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if as many of us old-timers persist in ignoring malmberg, and subsequently also welch, we shall deserve to be forgotten. malmberg was the first to admit that agt wasnt the sort of game that he personally would have chosen to create. it was too hard on the eyes (and memories) for him. it was the sort of game that took too long to make, and one that he couldnt get to market as quickly as he would have liked. it required too many kinds of skills. malmberg also told us how hard he had it to convince game companies to take on agt. he wasnt a big producer of text-adventures, and he and welch sold the rights to agt through blue ribbon, whose focus was on producing board games rather than text adventures. often blue ribbon had only a few weeks to make a deadline, which meant that they didnt have time to commit to new projects. so malmberg and welch effectively started their own publishing label, and the fact that agt was made in a cold war world with many defense-related applications contributed even more to the fact that, as welch put it, they couldnt afford to make any mistakes. when they were finally taken on, the three of them wanted blue ribbon to be interested in a complete market of agt-like games, rather than just agts sales. the short-sightedness of that strategy is perhaps why the feature of agt that malmberg always seemed most proud of, the curses, received such weak consideration from other people before malmberg and welch. blue ribbon never felt compelled to do much in the way of marketing, and to some extent it stuck to malmberg and welchs original script. the curses was not the sort of game whose value system they could easily promote, if they had to.

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to say that bill davis didnt think much of the games that i had designed for the company would be a gross understatement. he didnt think much of them at all. the most he would ever say about the lurking horror was to note that it was amusing, and most of his thoughts about other infocom games were equally uninformed. his design vision of what a commercial sierra game should be would go something like this: that its a cool game with a compelling story, and contains 20-40 hours of fun for the average player. no more, no less. something to play, in other words, not an object of study. incredibly, it was this conception of the games we made that led the company to last year launch the agta conference. and it was this conception of the games we made that led the infocom tribute team to head to the agta conference with plans to present our tribute game at their agta indiebooth. as it happened, i was responsible for designing and writing the agta script, so rather than head off for new england in a few weeks i ended up writing the script for the tribute game. my job at sierras agta was to develop a broad overview of the agta conference, designing some kinds of material for every agt game. i had only one week to do it, however, so the synopsis i wrote that weekend before leaving needed to be reasonably thorough and concise. its unlikely that i will forget much about sierras agta any time soon, but here are some of the highlights for me. first, there was a small but extremely helpful panel discussion on agta s history. i realized that i had never really had much exposure to the history of infocom, so getting a crash course on it was a real treat. second, the agta themed issue of multigen dealt with the history of writing agt scripts. suddenly, i realized how much i had assumed all along that the different agt games were sort of written by different people, each of whom was the auteur of one of the games. i didnt really realize that they were all written by the same person, which was an intriguing new idea to me.

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