

W · O · R · M · S · ?TM

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ELECTRONIC ARTS

Welcome to WORMS?

You will find detailed instructions
enclosed. Do not read them.

Instead, sit down and get started. Don't
ask how. Just start. You know how these
things work.

Things will happen. Patterns will
become apparent. They are patterns
rooted in the depths of your intuition.

The line between you and the machine
will become blurred. Good.

The instructions? Resist them. Do not
read them for a very long time. In fact,
do not read them until you know how
the game works.

And when that day comes, ask yourself:
Am I happy? Yes? Fine. Then, never read
the instructions.

Innocence is bliss.



The Intelligence Behind WORMS?

When David Maynard wrote his first
program back in 1965, computer games
were played in climate-controlled ware-
houses with decks of punch cards. The

"When I entered UC Berkeley, I was a physics major, because there was no computer science department. In 1972 I worked on the first office automation project at Stanford Research Institute

and wrote programs for the first mouse-based user interface"

It was a few years before David sat

Why WORMS?

down at an Atari* 800 to write his first

"In late 1979 I was leafing through an issue of Scientific American when I ran across the

Mathematical Games column written by Martin Gardner. In it he recounted the work of scientists

at Cambridge and MIT who were investigating the patterns created by an idealized

mathematical worm. Gardner was suggesting these worms as a novel way of teaching geometry.

animated apes to outwit.

But it gave me other ideas."

It's a game that doesn't talk down to the

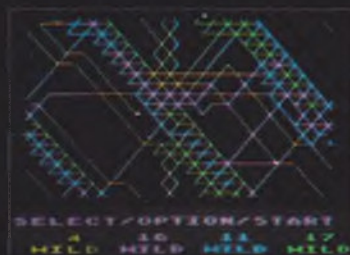
player. Or, for that matter, to the computer.

What's next?

"Oh, I've got a few ideas crawling around in the back of my head."



They annihilate one another in a colorful flashing explosion. The finale summarizes the scoring and territory captured. Or just gives you one last visual kick.



These four WILD worms get their instructions from the computer, which is always logical, right? There may be a method to their madness. Or maybe they're just jammin'.



Imagine a shape or design, then plan a set of instructions (program) to draw it. One worm is easy. Try it with all four.

Mr. Maynard would like to thank the following people: Steve Hayes for programming AUTO worms and the introduction music. Anson Averell, Jan Cornish, Phil Rozario, and Glenn Sherwood (The Sandbox) for creative consulting during development. Finally he would like to dedicate this game to Martin Gardner who taught him, and millions of others, that mathematics can be fun.

Game design and execution: David S. Maynard Package design: Steinhilber, Deutsch & Gard Liner notes: Bill Morris
Photography: Larry Keenan Producer: Susan W. Lee-Merrow Neon Worms: Bill Concannon, Aargon Neon

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A way to think about thinking.

Imagine a new kind of creature, animated
but not alive. Synthetic, yet

intelligent. A product of modern
electrogenetic science.

Imagine that these creatures live in a world
where reality is a two-dimensional grid.

Without material bodies, they
exist as light: pure energy.

Without politics or religion, their lives

are an unending adventure in

pure mathematics, in music,

in geometry.

And now, suppose they're worms. How

does their existence affect yours?

Are you charmed, challenged, or

careless in their presence?

What if you had to take responsibility for

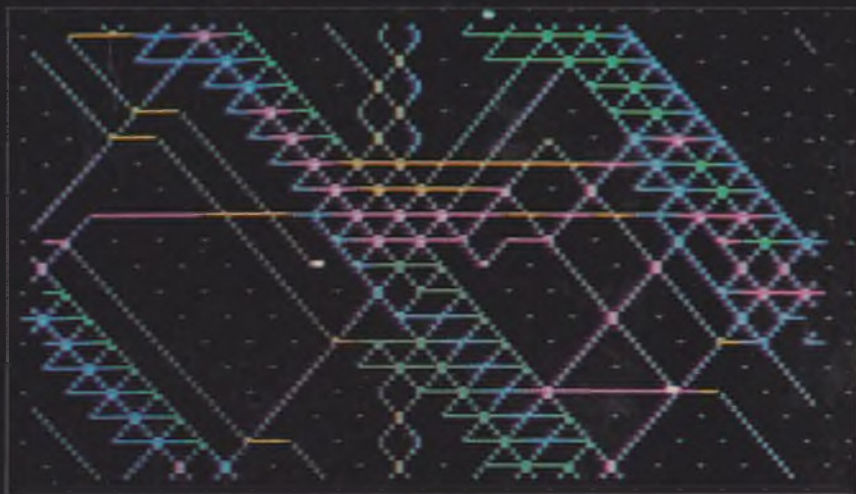
their lives? What if you could reach

into their minds to instruct them?

And then, one day, what if you

turned them loose in the world?

What then?



About Our Company: We're an association of electronic artists who share a common goal. We want to fulfill the potential of personal computing. That's a tall order. But with enough imagination and enthusiasm we think there's a good chance for success. Our products, like this game, are evidence of our intent. If you'd like to get involved, please write us at: Electronic Arts, 2755 Campus Drive, San Mateo, CA 94403.

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