

# DOCTOR WHO!

BBC  
SOFT



## THE FIRST ADVENTURE!

BRITISH BROADCASTING CORPORATION

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**THE FIRST ADVENTURE!**

The publishers would like to thank Graham Williams, Jeremy Ruston and Martin Bryant for their assistance.

## **THE FIRST ADVENTURE**

Welcome to the world (or rather, worlds) of Doctor Who.

The Laws governing Video Games are, of course, as universal as other Laws, but for those of you who have forgotten your basic training (or played truant to indulge in maths and geography and all the other distractions that young people today seem to find so irresistible) a few reminders are detailed below.

First you will need a little background. . .

On Earth, where of course it all started those many millenia ago, in the local calendar year 1848, the Doctor was distracted from the affairs of Mexico (a country in the part of that planet called South America) by a raging toothache, with consequences well known to all students of Political History (Sol III, Western Hemisphere). As 1848 thereafter became known as the 'Year of Revolution', many have thought that his was probably the most significant right upper molar for some time, but the 'Year of Revolution' was a temporary sideshow in relation to the *real* revolution that was to follow.

The Doctor, as one of the foremost do-it-yourself exponents in the known universe, elected not to make for the nearest Time Surgery, as a normal Time Lord would have done, but instead journeyed only a few hundred miles to the north of his Mexican location to gain raw material for his tooth filling. The Great Californian Gold Rush of 1849 is well documented elsewhere, but still overlooked by many historians of that period is the accidental loss during the Doctor's journey of his Xzlykon egg-timer. The loss was not overlooked by the Doctor, who claimed that never again was he to enjoy a perfectly boiled egg; but the prospect of trying to find a tiny alien clock in the extraordinary gold diggings on the West Coast of North America was too daunting even for the Doctor, and the egg-timer remained buried for over a century.

When it was then unearthed by an unsung explorer (who had only a passing knowledge of egg boiling), local technology had advanced to a point where, alas, the true and pure purpose of the device could be corrupted into a purpose for which it was never intended. Students of both Japanese and Western semantics have argued fruitlessly as to how, or indeed why, 'Xzlykon' was corrupted in the local dialect to 'Silicon', but 'Silicon' has now passed so much into common usage that the distinction becomes sadly irrelevant. The very simplicity and economy of the Xzlykon egg-timer, which won for it so many intergalactic design awards, encouraged duplication and adaptation across the globe. Quite why it then became known as the 'Silicon

Chip' rather than 'Silicon Egg' is perhaps a matter for culinary rather than semantic debate, but as I have eaten neither, I do not feel qualified to write on the subject. That the Earthmen were subverted into corrupting the mechanism from its time/data-based function into one for electronic games is usually attributed to the Xzlykon's sense of humour which so insidiously pervades all their artefacts. As no one in recorded history has ever understood a Xzlykon's sense of humour except, rarely, another Xzlykon, this also must remain a subject for Eternal Debate.

That the albeit unwitting perpetrator of these events should now be the subject of one of those ubiquitous games for which he must take ultimate responsibility is poetic justice that satisfies the soul.

The rules and instructions that follow (the Briefings) are, of course, in no way binding, but it should be remembered that, ever since the Great Asteroid War, dismantling of either the playing machine or the opponent has been frowned upon by the institution of which I have the honour to remain,

Honourous CCXXIV,  
Lord Referee,  
Non-Lethal Games College,  
Time Lords Academy of Gallifrey.

## **THE RULES**

Whilst the machine is loading, you are required by law to read the instructions, in order that the game you are about to play satisfies the 'non-lethal' definitions as contained in the College's Charter.

The keyboard is the Doctor's inspiration, with the first ten alphabetical keys being a constant memory of his dear friend from Ursa Major, whose name they spell. Do not attempt to play the game on any other keyboard. On at least two planets, to our certain knowledge, the keys 'X' and 'Z' in various combinations form the sequential firing commands for the entire planetary defence system. You have been warned.

The Adventure can be entered as a whole, with an overall time/points score; or you can select each episode individually for practice. Players wishing to achieve nomination for the Time Lords Academy *must* play the whole game.

You undertake the Adventure in the usual four dimensions, and any departure from the norm must be reported to the Referee at once. Games played outside the normal Space-Time Continuum do not qualify.

Now just look at the screen and do as you're told. You have one galactic hour. I wish you all the etc. etc. etc. and may the best etc. etc. etc. win,

Yours etc. etc. etc.,  
Jubilus I, Controller (Rules) Section III, Division VII (sub-section XVII), Non-lethal Games College, Time Lords Academy of Gallifrey.

## **THE ADVENTURE**

Your Adventure is in four episodes. The first three are real-time video/arcade style games, while the final episode is more of a brain teaser.

You have a maximum of 15 regenerations and also a period of one galactic hour in which to complete the whole Adventure. If you are killed in any episode, you may regenerate and start that episode again. It does cost you three minutes, however, to do so.

Whilst each episode is in play, the number of regenerations remaining and the time left will be displayed at the top of the screen. You must complete each episode before going on to the next one.

If you successfully complete all four episodes before your regenerations run out, you will be awarded an honorary place in the Time Academy and given

a rating. If your rating is in the all-time top ten, you will be asked to enter your name into the ratings table.

If you run out of regenerations or time, then Time will come to a halt and the universe will become silent and dead.

All of the games require certain keys to be pressed to provide input to the episodes. It is advised that before you start the Adventure you ensure that the CAPS LOCK light is on.

## **EPISODE I: THE LABYRINTH OF DEATH**

Somewhere in a galaxy far, far away, not a lot is going on. Nothing at all. Zero movement. No motion. Sir Isaac Newton, had he witnessed it, would almost certainly have devoted his life to perfecting baked apples, there being little else to do with the wretched things.

No motion *at all* strikes the Doctor as a little odd—defying, as it does, not only Sir Isaac's, but all the other Universal Laws. The Tardis Central Console throws a longer than usual wobbly, refusing even to divulge the latest cricket score on relay from Alpha Centauri. Investigation is obviously called for. Parking the Tardis on an unnervingly stable plateau, the Doctor leaves in the direction of what his detectors saw as a 'flutter', no more.

With what passes for motion with a vengeance, the ground gives way beneath his feet and he tumbles into the Labyrinth—once-glorious catacombs, now no more than a series of grave-like tunnels and chambers containing an old mining buggy. His examination of a very interesting second dynasty triptych, which seems to hold the secret to perfect *perpetual* motion, is disturbed by a faintly nauseous, slithering, squiggling sound. The triptych seems to portray the equilateral triangle of Time, Space and Matter, held together in perfect balance—a sort of downmarket version of the Key to Time which had once been of such interest to him.

But the sockets to hold the three elements seem empty. Where are the missing pieces? The nasty slithering noise grows closer, and it is only by stepping back to examine the dimensions of the missing pieces that the Doctor fortunately misses being a bull's-eye for yellow, slimy, wriggling worms with teeth like rip-saws.

The Doctor, ever the Time Lord of action, decides to set off after those elusive segments on the buggy. But which way? A pulsating glow and a tiny noise is an indication of some further, and hopefully not too lethal, activity, and he makes towards it.

He must try to escape from the Labyrinth; but also, he must find those three elements, and discover how to restore them. His Companion, venturing out from the Tardis, has disappeared. And where, for that matter, is the Tardis?

### **Briefing**

The Labyrinth is a maze of underground tunnels in which you must find the three segments of the Key to Time. The only problem is that the Labyrinth is also inhabited by poisonous worms whose odour is deadly if you get too close to them.

You must move around the tunnels in an old mining buggy which is controlled by the keys: 'Z' = left, 'X' = right, ':' = up, '/' = down.

The buggy is signified by four dots, arranged in a diamond shape. It starts the game in the large cavern at the bottom left-hand corner of the Labyrinth. The 'phut-phut' noise of its engine can be heard whenever it is moving.

The segments of the Key to Time are signified by flashing crosses. There are three segments in all to collect, but only one is visible at any one time. When you collect a segment (by placing the buggy over it), the next segment will begin to flash at its location in the Labyrinth. The number of the segment you are seeking is displayed at the top left of the display.

The first segment is located a little below the topmost cavern.

The second segment is located a little below and to the right of centre.

The third segment is located at the top left-hand corner.

The four worms are signified by wriggling white lines; they start the game in the four lesser caverns of the Labyrinth and have an obvious desire to find and kill you.

When the game begins the worms move at about half the speed of the buggy. However, every time you take a segment, their speed doubles.

If you do collect the third segment a secret shaft will open above you and an in-rush of fresh air causes the worms to crumble into invisible dust.

You must then make your way up the shaft into the Tardis to complete the episode.

## **EPISODE 2: THE PRISON**

Safe in the Tardis, the Doctor places the segments in their proper juxtaposition, with absolutely no result whatsoever. Well, they do glow a bit. But as he turns the pieces this way and that, it seems that a very faint pattern is emerging; and as it grows stronger, so does the pulsating, until, at the exact point where all the lines of the pattern merged, the pulsating takes on the unmistakable rhythm of the human heart . . . the heart of his Companion perhaps?

With the aid of an astrolabe, two pieces of string of unknown length and a copy of Bradshaw's Railway Timetable of 1897 (Spring), the Doctor decodes the intricate geometric patterns before him. They give the exact location of the Prison, a stronghold rumoured to be under the control of one Drolus, henchman of, and wretch subservient to, the Black Guardian . . .

Is the encoded message a clue, or a trap?

In the fashion of a very, very, fast space bowler, the Doctor must once more emerge from the Tardis and reach the Prison. Then he must lay his explosive charges against the wall at its weakest points. He calculates (quite correctly) that it will take five charges and he can carry them across only one at a time (or else move at the speed of a very venerable snail) so it would seem five journeys are called for . . .

Oh well, no worse than a Test Series, except that the other side aren't usually trying to kill you. . .

### **Briefing**

The defences are divided into three sections. The first is a highway where you must avoid being run down by the oncoming vehicles.

The second is a moat where you must jump across on the creatures' backs.

The third is a forecourt.

You are signified by the little matchstick man who starts with his load of explosive at the bottom of the screen (centre) and must carry it up the screen, across the defences, to place it in one of the five alcoves in the wall of the Prison.

You move around using the keys 'Z' = left, 'X' = right, ':' = up, '/' = down. If you are run down, or step in the moat, or move off the sides of the defences, you will be killed.

When all five alcoves are full, the strength of the explosion will break down the wall.

### **EPISODE 3: THE TERRORDACTYLS**

The Doctor storms the Prison, rescues his Companion and also achieves, quite by accident, the demise of the odious Drolus, whose habit it was to sleep in the armoury for greater security. The armoury also held the castle's stock of explosives and was situated about a metre away from the Doctor's last charge. In the ensuing gigantic explosion, it seems Drolus just went to pieces. . .

Now the pair must regain the Tardis, which is perched on a cliff-top outside the City in the Sky. Whilst the Companion breathlessly explains the significance of the three segments, their final destination, her role in the whole affair and the dark plan of the Black Guardian (and other matters touching on the Meaning of Life and The Reason for it All, which you will have heard in a garbled version elsewhere. . .) the Doctor hurries her off to borrow (well, steal) a spaceship; a better method of returning to the Tardis, he feels, than flapping his arms a lot. . .

The Companion's sense of timing, the Doctor points out with some feeling, leaves something to be desired when she explains to him the threat of the Terrordactyls *after* they have taken off. . .

The Terrordactyls, creatures of the City in the Sky, are mechanised and radar-targeted steel-shod vultures, whose only mission in life is to swoop at unsuspecting travellers and scare the living daylight out of them. Should a traveller attempt to escape in, say, a spaceship, they get *really* cross. It seems the only way out is up. . .

#### **Briefing**

You must fly the spaceship past the Terrordactyls. You can see the Tardis perched on the edge of the city, high above you on the left of the screen.

The ship is controlled with the keys: 'Z' = left, 'X' = right. Missiles can be fired with the RETURN key. Holding down the RETURN key will initially rapid-fire your missiles, but after about eight shots the cannon will overheat and a delay will occur before the next missile can be fired. You should therefore let the missile cannon cool down whenever possible.

When you have shot an entire flock, your retro-blasters will move you upwards towards the city. When all six flocks have been destroyed you will be on the same level as the city. You must then land your spaceship on the ledge, next to the Tardis, to complete the episode.

### **EPISODE 4: THE BOX OF TANTALUS**

The indistinct shape which the Doctor had begun to make out from the three segments now appears in Deep Space. For hours the Tardis viewing screen shows nothing else. The closer the Tardis is drawn to it, the firmer the shape grows, and the slower the motion through time and space as the primordial centre of the universe is approached. Suddenly the feeble remnants of the Tardis defence systems detect the presence of four lumbering alien forces. Only the torpedoes are left to Doctor Who; but, as he had once remarked to a friend of his on Earth who was just starting out in the detection game, 'once you have eliminated the impossible, then whatever remains, however improbable, must be the truth. . .'

Everything, as the Doctor is fond of remarking, is just a matter of Time; just a matter of fitting the key into the primordial Time Lock; just a matter of initiating the second Age of Time. . .

#### **Briefing**

The centre of the universe is surrounded by a quadrant of space patrolled by enemy aliens. The quadrant is divided into a 3×3×3 grid of sectors, and the crosswire representation of the three-dimensional quadrant is displayed on your scanner.

You must detect and destroy all the alien patrols within the quadrant before you can proceed to the centre of the universe.

There are four patrols to detect and destroy.

You can locate the aliens within the quadrant, by sending detector rays into it and observing whether or not they emerge at the opposite face.

If the detector ray does emerge, it means that the straight path followed by the detector ray is clear of patrols.

If, however, the ray does not emerge, it means that somewhere in the quadrant, along the detector path, is an alien patrol. Then by firing further rays *across* the path of the first ray, the patrol's position can be established accurately. Remember, however, that you have a supply of only 25 detector rays.

You position the aiming sights for the detector ray with the keys: 'Z' = left, 'X' = right, ':' = up, '/' = down. You send a detector ray into the grid with the SPACE bar. Each ray is identified by a letter of the alphabet and every time one is sent, the corresponding letter will appear on the crosswire representation of the three-dimensional quadrant to show where it has been

fired from. If the ray is not absorbed by an obstruction (i.e. patrol) its letter will be printed where it emerges at the opposite face of the quadrant.

When you think you have located the position of an alien patrol, you can then fire a torpedo at the suspected sector. If a patrol is present there, it will be destroyed. A drawing of the patrol will appear on the screen, with an indication as to which sector it was in.

If there is no patrol present, the torpedo will explode harmlessly. You have a maximum of six torpedoes to destroy all the enemy patrols.

To fire a torpedo at the suspected sector, press the RETURN key. When the torpedo-fire sequence is thus activated you will be asked to input the three (X, Y, Z) co-ordinates of the sector in which you suspect an alien patrol to be.

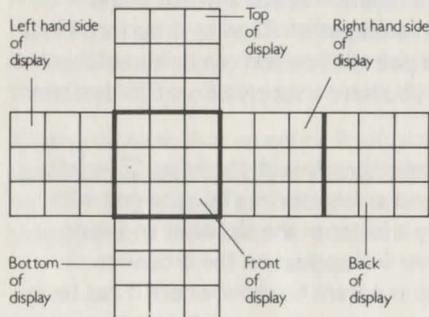
The X (horizontal) co-ordinates are numbered at the bottom of the grid.

The Y (vertical) co-ordinates are numbered at the left of the grid.

The Z (depth) co-ordinates are numbered at the middle right of the grid.

As each co-ordinate is requested two hash ('#') marks will appear by the current co-ordinates scale to avoid confusion as to which co-ordinate is to be entered. The fire sequence can be aborted by pressing the RETURN key again.

If you destroy all four patrols before using up all your torpedoes, you may pass safely to the centre of the universe. If, however, your six torpedoes are used up before all patrols are destroyed, the remaining patrols will have collected enough information about your position to emerge temporarily from the quadrant and destroy you. To help you keep check, the number of detector-rays and torpedoes you have left is displayed in the bottom right-hand corner of the screen. In the top right-hand corner the co-ordinates of any torpedoes you fire which miss the suspected alien patrols are given.



#### Note

Imagine your Display Unit (or TV) to be the Box. The screen of the Display Unit is the front of the Box. The crosswire cursor represents your position outside the Box, as you look at it from the Tardis. The detector ray you fire always goes in at right angles to one face of the Box and emerges at the opposite face if it does not hit an object.

## RUNNING THE ADVENTURE

### Sounds

If you decide that you wish to run the Adventure without the various sounds, you can use the call **\*FX210,I** before running the INTRO program.

### Tape structure

The tape contains the following programs:

INTRO	1 file
LAB	3 files
PRI	4 files
TER	2 files
BOX	2 files
OUTRO	1 file

To run the Adventure, rewind the tape to the beginning and type **CHAIN "INTRO"**

*It may be worthwhile noting the position on the tape at which each section starts, for the following reasons:*

#### *Failure to save the universe*

If you fail to complete the whole Adventure (either by running out of time or using all your regenerations), the game you failed on will execute the tape load command **CHAIN "OUTRO"** to provide the failure message, display the high-score table and allow you to start the Adventure again from the LABYRINTH. Obviously, if you fail in any of the first games, you will have to wait while the tape winds on over the later games. Noting the position of the OUTRO program allows you to fast forward to its start to save some time.

#### *Practice*

If you wish to practise any of the games individually, it can be done as follows:

<b>LABYRINTH</b>	<b>PAGE=&amp;I900:CHAIN"LAB"</b>
<b>PRISON</b>	<b>PAGE=&amp;I200:CHAIN"PRI"</b>
<b>TERRORDACTYLS</b>	<b>PAGE=&amp;I100:CHAIN"TER"</b>
<b>BOX</b>	<b>PAGE=&amp;I900:CHAIN"BOX"</b>

You can set the number of regenerations you require for practice with the resident integer variable R%. Simply set R% to the number you want, before you begin the game. The time can similarly be set (up to a maximum of 3599 seconds) with the variable T%.

**Note** The various programs on tape will each take some time to load.

#### *Playing again*

When the high-score table has been displayed at the end of each Adventure, you will be given instructions to rewind the tape to play again. The Adventure this time will skip the INTRO program and chain directly to the LABYRINTH. If you note the position of each section you need then only rewind the tape to the start of the LABYRINTH program.

#### *Important note: messages given by a sound prompt*

If you do not have motor control on your recorder, you will have to observe the various start/stop tape messages which are printed on the bottom line of the screen.

**You must also turn the recorder off when each first new attempt is made at each episode (to stop the recorder running over the next episode, while you are still playing the current one). No 'STOP tape' message is given but a three-note fanfare is played at the start of each game to remind you.**

The high-score table is stored in memory from location &B00 to &B77 (a length of 120 bytes). This table is set up initially in the INTRO program. If you **\*SAVE** the memory range after running the Adventure, you can preserve a copy of your own best high scores for future use. You must then add a line to the INTRO program (say line 65) to **\*LOAD** the table before running the Adventure next time.

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*Dr Who* theme music by Ron Grainer.

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