drive
Vienna, VA 22182
(800)827-6364

CompuServe
P.O. Box 20212
Columbus, OH 43220
(800) 848-8199

GEnie
GE Information Services
401 North Washington St.
Rockville, MD 20850
(800) 638-9636



Commercial Developers

There are many extremely cool Mac games available through stores and mail order; here are the companies that publish them:

Accolade

237 22nd St.
Greeley, CO 80631
(800) 245-7744

Activision

3885 Bohannon Drive
Menlo Park, CA 94025
(415) 329-7616

Avalon Hill Game Co.

4517 Harford Road
Baltimore, MD 21214
(800) 638-9292

Baseline Publishing

1700 Moriah Woods Blvd., Suite 14
Memphis, TN 38117
(901) 682-9676

Brøderbund

17 Paul Dr.
San Rafael, CA 94903
(800) 521-6263
(415) 492-3200

Bungie Software

P.O. Box 7877
Chicago, IL 60680
(312) 493-2849 (Phone)
(312) 493-4557 (Fax)

Changeling Software

596 Elm St.
Windsor Locks, CT 06096
(203) 623-1963
(203) 654-1661



Delta Tao Software

760 Harvard Ave.
Sunnyvale, CA 94087
(408) 730-9336

Electronic Arts

1820 Gateway Dr.
San Mateo, CA 94404
(800) 245-4525

Graphic Simulations Corp.

1200 E. Collins, Suite 214
Richardson, TX 75081
(214) 699-7400

InLine Design

308 Main St.
Lakeville, CT 06039-1204
(203) 435-4995

LucasFilm Ltd., Games Division

P.O. Box 10307
San Rafael, CA 94912
(415) 662-1902

Maxis Software

953 Mountain View Dr., Suite 113
Lafayette, CA 94549
(415) 376-6434

Microprose Software Inc.

180 Lakefront Dr.
Hunt Valley, MD 21030

P/L

P.O. Box 261
Drummoyne, 2047 Australia

Reactor Inc.

445 West Erie, Suite 5B
Chicago, IL 60610
(312) 573-0800



Sierra On-Line

P.O. Box 485
Coarsegold, CA 93614
(209) 683-4468

Sir-Tech

P.O. Box 245
Ogdensburg, NY 13669
(315) 393-6633

Software Toolworks

60 Leveroni Ct.
Navato, CA 94949
(415) 883-3000

Spectrum Holobyte

2061 Challenger Dr.
Alameda, CA 94501
(510) 522-3584 (Main)
(510) 522-1164 (Customer Support)

Strategic Simulations Inc.

675 Almanor Ave., Suite 201
Sunnyvale, CA 94086

Strategic Studies Group Inc.

1747 Orleans Ct.
Walnut Creek, CA 94598
(415) 932-3019 (Main US)
(415) 933-4327 (FAX US)

Hardware Sources

Here's where to look for the hardware fix that will make you happier:

Mini Speakers (WalkMan Style)

Sony

Sony Drive
Park Ridge, NJ 07656
(201) 930-1000



SRS-5

\$9.99

SRS-8

\$19.99

Self-Powered Speakers

Acoustic Research

330 Turnpike Street

Canton, MA 02021

(617) 821-2300

Active Partners

\$269

Aiwa

800 Corporate Drive

Mahwah, NJ 07430

(201) 512-3600

SCB-10

\$279

Bose

The Mountain

Framingham, MA 01701

(508) 979-7330

RoomMates

\$299

Sony

Sony Drive

Park Ridge, NJ 07656

(201) 930-1000

SRS-17

\$39.99

Tandy Corporation

(Radio Shack)

500 One Tandy Center

Fort Worth, TX 76102

(817) 390-2900



Realistic 40-166

\$19.95

Realistic 40-1267

\$29.95

Realistic 40-1259

\$49.95

Realistic 40-1303

\$49.95

Dedicated System (All Components via Radio Shack)

Mini Amplifier

SA-10

\$29.95

SA-150

\$59.95

Speakers

Full-Range Bookshelf Extension Speakers

40-1999

\$19.95

Advanced Gravis

1790 Midway Lane

Bellingham, WA 98226

(800) 663-8558





Cool Solutions to Uncool Problems

By playing cool Mac games, your life should become instantly hassle-free. Just in case it doesn't, here are some tips to help you through.

15

Problem:

I'm playing Game X, and I really like it, but it's super slow. I spend days waiting for anything to happen. Is there anything wrong?

Solution:

First, if you have a low-powered Mac (such as an LC or a Classic), you may be stuck. Your machine might not have enough horsepower to do the job. To speed things up, you can try several things:

- ◆ Increase the amount of RAM available (in the Get Info box).
- ◆ Reduce the number of colors that you're using (from the Monitors control panel).
- ◆ Quit any background applications you might be running under System 7 or Multifinder.
- ◆ Buy a faster Mac.

Some games (particularly shareware games) have a control that lets you tweak the game speed to run properly on your particular machine. Check out the documentation or the online help for more information about your particular game.

Problem:

I'm playing Game X, and I really like it, but it's super fast. Is anything wrong?

Solution:

See the above "solution" for information about tweaking game speed.

Problem:

Whenever I play Solarian II or Oids, everything's OK for a while, but then my ship starts acting funny. Either it does stuff that I don't want it to, or it doesn't do what I want.

Solution:

Either you're incredibly uncoordinated, or you may be using the Shift key as one of your control keys. If this is the case, and you have Easy Access installed, you're turning on Easy



Access by repeatedly hitting the Shift key. Since Easy Access is designed to send mouse click messages in response to keystrokes, it can cause weird behavior in games. Either reconfigure your controls so that you don't use the Shift key, or take Easy Access out of your System folder.

Problem:

I'm playing Spacestation Pheta and I can't get any farther than level 10.

Solution:

Pay your shareware fees!

Problem:

I'm playing Trek or Isolation! and I don't hear any sounds.

Solution:

See above.

Problem:

I'm playing Game X on a Mac IIsi and sometimes the sound fades in and out, or quits completely.

Solution:

There appears to be a problem with some IIsi's in the connection between the motherboard and the speaker that causes the sound to get quieter or temporarily cut out. Go back to the Sound control panel and play a beep as loudly as you can. This should temporarily fix the problem. As yet, I know of no long-term solution except to contact your dealer and complain.



Problem:

I'm playing Game X, and I can't get past the part where...

Solution:

Sorry, you're on your own.



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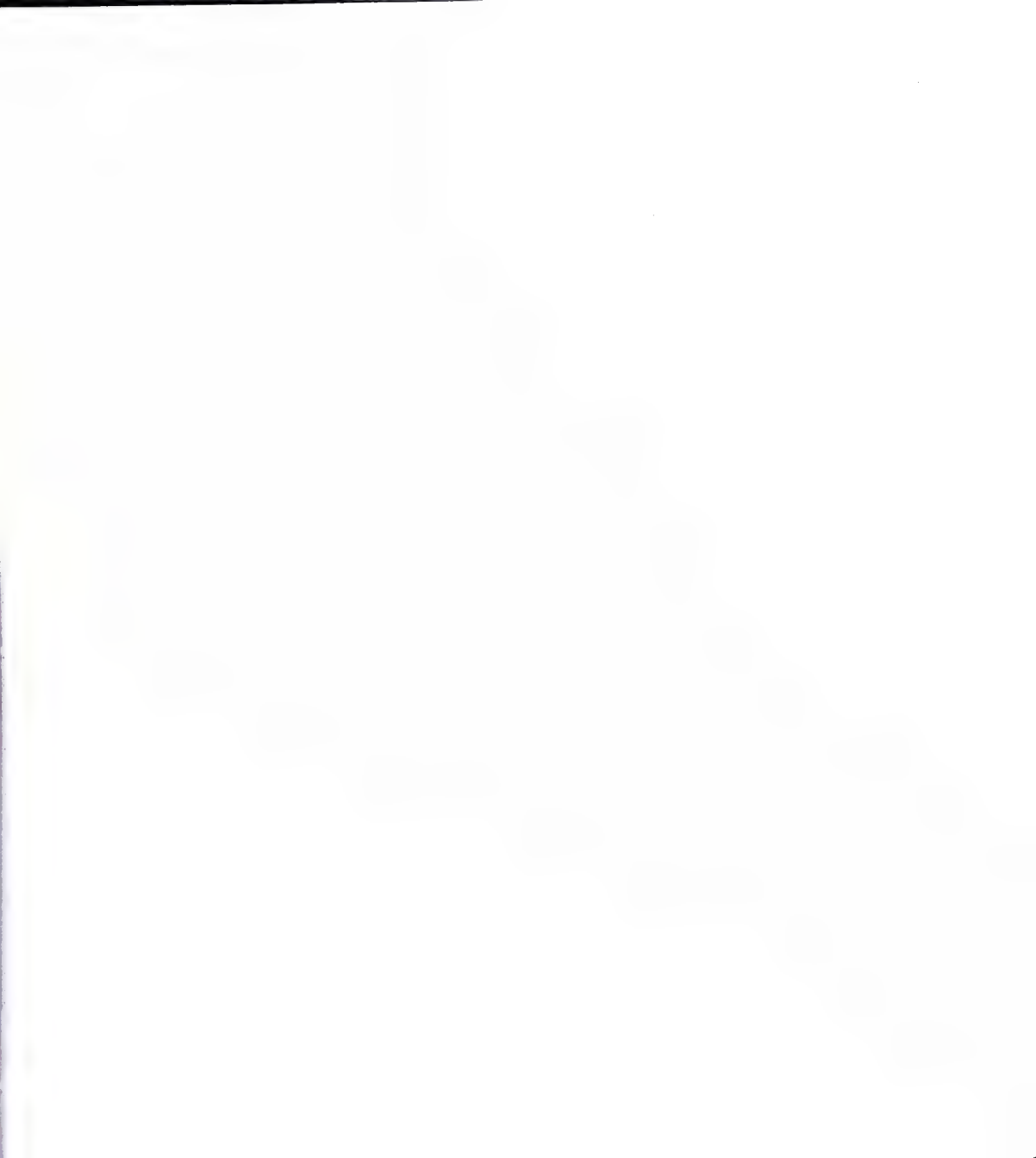
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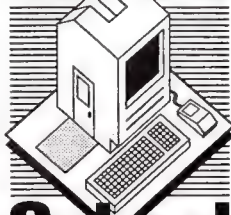
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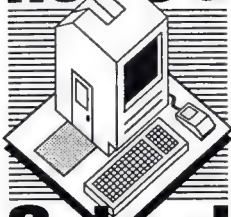
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The National Home & School Macintosh User Group is a "cool" nonprofit organization which promotes learning & leisure on the Macintosh®. Its members in 15 countries are educators, game enthusiasts, and parents interested in introducing their children to computers. Members are sent 6 issues of the bimonthly disk-based magazine, *Home & School Mac™* (approx. 125 pages/issue). Each issue is accompanied by a 1000k collection of shareware game, educational, and popular utility programs. Using a modem, members may access The MacCommonWealth BBS, the group's online service which features a library of over 12,000 Mac shareware files as well as message bases about a variety of Mac topics. The group sponsors various activities at the local and national level. Annual membership dues are \$18.00 (US/Canada/Mexico) or \$21.00 (Outside N. America) **checks & money orders must be payable on a US bank in US\$*

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Using the Cool Disks

You will need at least 5M of free space to install all the software that comes on these disks. However, the disks' contents may be uncompressed one folder at a time and played one game at a time to accommodate disk space. To prepare the disks for use, lock each disk (by sliding the black plastic shutter on the disk to the open position) to protect the contents of the disk from any careless Mac actions you may take in the near future. To install the Cool Games on your hard drive, follow these steps:

1. Insert the locked disk into your floppy drive.
2. Double-click on the icon of the floppy disk.
3. Double-click on the icons of the compressed file folders found on Cool Games Disk One. (There are two compressed files on Cool Games Disk One.)
4. When the dialog box appears asking where you want the uncompressed files, choose to install them on your hard disk or in a folder on your hard disk.
5. Click the Extract button when you are satisfied with where the folder will be placed. The files decompress automatically.
6. Drag the icon of the floppy disk to the trash to eject the disk.
7. Your cool games are now ready to play! Double-click on the icon of the game you want to play.
8. Repeat steps 1–7 to install the five compressed files found on Cool Games Disk Two.

That's all there is to it. Enjoy!

How This Book Was Created

This book is especially cool because it (along with all Hayden titles) was created entirely on a computer. All playtesting was done on a Mac IIsi; all writing and editing was done on a Mac IIsi with Microsoft Word 5.0. All screen shots were created with Cameraman. Pages were laid out using PageMaker. The index was created via PageMaker. The cover was designed using Adobe PhotoShop and QuarkXPress. Even all correspondence—from the initial book contract to “the manuscript looks great” and “where is my check?” letters—were created in Microsoft Word on the Mac. Pretty neat, huh?



What's on the Cool Disks?

There are 15 games on the Cool Games Disks, a cheater program, and 15 extra levels for games you may already play. Once decompressed, they will take up Magundo amounts of disk space.

The cool games on the disks are divided into folders that parallel the chapters in the book. The following is a short description of each game and where it can be found on the disks.

Cool Games Disk 1

Action, Jackson

Bachman: Pacman-like game

Glypha II: Joust-style arcade game

Solarian II: Gorgeous shoot-em-up with a lot of twists

Trek: New version of an old classic

Cool PowerBook Games

Macman: Pacman-style game

MacSokoban: Inventory moving strategy game

MineField: Concentration with bombs

Susan: Go-style strategy game

Mac Parlor Games

Cribbage: Old Favorite card game

Euchre: Card game

Mille Bornes: Parker Brothers Card Game

Extra Chewing Satisfaction

Oids Galaxies: New worlds to conquer: blah, blah; Blastoids; Cavernoids II; ChromeOid; Clatu-Ikna; DisneyLand; Lee's Galaxy; Meglatroid7; OidWorks; Piloponous; Post-industry; and Unobtanium.

Glider Houses: New houses to trash: Datnoid Construction Co.; Datnoid Construction Co.2; and Plato's Bath House.

Cool Games Disk 2

Brain Salad Surgery

IconQuest: Darwin's Dilemma-style thinking game

Isolation!: Icon-movement strategy game

Polyominoes: Math game for the studious

Spacestation Pheta: Lode Runner- style game

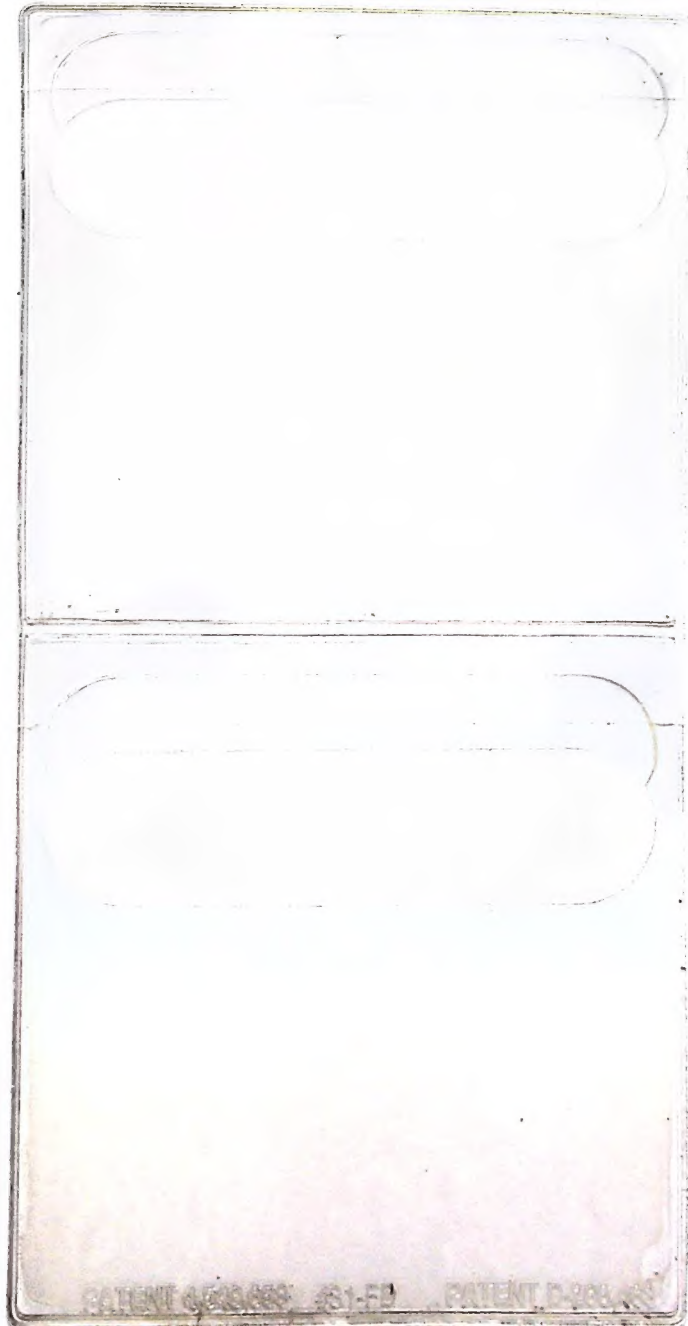
Victoire!

Victoire!: Cheater program

RoboWar

RoboWar: Program a robot and turn it loose





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WHAT GAMES DO YOU GET?

IconQuest
Macman
RoboWar
Spacestation Pheta

Glypha II
Polyominoes
Solarian II
Mac Sokoban

Cribbage
Isolation!
Euchre
Mille Bornes

Minefield
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Trek
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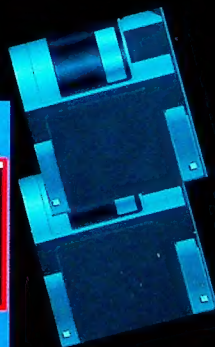
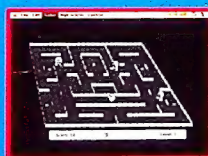
Mille Bornes



Glypha II



Bachman



About the Author

Cameron Crotty is an Associate Editor with A+ Publishing. He graduated from Ohio University Honors Tutorial College with a BA in English. He has inked articles, reviews, columns, and news stories for several industry magazines.

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