

**CREATIVE SPARKS**

FOR COMMODORE<sup>+</sup> 64

# MACBETH

THE COMPUTER ADVENTURE



*...Light thickens, and the crow  
makes wing to the rooky wood  
—good things of day begin to droop and drowse,  
whiles night's black agents to their preys do rouse...*

*Nothing is but what is not...*

# MACBETH

## THE COMPUTER ADVENTURE

Shakespeare might turn in his grave at the bare idea of it, but *Macbeth* is the very stuff of microcomputer adventuring. Foreign invasions to be repulsed, insurrections to be quelled, a crown to be won, defended and lost; the action of *Macbeth* ebbs and flows like the sea. There is the tide of battles and the tide of human passions. At the heart of it all is a fierce and ambitious warrior who is susceptible to the seductive prophecies of sinister witches...

Whether you bought this package just to play and enjoy four gripping Adventures; to get something more lasting out of those long hours burning the midnight oil; or simply to learn more about *Macbeth*, then you should leave your Commodore 64 exhausted in the small hours of the morning. Our package is a new concept in microcomputer software—four Adventures, each filling every available byte of the machine, four optional 'psychoanalysis' programs and a new version of Shakespeare's *Macbeth* designed for easier reading. We have brought together a rare combination of story lines, graphic effects (many of which have never been seen before on a Commodore 64), and sound.

We've enjoyed our part of the adventuring—the dreaming up of ideas and the programming (though by the end we all looked like tea bags!). Now we hope you enjoy your part. Good luck!

THE TEAM  
OXFORD DIGITAL ENTERPRISES



HERB 1



HERB 2



HERB 3



HERB 4



HERB 5

## GETTING STARTED

- 1 Make sure your C-64t computer is correctly connected to your television and cassette recorder.
- 2 Switch on your computer and television.
- 3 Select which adventure you wish to play. Each cassette is clearly marked as to which Adventure is on each side.
- 4 Insert your chosen MACBETH cassette into the cassette machine and ensure it is fully rewound.
- 5 Press the RUN/STOP key while holding down the SHIFT key.
- 6 The message PRESS PLAY ON TAPE will appear on the screen. When this happens, press the PLAY button and the game will automatically load. The title screen will be displayed briefly.
- 7 After a few minutes, the initial game screen will be displayed.
- 8 If you wish to play a "psychoanalysis" program, type LOAD "PSYCHO" and press PLAY on the cassette machine. Each "PSYCHO" program follows the accompanying Adventure.

## THE PACKAGE

A lot happens in Shakespeare's play *Macbeth*. So much, in fact, that instead of offering you a single Adventure, we bring you four. Each full length, and each entirely different. You'll have to keep your wits sharp to cope with all the dangers associated with stealing a throne and then defending it from all-comers, especially in wild long-ago Scotland!

Each Adventure game is loosely based on events in the drama *Macbeth*. Of course, we've had to use a little poetic licence to give you that extra dimension that's needed in an adventure. Often, you'll be involved in action which occurs "off-stage" in the play itself. For instance, you will fight some of Macbeth's battles for him at first hand, although we don't actually see all of them on stage in the play. (Even Shakespeare couldn't show Macbeth fighting on two war fronts at the same time, as in the first Adventure!) At other times, your fate might be slightly different from that of Shakspeare's doomed hero. (If you're clever enough, that is!)

Even so, the broad direction of the action reflects the drama of the play, and the player will find scores of helpful clues in the text which we've provided. In each Adventure you will find yourself adopting the role of a character, venturing through many locations and performing many feats in order to achieve your goals. Quick thinking will often get you out of tricky situations, but don't expect to solve any of the Adventures at the first attempt. We couldn't, and we wrote them! However it's a fair game, not foul, designed to be contested fairly rather than to box you in at a dead end. You will never find yourself "dying" at the arbitrary whim of a programmer who couldn't

think of what to do next! In fact, it's only possible to be "killed" in the fourth adventure—and that's because we couldn't totally rewrite Shakespeare's ending!

But there's another side to the package **MACBETH—THE COMPUTER ADVENTURE**. There are four separate programs (besides the four Adventures!) where you, the player, have the option of taking on the role of a character in Shakespeare's *Macbeth* and being psychoanalysed! If you want to discover the motives and feelings of the daring Macbeth and Lady Macbeth, then this is the best way to do it. A warning—your psychiatrist can be rather short tempered, and he'll soon find out if you're being untruthful! There are four different "sessions" available from the Royal Psychiatrist, and in each, the "conversation" can follow many different courses, depending on your mood.

Some of the most fascinating aspects of the play are psychological. Perhaps you'll feel this too after playing the Adventures. Macbeth and his wife change, suffer. Their motives and feelings govern the action. Towards the end, the king's doctor says that he can't help the sleepwalking, tormented Lady Macbeth. He can only minister to the body, not the soul. So, parallel with each Adventure, you have the option of offering yourself up to the tender mercies of the psychiatrist, of putting yourself on the couch to be psychoanalysed about the preceding events. Often there's no right or wrong answer—the play's too alive with possibilities for that—but a many-branched tree of realistic responses, all grounded in the original text. In the dialogue between psychiatrist and player, angles which may escape the most alert reader of the play are there to be explored. This part of the package is designed to

be useful to those who want or need to know a lot more about the play than the pure gamer does. So, while it's often light-hearted, it's also very true to the spirit of Shakespeare. It may not have the same appeal to the dedicated gamer as our four Adventures will have. If you leave it out, nothing will be lost from the atmosphere of the Adventures.

With our own edition of *Macbeth*, you have Shakespeare's text at your fingertips should you need help. We've gone right back to the first ever printed version (1623) for this, presenting it in as straightforward and accessible a fashion as possible, but without changing Shakespeare's words. As an important bonus for those studying *Macbeth* or for those who simply find themselves curious to know more about it, we've included notes about the real Macbeth of history, and about many different aspects of Shakespeare's play.

## THE ADVENTURES

As most people with microcomputers know by now, an adventure game is a game in which the player, in the role of a defined character, explores either a series or an interlocking maze of locations, all the while performing various acts which bring him/her closer to the ultimate goal. Obstacles are encountered, and are overcome by alertness, logic, flashes of inspiration or sheer doggedness. And of course, lateral thinking.

In *MACBETH—THE COMPUTER ADVENTURE*, the medium is the strange yet unstrange world of Shakespeare's *Macbeth*. Many solutions to the problems and obstacles you will encounter, as well as clues that you may find on your travels, are embedded in the text of the play. It is up to the player to keep the text near at hand. Interaction with the computer is achieved by using everyday English. The programs are equipped with state-of-the-art "parsers" which can understand quite complex commands, such as "Ask the cook to quickly jump into the fire." Of course, many commands will be much simpler, such as "Take haggis," or "Eat pie." Sometimes you may have to re-phrase your command to make it acceptable to the program. When your command has been handled, it is automatically displayed in the top left corner of the screen. No action will be taken by the program if an input verb/noun etc. is not in its vocabulary—or if it considers your English to be sloppy! The first word not understood will be displayed in red so that you can see immediately where the problem lies. If the command is understood, it will either be impossible to accomplish, or the command will be accepted and acted upon. Either way, you'll find out at once. Veteran adventurers should be quite impressed by the speed of response—normally

well under one second! The range of vocabulary varies somewhat from game to game, although each "parser" understands at least 35 verbs, 35 nouns and 10 prepositions.

Useful commands include GO (UP/DOWN/NORTH/EAST/WEST), TAKE, OPEN, ASK, TELL, etc. The movement commands may be abbreviated by U/D/N/E etc. where relevant. If you are ever stuck as to what to do next the HELP command may well help you out of a tight corner. Sometimes a clue will refer to a line number in the accompanying version of the play, which will be written as (Scene#, Line#). LOOK generally gives a description of your present location and INVENTORY or "I" will give you a list of all the objects which you are carrying.

Here is a detailed breakdown of the sentence structure acceptable to the program. With a few exceptions—D for down, U for up, N for north etc.—each command requires at least a verb and an object. The parts of speech should be arranged in the following sentence order: (Adverb) Verb (Adverb) (Article) Object (Adverb) (Preposition) (Article) (Indirect Object) (Preposition).

The vocabulary peculiar to each game will have to be discovered through experimenting with those commands that seem natural at the time. There are relevant hints in the game notes which follow.

In each game, graphics add a living dimension to the action. A specially designed graphics package means that the graphics are often an integral part of the Adventure as opposed to just being striking pictures. The memory constraints of the Commodore† 64 mean that not every

possible feature has been implemented. Where necessary, we have tended to sacrifice some of these (eg. Tape Save facility) in order to increase the amount of text and graphics.

## ADVENTURE I (Scenes 1-4)

*Brave Macbeth (well you deserve that name),  
...carved out your passage...*

Early in the play, we learn a great deal about Macbeth's prowess as an invincible warrior. In this Adventure you must don Macbeth's mantle and soil your hands with the blood of the enemy. You must either slay or outwit Scotland's greatest adversaries, and then discover a letter coded in genuine eleventh century runic script. In your travels you should have gained enough knowledge to translate this letter, which incidentally will be invaluable at the climax of the final adventure.

Because this is the first game, and we hope that many players will be first time adventurers, it should be relatively easy for dedicated gamers (armed with the text, that is!). If you are a complete novice, don't be discouraged if it all seems a bit alien at first. If in difficulty, use the HELP command—the responses really are helpful! In this game, movement is easiest using the GO FORWARD (F) and GO BACKWARD (B) commands. You will meet some familiar animals near the start of the game—will you recognise them?

You'll find a newspaper early on. Take it with you because it occasionally updates according to your progress. What's more, it gives a simple, hot-off-the-press account of all those confusing battles as they happen. The graphics are well worth a glance. Keep an eye on them! If you wish to move swiftly through the locations, you can turn off the graphics using the GRAPHOFF command. GRAPHON will restore them.

Some of the action is blood-thirsty, but no more so than in the play itself.

## ADVENTURE 2 (Scenes 5–11)

*The raven himself is hoarse  
that croaks the fatal entrance of Duncan  
under my battlements.*

In this game you are Lady Macbeth. You have just learned that the king stays this night under your roof at Cawdor Castle. The witches have told Macbeth that one day he will be king. However, King Duncan has just named his successor and it is not Macbeth, even though he has saved his country twice over. You can see only one solution—the king must die tonight. Such an opportunity may never arise again. Secretly, your husband would like to be king. But he is too full of the milk of human kindness to grasp the nearest way to the crown. So you must do your utmost to clear the path. How will you accomplish this deed of direst cruelty? What weapons will you use? Can you persuade Macbeth to do the horrid act himself? The play *Macbeth* holds many clues: if you can follow similar steps in this game then you may succeed. But there's also a time limit, for the king stays only one night. So think quickly! As this is the most perplexing of the four Adventures in some ways, don't expect to solve it the first time.

You start in your own chamber in the south wing of Cawdor Castle. (The castle layout in the game follows closely the plan of the real Cawdor Castle.) The king will clatter up to the drawbridge in thirty minutes. By then you should be ready to greet him at the castle entrance with a warm stirrup cup. Don't forget—the king can be crotchety after a long ride and you want him contented, so that he sleeps well. The first thing to do is to map out and explore the forty-two locations of the castle, while examining and locating necessary items. You should find the herb sketches at the front of the booklet rather useful.

If you've been canny enough to please the king, he's sure to stay as planned. Oh! These domestic problems! Where will his retinue sleep? Then there's the banquet to organise. The King will be expecting to eat within a quarter of an hour of his arrival. After the banquet you will have your one and only chance to persuade Macbeth to commit the crime. Have you found the spur to "prick the sides" of his intent? If he agrees, then you will have to prepare everything for him.

The banquet is ended and the castle is quiet. No one is abroad save servants tending the king, and a few watchful thanes. Is the king asleep? How do you avoid meeting servants in the corridors and stairways? The key lies in the functions one, three and five. Are there any secret passages? Can you avoid waking the household?

But above all, can you escape detection after the deed is done? Did you know that one of Duncan's retinue is a super-sleuth?

You have sixty minutes.

### ADVENTURE 3 (Scenes 12—20)

*Double, double, toil and trouble;  
fire burn, and cauldron bubble.*

This section contains some of the most visually gripping material of the play. Partly to reflect this, the third Adventure is almost entirely graphics based. The witches are preparing a powerful spell which will help bind Macbeth to his destiny. As their helper, you must go out from the Gates of Acheron and find ten of the vital ingredients mentioned in the incantations of Scene 18. Know the list well! If the cauldron is hot enough, and if all the ingredients have been returned to the cauldron, then your mission will have been achieved. Your journey through the strange haunts of the Weird Sisters should prove interesting!

Instead of textual descriptions of each location, you will have to visually identify the contents of each location from the screen. How is your vocabulary? Often you will have to collect secondary objects to allow you to take possession of the ingredients that you require. Sometimes the objects are easily spotted; others are camouflaged in a subtle way, or hidden inside or behind others. There is a text window at the bottom of the screen. There will always be a response to your inputs—either graphically, by modification of the screen, or textually, in the window. In general, movement from scene to scene is effected by performing a certain action—e.g. "Climb mountain". Normal movement commands don't work.

The help statements are in the form of riddles, which will give clues to the unravelling of an object at that location. Any output text requiring more than two lines will clear the high resolution screen. This will be restored on pressing the

RETURN key. The input command "RETURN" will immediately transport the player back to Acheron.

At the end of the game you will gain another piece of the code required at the end of the fourth Adventure.

#### ADVENTURE 4 (Scenes 21–31)

*They have tied me to a stake: I cannot fly,  
but bear-like I must fight the course.*

You are Macbeth, preparing to withstand a final siege at the beleaguered Dunsinane Castle. Your thanes have spurned you—even your soldiers are deserting to the side of Malcolm, son of the old king. Your wife cannot help: she is on the brink of suicide. You are racing against time. The powerful forces of light and justice will begin their siege of the castle shortly after the start of the game. How do you ensure that they don't breach your defences immediately? How can you keep them at bay long enough to locate the castle's secret rooms? Can you find the Shakespeare-master and can you outwit him? Can you stave off a final challenge from the vengeance-seeking Macduff? Should you withstand the siege as an invincible warrior then you will be victorious. And if you have also completed the other three Adventures successfully, then a treat will be in store for you.

Now go and call for SEYTON!



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FOR COMMODORE<sup>†</sup> 64

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