

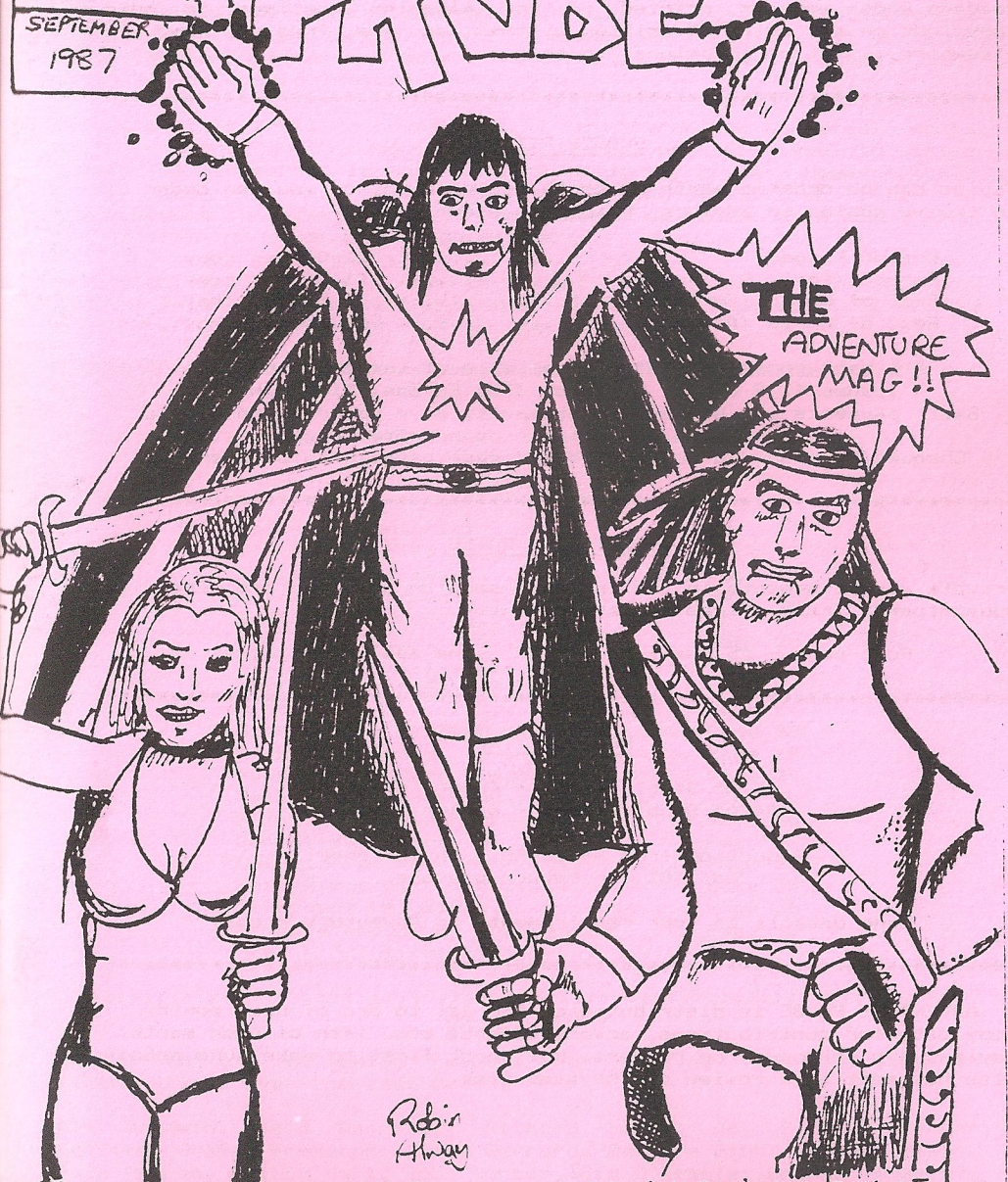
# ADVENTURE

ROBIN  
ALWAY

ISSUE: 16  
SEPTEMBER  
1987

# PROBE

£1



Robin  
Alway

EDITOR:- SANDRA'S HARKEY, 78 MERTON RD, WIGAN, WN3 6AT

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# Editorial

Welcome to Issue 16 of Adventure Probe.

I have just experienced the worst six weeks of my life! But, I've survived. School holidays should be banned!!

I have, however, managed to convert two of the kids to adventuring. I get my maps drawn for me, all I have to do is type. Heaven! I've also been venturing into the dark depths of Arcade games. Ghost Hunters is very enjoyable as you can use two joysticks. One of the kids does the shooting and I just control the little man and explore. I've also been playing Sentinel and have to admit I'm thoroughly hooked, it's certainly an original game.

But, I'm still loyal to adventures. I've entered the wonderful world of Infocom and can thoroughly understand the praise given to these games. The atmosphere is superb, pity about the price! However, all is not lost. Alex Aird has a number of Infocom classics on offer at the superbly low price of £9.99 for Amstrad machines. Give him a ring for details. An offer not to be missed!

My apologies to anyone who has been kept waiting for a reply to their letter, my only excuse is the school holidays. Hopefully, I'll be able to catch up over the next couple of weeks.

I hope you enjoy reading the magazine and I'll be back next month.

Sandra

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## HALL OF FAME

Thanks to the following readers for finding time to send in contributions over the last month.

Alf Baldwin, John Barnsley, Richard Batey, Joy Birley, Graham Collier, Graham Freestone, Pete Gerrard, Barbara Gibb, Norman Green, Jack Higham, Jackie Holt, John Hunter, Jim O'Keeffe, Graham Wheeler, The Helper and thanks to Robin Alway for providing the front cover.

## BEGINNERS TUTORIAL

Shortly after my review of SIX-IN-ONE from Tartan Software appeared in PROBE (Issue 14), I received a very nice letter from George Donaldson asking where he might get a copy of this package (we'd forgotten to include Tartan's address at the end of the review ... tsk! tsk!). I was delighted to give George the information he required but, unfortunately, it was of little use to him ... because George owns an Amstrad and Tartan only produce Spectrum software!

However, the letter made me realise that a lot of the people who stood most to gain from the SIX-IN-ONE package (i.e. novice adventurers) would be unable to benefit from it simply because they did not possess the appropriate machine. It seemed to me that PROBE could help, just a little, in this situation by printing a transcript of the excellent "tutorial" which introduces the package.

So, with the very kind permission of Tom Frost (guru-in-chief at Tartan Software and author of the following), here it is .....

" An adventure is totally unlike a fast reaction arcade game ... there is no demand for speedy reaction, but SOME brain power, and a degree of lateral thinking, may be required to complete the game.

An adventure places the player in a world of his/her own, with a task to achieve and, usually, many problems to be solved before THE END!

The computer acts as your senses and accepts instructions from commands entered in English from the keyboard.

Most adventure games will accept shortened versions of frequently used commands, so that:

"N" "S" "E" "W", etc. can be used instead of "GO NORTH" "GO SOUTH", etc.

"I" (for INVENTORY or LIST) will itemise the objects which you have in your possession.

"R" (or sometimes "L" or "LOOK") will redescribe the current location. This can be useful if the details have scrolled off the screen.

Other single word commands:-

"HELP" or "HINT" ..... not always useful!

"QUIT" or "STOP" ..... enables you to organise a fresh start!

"SAVE" ..... allows you to retain your current position in the game, either to tape (for a permanent SAVE) or into the memory of the computer for a temporary SAVE.

"LOAD" ..... permits the reinstatement of a SAVED position, either from tape or from the memory of the computer. Details of specific requirements will be found on the inlay card. "STORE" and "RECALL" may sometimes be used.

"SCORE" ..... can, on occasions, give an indication of your progress.

"GET (or TAKE) object" is the usual command to pick up an object. Until recently it had been the convention that any object which could be picked up would be included in the "HERE YOU CAN SEE ..." section, but that no longer necessarily holds.

"DROP (or LEAVE) object", or in special cases, "THROW (or TOSS) object", are used to dispense with an object.

"EXAMINE object" can sometimes provide more useful information.

## GAME PLAYING HINTS

Always draw a map and note on it the position of any found object.

Most adventure programs take notice of only the first few letters of each word typed in ... the number may vary from 3 to 5 ... although, on occasions, a program may require the full word.

So, if "OPE TRU" does not elicit the correct response, then try "OPEN TRUN", "OPEN TRUNK", etc.

EXPLORE as much as possible at your first attempt (but only after carefully reading ALL the detail on the inlay card), then start again when you have made at least some progress.

Many adventures require mainly an input of "VERB NOUN" (e.g. "GET KEY"), but several can accept inputs of complete sentences.

READ what appears on the screen VERY carefully, as a hasty glance can often result in missing some piece of vital information.

If an action does not work, then try synonyms, particularly for VERBS (e.g. "CLOSE BOX" may not work, but "SHUT BOX" might).

Keep an open mind and remember that most objects will have some use, albeit not the expected one! (e.g. a PAPER CLIP may be used to "PICK LOCK", rather than to hold a SHEAF OF PAPERS together).

If a source of light (a TORCH or a CANDLE) is required in some dark locations then be sure to "SWITCH OFF" or "EXTINGUISH ...." when it is not required, as there is likely to be a time limit on the use of the light source.

Commands to activate lights vary from the obvious "LIGHT TORCH" to "TORCH ON" "ON TORCH" "SWITCH ON" or even just "ON".

Be careful with fragile items as they MAY break if you DROP them!

If an item of apparel cannot be WORN, then be sure that it has some other, probably obscure, use!

Check your INVENTORY at the start of the adventure.

If a temporary SAVE command is available, then make good use of it before trying any possibly dangerous commands, such as "JUMP RAVINE".

Many adventures incorporate a MAZE puzzle, and the way through MAY be "mapped" by dropping objects in each of the locations of the MAZE (SAVE first).

In the first MAZE location, "DROP ...." an object and then, if on going "N", the object is still there, you know that you have in fact not moved!

Try other directions until you HAVE moved, then DROP another object. Continue with this approach until the route through the MAZE becomes apparent. "

This is where the SIX-IN-ONE "tutorial" comes to a close ... but it is obviously not the end of the story! There are many more aspects to adventure playing than those discussed, briefly, here but, space being what it is, not all could be included. So, what has been missed out? PROBE wants to hear your opinions! What

little nugget of information would you impart to the adventurer just setting out, in order to help ensure both success and enjoyment in their games playing? Which techniques and approaches have you found, through experience, to be particularly successful?

For instance, there are other ways to map a maze than the one described here. How do you do it? How do you cope when "dropped" objects disappear from a location as soon as you drop them (e.g. the Catacombs in MORDONS QUEST)? How do you map a maze in those circumstances?

How do you make a map? There are numerous ways. Which do you prefer? Do you make a map at all? Not all adventurers do, you know!

Have you come across an old problem which has been given a new twist (e.g. a closed door which cannot be pushed or pulled but can be lifted ... because it turns out to be one of those up-and-over types!).

How do you approach problems (e.g. with a "scattergun" ... trying anything that occurs to you ... or more logically ... thinking the problem through in your head before attempting anything at the keyboard)?

PROBE wants you to share with the rest of its readers those lessons which you have learned only through blood, sweat, tears, hair-rendering frustration, and copious cursing of all adventure writers everywhere!! Give us all the benefit of your experiences ... save us from having to go through the same misery!

It doesn't have to be anything much ... not a thousand words long ... neither does it have to be deeply intricate. Just a paragraph, next time you're writing into PROBE anyway, about anything at all ... no matter how trivial it may seem to you. Take the SIX-IN-ONE tutorial as your starting point. Expand on, or add to, any of the points made in it ... as you wish!

PROBE waits to hear from you. Hopefully, we will be able to put together a page full of your "paragraphs", if not on a regular basis, then at least for the next three or four issues. But only if YOU respond ... so please write ... NOW!!

Jim O'Keefe

SIX-IN-ONE is available by mail order only from Tartan Software, 61 Bailie Norrie Crescent, Montrose, Angus, Scotland, DD10 9DT. Price £4.95

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ADVENTURING - A DEFINITION

Adventuring is ... a discovery beyond belief!

Jack Lockerby

\*\*\*\*\*

IF THE HAT FITS ...  
by Pete Gerrard

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One of the more curious facts in my life was that by working as a freelance journalist I was able to keep body and soul together in a flat in north London. On top of that I had managed to acquire a circle of friends and acquaintances by whom I was at least tolerated. My mother had warned me about London a dozen years ago when I first set off to go to University there: "it can be the loneliest place in the world", she had said. So, over the years, I had cultivated and got to know a fair number of people who could (if nothing else) serve to act as a barrier against that loneliness.

I hadn't counted on meeting a wizard and a dwarf.

Strombrigner the Grey, despite having slightly dyslexic parents, could be a powerful figure. Certainly he was tall enough, and, if his magic was not quite of the sort that one would usually associate with such great names as Gandalf and Merlin, he was also a force to be reckoned with when in a fit of anger he would peer at you from beneath the bushiest of eyebrows, beard wagging low on his chest and his long hair falling out from below the most battered of floppy hats. Traditionally he would wear a long cape covered in stars, although the glue had long since failed to find a secure niche for most of them, and this would be topped off by the kind of hat that one usually associated with wizards: a kind of long, pointed thing. However, in the summer, he would swap that for the sort of item that a cricketer might wear as a protection against the sun whilst fielding on the boundary: a bowler hat that had retired and had barely enough energy to remain on the head.

Thus Strombrigner could, in turn, look imposing and ludicrous. His companion, the dwarf, Dimli Gloing, never looked less than dangerous. Despite being extremely short (his axe was almost as tall as himself) he had a look about him that well deserved the nickname that I had occasionally heard the wizard bestow upon him: Trollslayer. He was also referred to as Howling Mad from time to time, although whether this was another nom de plume or merely an apt description when he was of thirst I had yet to learn.

After the affair of the plover's eggs I had become quite fond of Strombrigner, a wizard who was not quite as adept as he wished he was. Dimli Gloing I was less sure of. That he would be a good friend in a fight I had no doubt, but whether he would be a friend of mine or rather an awkward foe I wasn't yet sure. Strombrigner assured me that I could trust him, but I didn't like to take trust too far and always ensured that I didn't press the dwarf when, as frequently happened, it was his turn to buy a drink and he didn't have any money. The first time this had happened I had innocently enquired "bit short, are we?" but from the look he gave me I don't think that I'll be repeating the comment.

So from time to time the two would turn up with tales of foreign parts, of friends strange and exotic, enemies fearful and loathsome.

Such friends as Balin "Blood Bath" Hey, killer of many dragons. Legless the elf, who it seemed had joined them on some expedition or other that had ended up with the three of them getting stuck in a collection of beer barrels and refusing offers of help while all around escaped. Strombrigner assured me that they had stayed there in order to drown out the noise of some fool who kept singing about gold, that the beer was of secondary importance, but I don't know. Dimli had a fierce thirst when there was anything alcoholic in the vicinity.

As indeed there was this evening. The wizard's familiar rap on the door had heralded their arrival, and with no small sigh of relief I gave up work for the evening and let them in. After peering around the door into the street to ensure that there were no enemies chasing them I was leading them down into the kitchen where, as Dimli well knew, my collection of home brewed beer lived.

"Been to the pub yet?" I asked Strombrigner, knowing that he was fond of a trip to the Narrow Boat and would often call in and mark the door so that known allies of the wizard could make their way in and find him there.

"No," he replied, eyes twinkling, "there was no rune at the inn so we pressed on here. Have you the courtesy of a wrinkled hag?"

"Pardon?"

"Oh, sorry, I keep forgetting that you're not conversant with Orcish rhyming slang. A cigarette, my friend." With his hand already stretched out to receive my gift I couldn't refuse him. Dimli seemed not to smoke, and had his eyes fixed firmly on the four barrels of beer. The sight pleased him, and what would normally pass for a fierce glare on anyone else, but which I knew to be a dwarvish smile, found its way to his face. As indeed did a glass of beer a few seconds later.

I busied myself with organising alcohol for the wizard and myself (Dimli, I well knew, needed no help on that score), before we sat down around a small table. As ever Strombrigner was intrigued by the computer that sat there, and as usual I refused to turn it on. One day, perhaps, but not until I was totally convinced about Dimli. With a sigh the wizard turned away from the machine and proceeded to tear the paper away from the cigarette until only the tobacco and the filter remained. This was the only piece of magic that I had ever seen him perform. The tobacco hung there without falling, a pipe leapt into his hand, and then suddenly it was all transferred into the bowl of the pipe. He took a deep drag, and it was all aglow with no sign of any matches, lighter, or anything else that could possibly have lit it. It was, I knew, a waste of time asking him how he managed it, since I would only receive some long discourse about the years of training that he had undergone at this old tutorial college. He and some chap called Rincewind had been the best of friends, it seemed. From what I had gathered they were both equally inept in the magic department, but I didn't like to hurt the old man's feelings, and if he wanted to call himself Strombrigner the Grey that was fine by me.

As this had been going on I had become aware that there was something unusual about the wizard's appearance, and I now stared at him keenly.

He obviously felt my gaze, and put a hand onto his head and proceeded to scratch himself in bewilderment. That was it, his hat! It was the first time I had ever seen the wizard with nothing on his head.

"Your hat!" I screeched, "where is it?"

"Ah that" said the wizard in some embarrassment. "Erm, it's a long story." Somehow I had suspected this, but couldn't resist egging him on. "Well, aren't you going to tell me about it?"

He rubbed a long, bony finger along the side of his nose, a sure sign that he was deep in some internal debate, perhaps trying to conjure up the kind of spell that would produce a hat and make me forget my question. As a defence against this I peered at his head, determined to make him tell me the saga although, for all I knew, if the hat did appear and he could perform the sort of spell that would make you forget that anything had ever happened, I would no longer know why I was staring at his head.

With a start he sat upright, and appeared to come to a decision. "It was a long time ago by your reckoning" he began, "although it seems as if t'were yesterday to one such as I."

"And I" grunted the dwarf, surprisingly grammatically for one not well versed with the English language.

"Er, yes, yes" stammered the wizard, obviously ill at ease, "yes, Dimli and I, we were, erm, could I have another drop of that excellent ale, my lad."

He was stalling for time, and I knew it. "Not until you've finished the story," I said firmly, wagging a finger at him in mock anger.

"My throat" he muttered, "dry, very dry, barely able to talk." He looked beseechingly into my eyes, and realising full well that he could keep this up all night if he wanted to, I relented. Immediately Dimli Gloing performed the only act of magic that I'd ever seen him capable of doing, by instantly turning a full glass of beer into an empty one. I decided that I might as well be in on this as well, as it was, after all, my homebrew, and proceeded to finish off my own drink.

I had just stood up to cover the short distance to the barrels when the cat walked in. Jet black all over, he looked and acted like a very haughty creature.

"What, pray, is that?" demanded Strombrigner, pointing dramatically at the cat, who took no notice of him at all and instead inspected his food dish hopefully. It was, as the cat well knew, many hours to go until feeding time, but he lived in anticipation of the unexpected.

"Well, it's a cat" I said, "surely you've seen one before?"

"Yes, of course" barked the wizard, "just an unusual sight, one so black. Erm, not an instrument of the devil by any chance?"

"No, or at least I don't think so."

"Name" grunted Dimli, who was looking at the animal with great suspicion.

"Mole" I replied, "he looked like one when he was born. Don't look so amazed," I continued, catching sight of the wizard's eyebrows racing towards heaven, "I've heard of stranger names. Elrod, for example."

"Elrond?" snapped Strombrigner.

"No, Elrod." I pronounced the name slowly and clearly.

"Thank the lord. Nobody would name the animal after Elrond, stupid fellow, thinks you can't find your way about anywhere until he reads a map for you. Ha!", and here he waved his arm about to indicate the world outside my flat, managing to cover a good half of north London in the process, "I'd like to see him find his way around here. Probably end up in a Goblin's dungeon. Or Harlesden" he concluded gloomily.

I had by now managed to fill three glasses again, and brought them back to the table. "Now, about your hat."

"Erm, this cat," said the wizard, obviously intent on avoiding the topic of his hat, "does it catch things?"

With a sigh I said, "Occasionally. He goes swimming..."

"Swimming?" grunted Dimli.

"Ark!" shouted the wizard, putting his feet onto the table out of the cat's way as it walked regally towards him.

"Swimming," I said firmly, "and brings home water rats and things."

"Kills them?" grunted Dimli, his only mode of speech.

"Oh yes."

"Good." A familiar sight, a dwarvish smile, crept onto his face, and for once he stopped swinging his axe and regarded the cat. He leant forward in his chair and rustled his fingers together to try and attract the beast's attention. To my surprise, for Mole was not overfriendly towards people, the cat turned its head and then trotted towards the dwarf. Strombrigner, in relief, brought his feet back down to ground level again. The cat continued on his way, Dimli sat back, and then Mole launched himself into space to land perfectly on the dwarf's legs. There he curled up and went to sleep, purring contentedly, while Dimli stroked him quietly.

"Is he often like that?" I hissed at the wizard.

"I was about to ask you the same thing" he whispered back. "Dimli doesn't usually like animals unless he's eaten them."

"Mole doesn't usually like people unless they've fed him."

"Curious" muttered the wizard.

"Very", I was forced to agree.

"Kills things" grunted Dimli, as if that explained everything.

"Now, about this hat" I said, determined to hear the saga.

"Oh well." Strombrigner sat upright. "I am obviously going to be forced to tell you this tale, so I will. But first ..."

He let the sentence hang in the air, leaving me to finish off with "another glass of beer, I know, I know." I stood up, pretended not to notice the hand snaking out to steal another cigarette, and refilled our glasses. Dimli, attempting to drink without disturbing the cat, was having something of a problem, but fortunately for him Mole stood up and decided that life would be easier under the chair than on top of its occupant, and so leapt off, crawled underneath, and promptly went to sleep again, still purring quietly to himself and probably dreaming about bringing home an orc or two.

Glasses refilled, we all sat back contentedly and I looked at the wizard. "Well?" I asked.

"Oh very well then." He took a sip of beer, dragged deep on his pipe to bring it into life, absentmindedly blew a smoke ring around the computer, and settled himself in his chair. "It started like this..."

The two of them, Strombrigner and Dimli, had been strolling through an out of the way village when they had bumped into a couple of hobbits out for a walk. Recognising them as Frodo and Sam, the wizard had asked politely where they were going.

"To a party, Master Strombrigner" replied Sam, while Frodo fingered something in his pocket, an action that did not altogether escape the wizard's gaze. "It's my friend Merry, it's his birthday, see, and there's going to be music, and good ale, and, oh yes, Master Gandalf said he'd come along and ..."

"Yes, yes, very well, music and laughter you say?" The wizard dug a bony elbow into Dimli's side and whispered "what our friend Peter would call a discotheque I believe?"

"Disco" grunted Dimli, picking on words of his own size.

"Quite, quite. Ah, friend Sam, could we perhaps join you?" asked the wizard pleasantly.

"Oh I expect so Master Strombrigner, what do you reckon, Mister Frodo?"

"I expect so too, Sam" replied the hobbit, with a tired smile, "I don't seem to have the energy for this sort of thing these days."

"Oh be on with you Mister Frodo, you'll outlive old Bilbo you will," and with a laugh the trusty hobbit linked arms with Frodo and started to lead him off, turning over his shoulder to call "Come on, Master Strombrigner, bring your friend, come on!"

They followed the two hobbits until, after some fifteen minutes, they came to a large tent in a field, around and in which were all manner of hobbits, young and old, laughing and singing. A group of older ones were playing songs, songs you could dance to, on a group of musical instruments that, Sam whispered in Strombrigner's ear, "they stole them from that Sharkey fellow you know." "Ah, luters are they?" asked the wizard with delight, recalling one of Rincewind's favourite phrases. The baffled look on Sam's face told him that the faithful hobbit was lost, and so he allowed himself to be led away from the throng in the direction of Dimli and a collection of barrels of ale. There they had danced and laughed with the rest of them, Strombrigner not forgetting to keep an eye out for Gandalf the Grey, little wanting to be revealed in his true colours.

The two wizards didn't meet, and after drinking far too much Strombrigner and Dimli had left the party behind and wandered away to sleep it off in a nearby field under the shelter of a group of trees.

"And then," said the wizard, drawing his tale to a close, "we woke up and, after taking part in an adventure or two came over to see you, good friend Peter." He finished with a smile and a flourish and presented me once more with an empty glass. "Fill the goblet, pray, my tale is told."

"Fill" grunted Dimli, presenting me with another glass.

However, my curiosity was not yet satisfied and so, when we were once more seated with full glasses of homebrewed beer in front of us, the only sound being that of the cat purring away beneath Dimli's chair, I asked "So what happened to your hat then?"

"Ah that" said the wizard, eyes filling with a familiar twinkle that I most decidedly did not like the look of, "my hat. Yes, you see," and here he decided that the occasion clearly called for a song, "I left my hat in Sam's friend's disco!"

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#### ADVENTURING - A DEFINITION

Adventuring is ... it's two o'clock already. I'll be up to bed in a minute!

Len Phillips

\*\*\*\*\*



PUPPET-MAN - LARSOFT - £3.95

This adventure is text only, and written with a Quill, as you will discover for yourself if you examine a certain object during your exploration.

Puppet-man is set in a carnival atmosphere with the Stage as a focal point. Your main task is to find and return the runaway marionette to the Puppet-man.

The adventure is like three scenes of a one-act play, and the scene shifter will leave new props for you to find, so revisiting some locations is advisable. Location descriptions are short, sometimes deceiving, but never untruthful. You meet many amusing characters, some are helpful, some need your help.

The story has a lot of humour and is very cleverly constructed. The only gripe I have is that some responses don't stay on the screen long, and being a slow reader, I found they vanished before I had finished reading. This is where I found the 'save' facility most useful.

A thoroughly entertaining adventure, no mazes, no violence, easy in some parts, more thought provoking in others. Geoff Larsen promises a sixth adventure. I hope it is not long arriving. He deserves full support from all BBC and Electron owners.

Reviewer - BARBARA GIBB - BBC

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PUPPET-MAN is available for BBC/Electron on cassette for £3.95 from:

Larsoft, 4 Chantry Road, Clifton, Bristol. BS8 2QD

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ADVENTURES FOR THE 48K SPECTRUM AND COMMODORE 64

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J. A. LOCKERBY, 44 Hyde Place, Aylesham, Canterbury, Kent. CT3 3AL

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PRINCE OF TYNDAL - Tartan Software - Price £1.99

The object of the game is to retrieve a magical object, thus restoring good fortune. You play the part of the Prince, the main character of the game.

So that you aren't recognised you dress as a peasant, just to make it slightly easier to escape from the walled city (or so you think). Escaping with the aid of a rope, proved to be more of a problem than I expected, but with a bit of perseverance you'll get there.

This is a really friendly adventure, it also pays to be friendly in return, if not you could find yourself stuck for a bit. It contains quite a lot of locations, most of which you have to visit to finish the game. The puzzles are pretty logical, and there's a part where you have to be thrown in jail to get any further. There are also some graphics and a Ram Save/Load facility.

There were only two things I didn't like about the game, and one is a personal phobia, so I don't know whether it counts or not. The first was a maze (I hate them) and the other was the writing, print, character set or whatever the posh name is. But apart from that definitely a good game, you will not waste your money if you buy this. Well worth the price of £1.99, so get your cheques out and get them sent.

Reviewer - SUE BURKE - Spectrum

Prince of Tyndal is available on cassette for Spectrum only at £1.99 from:

Tartan Software, 61 Bailie Norrie Crescent, Montrose, Angus. DD10 9DT

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**FIRELANCE**

*It started on an insignificant planet.  
It will end with total annihilation.  
Can you discover who is responsible ... before it's too late ?*

In this adventure set in the future you, as an agent of the Federation Security Service, travel from planet to planet, following a trail of clues across space.  
For any Spectrum.

**FORTRESS OF KELER**

*Bravely, and perhaps foolishly, you have set out to explore the stronghold of Keler the magician while he is absent, hoping to find the Elixir, a potion which can transmute lead into gold.*

A highly atmospheric adventure in a world of magic and mystery where not everything is as it appears. For any Spectrum.

FIRELANCE	£2.00
FORTRESS OF KELER	£2.00
FIRELANCE & FORTRESS OF KELER	£3.00

**HAMSTER SOFTWARE**

25 Elgin Park, Redland, Bristol. BS6 6RX

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This is the first in Synapse/Broderbund's "Electronic Novels" and that label is not hype. This is more than a game, more than Infocom's "Interactive Fiction", this is an Electronic Novel, three disksides of pure text. So what's it about then?

Society on earth is crumbling and humanity can only be saved by neuro-electronic matrix travel. It is based upon the idea, that when a person has lived his mind has made patterns on this matrix, and the more powerful the mind, the stronger the pattern. Your mission is to travel back through four minds to find "The Wheel of Wisdom", a small object that contains the finest values of humanity (Amigas etc.). Your travels take you through the thoughts of the rocksinger Bobby Clemon who was shot by an unknown attacker during a demonstration, the evil Generalissimo who killed millions of people, the Poet who wrote the glory of all literature and Eva Fein, a famous scientist a la Einstein. Everything will be much clearer after you have read the 93 pages hardcover novel which comes with the game. I won't tell you of my path to the Wheel, as it will spoil your enjoyment, but I did find it!

Some small but good points about the game that I would like to draw your attention to are: There are several ways of completing it, there are clues hidden everywhere in the text, everything about the game is connected in some way - even the four minds. The keys give pleasant beeps when you type along and you can recall your last command with the function keys. The parser is incredible, and I'm not afraid of comparing it with Infocom's and Magnetic Scrolls'. Not that I think it is very important. You can make a good game without a parser of this kind, but it adds a good deal of enjoyment to playing when the computer understands EVERYTHING you type. One thing though, I tried kissing every lady I met in the game, and all I got was "Fiddling with the lady does no good." Well, I liked it anyway. Care to comment, Sandra?

*(Here you carrying a violin at the time?.....Sandra)*

The only thing that mars the game is the slowness. It is the slowest game I have ever played (yes, slower than Infocom!); but as it is such a great game, it doesn't matter much. Be patient and you will have the experience of your lifetime, a travel on the neuro-electronic matrix of four strong personalities through their desires and thoughts. After playing it I was convinced that if neuro-electronic matrix will ever be possible, then this is what it is going to be like!

Reviewer - AAGE KROGH CHRISTOFFERSEN - Commodore

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SPECTRUM ADVENTURE FOR SALE

Dare you visit DUKE BLUEBEARD'S CASTLE?

Admission price £2.00 only to Spectrum owners.

".... I cannot but admire the writer's skill ...."

(Jim O'Keeffe - Adventure Probe - Issue 9)

Cheques/PO's to:

Neil Talbot, 31 Chadcote Way, Catshill, Bromsgrove, Worcs. B61 0JU

The GACPAC is a suite of utilities designed to improve upon, and make the most of, the facilities offered to adventure writers by Incentive Software's Graphic Adventure Creator. It consists of several datafile compression and optimising routines, plus some other useful features.

The first program on the tape is the GACPAC itself. On loading this, you are presented with a menu containing six options.

Option 5 allows you to load in a GAC datafile ready for processing. If the file you load is not a datafile, or is corrupted, GACPAC will inform you of this, and then discard the file. The name of the datafile currently held in memory is displayed at the bottom of the main menu. If this reads "INVALID", then there is no datafile in memory.

Option 1 is called COMPACT/SPEED. Selecting this option will compact the current datafile, and also speed up the response time when it is run as an adventure. The datafile is compacted by removing words which are not used in the adventure but have been left in by GAC. You are told, when it starts to run, the number of words presently held in the datafile. When it has finished, you are told the number of words now left in the datafile ... and the number of bytes saved by removing the others! I tried it out on a fairly small datafile of my own, with the result that no less than 55 words were removed, saving me about 211 bytes, in no more than 2 minutes flat! Fairly impressive, I thought. Obviously, the larger the datafile, the longer the development time, the more chopping-and-changing which has occurred, the greater the potential memory saving is likely to be.

Option 2 is called OPTIMIZE. This routine will also compact and speed up the datafile, but it will make changes to the datafile in order to do so ... therefore it is best used when nearly all the adventure has been typed in and is working. It compresses the datafile in three ways ... since I am hardly what could be called a proficient GAC user, I can't really claim to understand these techniques fully ... but for those of you who do understand, this is what it does ...

1. firstly, it removes unnecessary END's from the Conditions
2. secondly, it changes as many numbers in the Conditions as it can into ROOM's. The ULTIMATE GAC GUIDE which accompanies the GACPAC package apparently explains this technique fully. Unfortunately, there seems to be some production problems with the GUIDE, and, therefore, my GACPAC arrived without it.
3. thirdly, spaces can be removed from after punctuation marks, like full stops and commas, if you so wish (e.g. "Hello, Fred" becomes "Hello,Fred". You will need to indicate (by toggling markers on the main menu on and off) which punctuation marks you wish the spaces to be removed from after ... if any!

Response time is speeded up by a reorganisation of the verb, adverb and noun tables. Therefore, if you load the datafile back into GAC after using this option, you will find the vocabulary is no longer listed in alphabetical order.

Option 3 is called EDIT FAST VERBS. In order to gain the maximum speed benefit from Options 1 and 2, you need to tell the program which verbs you expect the player of your adventure to use most. These are then placed at the start of the GAC tables, so that, when one of them is typed in, response is especially quick. When loaded, the GACPAC already contains a default list of 17 such Fast Verbs. This Option allows you to add your own selections to the list and/or edit the ones already there.

Option 4 is the utility which to me, as primarily an adventure player, makes the whole GACPAC package more than worth its purchase price ... it's a WORD CHECKER! This Option will list in alphabetical order every word which you have used in the text of your adventure ... it will then allow you to select and edit any misspelt words ... then, when you have corrected the spelling, it will automatically alter the word everywhere it appears in the datafile! This, I would have thought, will be a great boon to writers since no matter how many times you make the same mistake, it only needs one correction to fix them all! Any GAC user who doesn't use this facility, in conjunction with the biggest dictionary they can find, just isn't taking adventure writing seriously ... and doesn't deserve to be taken seriously by anybody else!

Option 6 is the final selection on the GACPAC main menu and simply allows you to save out the processed datafile to tape, ready for reloading into GAC.

The GACPAC Manual states that you should use keys Q and A to move the cursor up and down the menu, and then press ENTER to select an Option. On my copy at least, Q and A work fine, but you need to press O (as in N, N, O) in order to make a selection. Be aware that your copy may be the same!

The second program on the tape is called EXTRACTOR. This is a very short routine which allows you to load a runnable adventure into memory, and then save it out as a datafile which can be reloaded into GAC. With this utility it is therefore possible to edit runnable adventures, which GAC, normally, can't do. The EXTRACTOR will only work though, on unprotected GAC runnable adventures.

The third program is called FINISHER. This utility makes it absolute simplicity to add a new character set and loading screen to your runnable adventure. Load in the FINISHER, and you will then be prompted to load in your adventure, font and screen one after the other (the program will tell you which one it expects to be loaded next). After loading in all 3 parts, you will then be told to save the fully linked finished product out to tape. Repeat copies can be saved by simply pressing ENTER as each SAVE comes to an end ... thus starting a new one! A very basic ... but essentially troublefree ... duplication system!

The fourth and final program on side one of the tape is called SAMPLE and is, predictably, a sample datafile for loading into the various routines in order to demonstrate how they work

On side two of the tape there is, first of all, a FONT MAKER and EDITOR. This provides a versatile means of creating your own character sets for inclusion in your GAC adventures (or, indeed, anywhere else!).

On the screen you see a large central square, in which the character is designed, with two other squares, in descending order of size, just to the left of it. Your design is mirrored in these smaller squares, as you create it, so that you can see what it is going to look like when actually in use (i.e. not blown up). Designs are created by simply moving a cursor around the central square and toggling pixels on and off. As you define the whole font, you will see the scrolling character set line at the bottom of the screen change to reflect it. In addition, there are a number of other features available from a menu listed on the right hand side of the screen. Using these, you can flip a character either horizontally or vertically (useful for changing "M" into "W" or "E" at the touch of a button), you can invert characters, save and load a partially completed set, kill a set entirely, and several other options. You can even load in the standard Sinclair character set and carry out alterations to it!

Following the FONTMAKER on side two of the tape, is the final part of the package ... a selection of 14 different fonts which can be incorporated into your own adventures using the FINISHER, or used with your own programs. The selection is fairly

extensive, and covers such types as Western, Sci-Fi, Script, Stencil, Gothic and Fantasy ... you may never need, in fact, to design your own! But, if you wish to, each of these fonts can be loaded into the MAKER/EDITOR program either, to be edited to your own requirements, or, just so you can see how they are created! Very useful!

Each redesigned character set is 768 bytes long so, with the 211 bytes I saved in my datafile from using the COMPACT/SPEED utility, plus the 36 further bytes saved from using OPTIMIZE, I am well on my way to being able to include a new character set in my adventure at absolutely minimal cost in memory!

As a complete package, I find it very difficult to fault the GACPAC. It contains a lot of stuff which is going to be extremely useful to the GAC adventure writer and makes the GAC itself a much more flexible tool than it was previously. The tape comes complete with a 6 page A5 instruction manual plus a copy of The Ultimate GAC Guide, which details many powerful but totally undocumented features of GAC (or so I'm told!), so I think it represents good value for money.

Finally, I can't finish this piece without mentioning the other Essential Myth release, shortly to be available from CRL, the two part graphic adventure called THE BOOK OF THE DEAD which, the authors claim, would not have been possible to write without the aid of the GACPAC. I've just finished this game (and no! I didn't do it all on my own. I needed help from Lee Hodgson on two occasions. Many thanks, Lee!), and I feel I must recommend it to all of you. It's a wonderful adventure containing many very difficult problems, with an equal number of ingenious solutions. I was rivetted to it ... I even found the maze offered a new challenge (just play it and see!), as difficult to believe as that may be! This is by far the most impressive debut adventure release I have seen in an awful long time. Many congratulations to Lee, Andrew and Mark. I hope both they, and CRL, enjoy great success with this game.

Reviewer - Jim O'Keeffe - Spectrum

THE ESSENTIAL MYTH, 54 Church Street, Tewkesbury, Gloucestershire, GL20 5RZ.

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ADVENTURING - A DEFINITION

Adventuring is ... having to explain why you haven't done any house work this week!

Linda Friend

\*\*\*\*\*

ADVENTURING - A DEFINITION

Dedicated to Graham Wheeler in thanks for his help with the riddle in Leather Goddesses of Phobos.

Adventuring is ... having to pay the phone bill!!!!!!

Linda Friend

\*\*\*\*\*



# In-Touch

I have just bought a Commodore 64 with disc drive and would be interested in buying some second hand adventures. Send list and prices to:

MRS. JOY BIRLEY, Eryl Don, Mona Terrace, Criccieth, Gwynned. LL52 0HG

.....

Can anybody help me to find an adventure called OLD SCORES by Global Software? Please write to:

LEIF CHRISTENSEN, Givve Alle 27, 2770 Kastrup, Denmark

.....

I wish to buy second hand software (and hardware) for CPC 6128. Anybody who writes to the address below will get an answer and their postage refunded if I don't buy which is unlikely. They won't need to send any items I buy here, but to my home address in UK.

ALEX AINSLIE, Airwork Ltd., PO Box 1223, Seeb Airport, Sultanate of Oman.

.....

WANTED FOR SPECTRUM. Must be originals in original packing. Danger Mouse in the Black Forest Chateau, McKensie, Ghoulies, Waydor, Peter Pan, The Journey (Temptation), The Sandman Cometh, Confidential, Arendarvon Castle, The Antagonists, The Pen & the Dark, Landfall on Rollus.

Please write giving price required to: Dr. R. A. SPARKS, Cardiff Royal Infirmary, Newport Road, Cardiff. CF2 1SZ

.....

!!!!!!!!!!!!!!!!!!!! CONGRATULATIONS !!!!!!!!!!!!!!!!!!!!!

To PAUL BRUNYEE for passing your exams!

.....

## AMSTRAD SOFTWARE FOR SALE

Mercenary £4, Erik the Viking £2, Hunchback the Adventure £3, Revolution, Dandy, Lightforce, Avenger, Yie Ar Kung Fu 2, Electra Glide £2 each. Discovery Plus (Disc) £9, Code Machine (dissembler etc.) £10.

FRED BALL, 292 Bispham Road, Bispham, Blackpool. FY2 0HQ  
Tel: 0253 593530

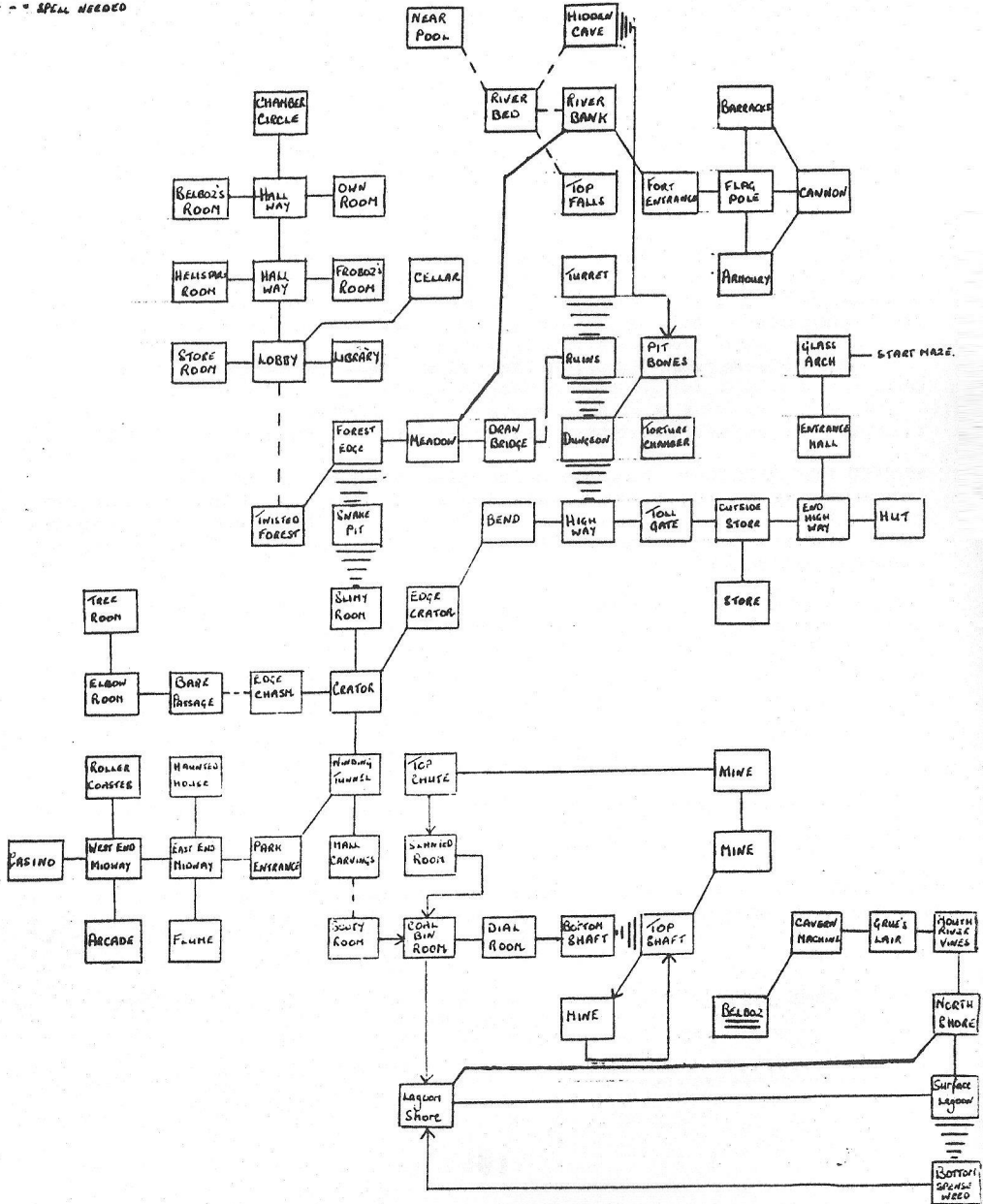
.....

# Sorcerer - Main Map

Sent by G. Wheeler.

NOTE --- = CHANGE LEVEL

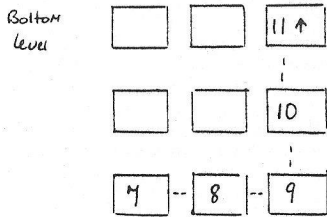
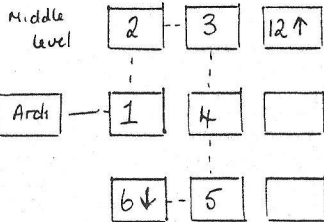
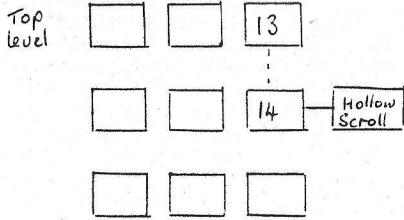
|| - - - - = SPELL NEEDED



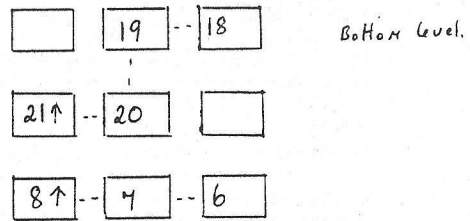
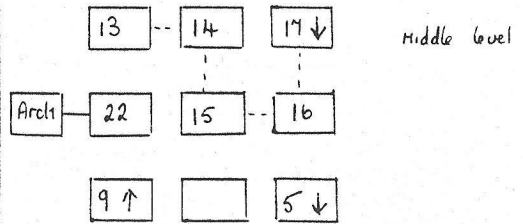
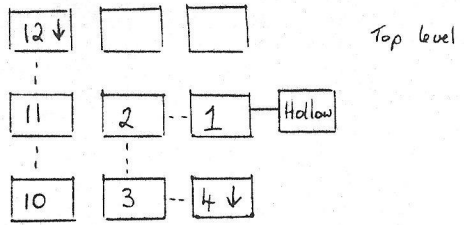
# Sorcerer Glass Maze Map

sent by G. Wheeler.

## Maze Arch to Hollow.



## Maze Hollow to Arch.



Note - arrows = change level (Follow Numbers)  
 " Must use Sweep spell for maze.



# LETTERS



I wrote to Wayne Styles about his adventure Swop Club after I read his letter the other month in CRASH and I'd like to recommend the club as I've made several swops so far and found it very reliable. As Wayne says, people are sometimes afraid to send games to a stranger, so I thought I'd put in a good word. Apparently the club has been running for a few years in the Manchester area, but I think they'd like to get some new blood, so there are a greater variety of games to choose from. It costs 50p for the swap, plus 50p for the return postage and envelope.

The address to write to is: Swop Club, 39 Lenham Gardens, Sutton Estate, Longlane, Bolton. BL2 6HL

MARGO PORTEOUS, 1 Marina Drive, Spondon, Derby. DE2 7AF

.....

My dear wee Sandy, I send this letter  
 'Cos I yearn for games that are better.  
 'The Experience' has been the final straw -  
 It's had me greeting for ma maw!  
 I wasted my money on 'Apache Gold'  
 To get an adventure that had been sold  
 To silly me at Seven Ninety Five.  
 'Apache Gold' was finished quick -  
 It hardly took me just a tick!  
 I don't know how to say how I feel  
 About 'The Experience' - it's just not real!  
 I welcomed it into my humble abode  
 Not knowing it was quicker to solve than to load.  
 To lift a plank and dig a key -  
 This was nae problem to a laddie like me.  
 I opened the wardrobe by using the key  
 And by now I was giggling and gurgling with glee.  
 I foolishly thought that the game had begun -  
 Little did I realise that it now was all done!  
 Oh how I yearn for the good old days  
 That I fondly remember in their golden haze.  
 Many months I wandered with Arnold Blackwood -  
 Now there were some games that played as they should!  
 Written in Basic for their machine code  
 And yet they're so good they've inspired this ode!  
 Ray Davies first hooked me on this adventuring game  
 That's the same man of 'Castle Dracula' fame.  
 Now where are the games of the standard of these -  
 If you ever find out Sandy do tell me please!  
 But now I close by wishing you well  
 I enjoy my Probe more than I dare tell!  
 Don't get harrassed Sandy - I ken ye can cope  
 And I'm sure for the 'Probe' there remains lots of scope.

JOHN OLSEN, 11 Campbell Avenue, Strathclyde, Scotland. G82 3PQ

.....

LETTERS CONTINUED

I have an idea I would like you to consider. There must be a few people like myself who enjoy writing adventures without any real expectation of selling them commercially. How about people swapping tapes or discs and then commenting on the adventures and exchanging suggestions.

(If anyone is interested in swapping their homegrown adventures with Barry he has a Spectrum 48K. If anyone else would like to do this let me know and I'll give you space in the In-Touch section to print your name, address and machines available ... Sandra)

BARRY TUDDOR, 12 Clement Road, Bilston, W. Midlands. WV14 6QD

.....

Could I make a few comments about MYSTERY OF THE LOST SHEEP. Firstly, I am delighted to have won a copy of any game as money is in very short supply. Secondly, I had read John Smith's review and therefore approached it with some apprehension. However, after getting as far as Farmer Murphy with the liberal use of the hints section, I then found that the adventure was becoming quite exciting and easier to understand. I decided to "shelve" all other adventures, and give Lost Sheep my undivided attention.

I finished it without further reference to the hints section. I love mapping and Part 2 was particularly enjoyable in this respect. I agree with Simon Maren that too often text-only adventures are compared with graphic/text adventures. John Smith is lucky to have the choice. The only graphic/text adventures for the BBC that I know are Twin Kingdom Valley and Lost Crystal. Return to Eden doesn't count as they are displayed in a continuous flow and are so basic that they don't give away any secrets. So few Software Houses bother about adventures for the BBC micro, programmers should be encouraged, but at the same time be prepared to accept constructive criticism from experienced adventurers.

BARBARA GIBB, 52 Burford Road, Liverpool. L16 6AQ

\*\*\*\*\*

DEFINITION OF A HINT SHEET

Something you tell yourself you will look at only as a last resort!?

Graham Wheeler

\*\*\*\*\*

MAPPING

No matter where you start your map, you always end up going off the edge of the paper.

GRAHAM WHEELER

\*\*\*\*\*

## CHARACTERS IN ADVENTURES

Part two

by Pete Gerrard

\*\*\*\*\*  
In part one of our discussion we touched on simple, individual characters who performed simple, individual tasks. They either attacked you, or stole things from you, or perhaps solved a riddle or two for you by carrying things, accepting things, or performing some task that was beyond the talents of the main hero of the adventure - you! They might have been able to reach something you couldn't, or possibly they had the ability to swim across a piranha-infested lake, but whatever it was it generally consisted of something that was pretty straightforward.

In short, they didn't really do very much, and programming that sort of character into your adventure is really quite an easy thing to do. More complicated are groups of characters, although I noticed that the thirteenth issue of Adventure Contact did touch on this topic by giving us one way of having an individual adventurer join, or leave, a group of people. However, there we had the group behaving very much as one would expect an inanimate object to behave: it was shunted from one room to another, and didn't really play much part in the game, other than allowing someone to mingle and perhaps achieve something that would be impossible for a more conspicuous person roaming about by themselves.

So this month we'll be looking at more 'human' characters, or at least characters that have a touch of personality about them, with perhaps a brief nod in the direction of having lots of characters, time and space permitting of course. But since, as I write this, it is one minute away from opening time on a Sunday evening, that might just have to wait for another month!

### SINGLE CHARACTERS

I'm all for making adventures as realistic as possible, and just as in real life we wouldn't expect anyone to carry more than about six bulky objects at a time, that is the limit we would impose on the program. But, it doesn't seem to make sense to allow the person to carry any old six objects, and then tell him that he can't carry anything else because he's holding too much. Bearing the immense load of six sheets of paper and failing to have the strength to pick up a key is clearly ridiculous, as is the equally absurd situation of being able to take the strain of, say, six hundredweight bags of coal. So, objects are given ratings which relate to their weight, the player is given a strength factor, and as his strength goes up and down during the course of the game he can carry more or less objects. All the time, though, the objects that he can carry have a practical limit imposed upon them: walk around with five hundred sheets of paper and a key if you want, or just one bag of coal.

All of this brings us to one factor that we can give our intelligent single character, and that is the factor of strength. Making him stronger than the adventurer means that he can carry something that the adventurer can't, and thus he will have at least one thing to do in the game. Perhaps it might take two of you to carry a particular object from A to B: get our friend to help.

Intelligence, which is obviously something you'll need to solve the game, is something else that we can endow our characters with. It is, after all, one of the traditional six attributes that are imposed on players in the world of DUNGEONS AND DRAGONS and other role-playing games.

Suppose the player is faced with a conundrum. He might have to, for example, water a plant to make it grow, but the only thing he can find to carry the water in is a bucket with a hole in it, and however fast he runs he always finds that the water has run out before he gets there. Clearly the bucket has another purpose, since there is nothing to block the hole up with, or is there? Instead of using the more familiar HELP routine, where the program usually prints up some inane comment about not understanding you, or refusing to offer help unless you send off a postal order and take out a years subscription to PIGEON FANCIER'S MONTHLY or something (I can just imagine all these blokes in bars, eyeing up pigeons, saying "cor, I don't half fancy that one"), you could have the other character offering help and advice when asked. Always provided he's around, of course, and hasn't got tired and listless by being asked to run around with rapidly emptying buckets of water. If he sits down and starts singing about gold, well, that's your problem.

When I say 'he', by the way, this is not me being sexist or anything, I just hate writing out 'he or she' all the time. Use whatever sex you feel like, they both have their uses! Perhaps you might like to leave it to the player to decide, and adjust everything accordingly: less strength, more intelligence, or however you see fit. Don't all write in and complain at once.

Another of the constraints usually imposed upon you in a role-playing game is that of dexterity, hand-to-eye co-ordination, that kind of thing. Thus you could easily give the player, and the character, a dexterity rating, so that, for example, a player with a low rating combined with a character who has a similar rating would not spot a trap until they fell into it, but two characters who are very dexterous could easily dodge life's slings and arrows of outrageous fortune and get on with things much more easily.

By giving the player, and any other characters who come into the game, these ratings of strength, intelligence and dexterity, you make the game much more realistic, however un-realistic the setting for your adventure might be. Perhaps, instead of setting the ratings for yourself, you let the player choose his own, giving him a maximum total of points to choose from. Someone might settle for lots of strength, and have little left over for intelligence and dexterity, thus ending up like Benny out of Crossroads: a fate worse than death, as I'm sure you'll agree. Other players might opt for lots of intelligence, and end up with the strength and dexterity of a banana skin. The game thus becomes far more than a simple 'solve this problem, collect that treasure' affair. The attributes for the characters in the game you would, of course, select for yourself. In adventures, as in life, you can determine your own attributes to a large extent but you can't determine those of other people, which makes the adventure, like life, all that more interesting.

You might keep these as three distinct variables, each one being affected by the various situations encountered during a game. Eating and drinking might increase strength but decrease dexterity if you overdo it. Finding a book in a library, or a map on the floor, might increase intelligence, and so on.

#### CHARACTER BUILDING

But all of this is to no avail if you don't tell the player what the character actually looks like. Saying "a dwarf leaps out from behind a rock, and tells you that his name is Dimli Gloing" (knew I'd get him in somehow!) at least makes you think of something typically dwarvish, but saying "a man walks out from behind a boulder, and tells you that his name is John Smith" gives you absolutely nothing to go on apart from the fact that he lurks behind boulders and pounces on unwary adventurers. I'm not implying that you launch yourself into screenful after screenful of Barbara Cartland style prose (heaven forbid), but you should give the player some kind of impression about his new acquaintance. He might be smiling or surly, bald or looking like Father Christmas, short or tall, it only takes a few words to convey the necessary information.

Having done all that you're in much more of a position to give your games that certain something that all good adventures have: lots of atmosphere. It doesn't take massive room descriptions and hologram graphics to do that. Just a little bit of common sense and some careful programming will do the job equally as well.

A realistic adventure is always going to be better (and sell more) than an unrealistic one, and one way of doing that is to look after your characters. Give them the various attributes and they become alive, playing a real part in the game, and apart from increasing the quality of the game they also allow you to set much more ingenious puzzles for the player to solve. Never make it impossible of course, because even if someone for whatever bizarre reason selects an intelligence of zero, they should be able to complete the game. You might like to compensate for the ratings that the player selects by choosing suitable ratings for your other character. If the player decides to have no dexterity whatsoever you would give the other character the ability to carve a scale model of a spider's web with a blunt axe and a match, thus ensuring that everything remains the same overall and that every problem is therefore solveable.

Yes, well, lots of characters. The time being what it is I'm going to meet some rather than write about some, so with the editor's kind permission we'll carry on with this discussion at another date. Cheers!

\*\*\*\*\*  
THE HEIGHT OF FRUSTRATION

Looking through hundreds of magazines for the answer to a problem, only to find help on problems just before and just after the one you are stuck on??

Graham Wheeler

\*\*\*\*\*

**Hints****FAHRENHEIT 451 - Fiona Bissett**

To get Chemindexer: Go to the treatment room in the hospital, when Dr. Foster leaves, use paperclip to pick lock on cabinet. To get fingerprinter: Go to thieves building on W45-46. Use lighter, pay \$500. To get a new face to fit your ID: Go to magic shop and use the quote given to you by the engraver. To get a bank card: Go to clerk at bank counter, give quote found in magazine shop. ID for the card, for use in the cardcash machine is 'TEMBLOR'. To get to Engravers: Go to the jewellers and buy a ring for \$1000. When asked if you would like it engraved, say "YES".

**THE BIG SLEAZE - Robin Alway**

The bank's address is in the bank book. The walls in Joe's Diner make good reading! St. is usually short for ? Examine everything in Ben's apartment. The bills? Take 'em!

**THE LURKING HORROR - J.R.**

To get the key from the Hacker, you must find out what his needs are. Concentrate your attentions on the refrigerator and microwave. To find the secret passage use the BAR to open the manhole in ancient storage. LOOK through the trapdoor. The cable in the basement is used to tie the Urchins together. There is more to the lift than first meets the eye!

**FRANKENSTEIN Part 2 - J.R.**

You need to know why the cottagers are sad - just ask them! Go to sleep after the usual lookaround. Visit the village church and PRAY. Hit the anvil four times with the hammer to summon the blacksmith - then ask him for a job. Buy supplies and ammunition etc., before using the cable car. Look around the alpine hut. After the tunnel collapses go EAST and EXAMINE the tunnel, then RUB WALL. To get the ice-pick go NORTH of the body and LOAD, AIM and FIRE GUN at it.

**EL DORADO - J.R.**

WAIT on the North/South Path until the Pygmies arrive and then TRADE your beads. LOOK THROUGH the creepers. The spear kills the Jaguar. The baton solves the moving floor problem in the secret room, you must insert it then take it again. The axe is under the stones if you remove them from the cairn. To cross the ravine use the axe. Give the altar a shove in the circular room. To find a secret passage, at the top of the burial mound, chop a sapling then lever the slab with it. (Necessary for maximum points) although you could still arrive at the entrance to the burial chamber by using the 'ONE-WAY' exit to the North from the sword location.

**EARTHSHOCK - J.R.**

At the start, WAIT and you will find a lamp. Search rubble to find a useful object, then W, S, D and insert it. Press YELLOW then go EAST. A long way North is a Black Cube. Dig to be captured and select one of THREE quests. If you select HOOP then throw it to get rid of the scorpion. You will need the valve from the radio room, and it must be filled with water. If you select SWORD, then attack the mutants with it and continue down. Keep cutting the attacking plant until it desists! Use rock salt (THROWN) to deal with the worm.



## Getting You Started

### THE CUP - Jackie Holt

N, N, N, IN, EXAM CHIEF, TAKE TORCH, SEARCH FURS, OUT, N, N, N, NW, S, EXAM TREE, UP, EXAM BRANCHES, EXAM LIMB, CRAWL LIMB, TAKE GAUNTLET, CRAWL LIMB, EXAM NEST, DOWN, EXAM JUNK, TAKE CAN, EXAM CAN, N, SE, SW, S, S, S, S, W, W, N, N, NE, NW, E, EXAM SOIL, W, SE, SW, S, S, E, E, N, N, N, N, NE, NW, S, EXAM RIVER BED, DIG, TAKE SPONGE, UP, EXAM NEST, DOWN, TAKE DICE, N, SE, E, N, NE, NW, N, NE, E, S, EXAM KEEPER, TELL STORY, DOWN, W, W, N, N, W, W, W, W, S, S, S, S, W, W, EXAM TREE, HIT TREE, TAKE STONE, EXAM STONE, E, E, N, N, N, N, E, E, E, E, S, S, E, E, UP, GIVE STONE.....

### PRINCE OF TYNDAL - John Moore

Start: S, E, N, EXAM FIELD, BREAK SCARECROW, GET POLE, S, ENTER COTTAGE, LIFT TRAP, D, GET COAT, GET KNIFE, EXAM WALL, GET HOOK, ATTACH HOOK, U, GET CANDLE, LEAVE COTTAGE, W, W, ENTER TOWER, U, HOOK ROPE, BURN ROPE, EXTINGUISH CANDLE, D, GET ROPE, LEAVE TOWER, W, NE, CLIMB TREE, CLIMB TREE, JUMP, TIE ROPE, D.....

Now your problems begin!

### STATIONFALL - J. R.

E, N, INSERT ROBOT FORM IN SLOT, TYPE 3, S, E, OPEN HATCH, ENTER TRUCK, GET KIT, CLOSE HATCH, SIT DOWN, INSERT ACTIVATION FORM IN SLOT, T - (You must now enter a code that corresponds with your time. Check form QX-77-T "Assignment Completion Form" - that is in your games package, and enter it. In my case the time was 5726 so I looked up 5700-5742 and entered the corresponding course number, being 184). So, to continue: TYPE (your 3 digit number), WAIT (6 times), STAND UP, OPEN HATCH, LEAVE TRUCK, E, D, D, OPEN CAN, GET FORM, NW, GET DRILL, SE, U, U, U, U, NW, OPEN PRESSER, PLACE CRUMPLED FORM IN PRESSER, CLOSE PRESSER, START PRESSER, STOP PRESSER, OPEN PRESSER, GET FORM, E, D, D, SE, SE, E, OPEN KIT, OPEN BOTTLE, EAT SOUP, LOOK UNDER BED, GET STAMP, STAMP VILLAGE FORM, DROP STAMP, W, NW, S, INSERT VILLAGE FORM IN SLOT (you now have 11 points!).....

### THE EXTRICATOR - J. R.

INVENTORY, REMOVE HAT, EXAMINE HAT, SEARCH SCARECROW, GET SHOVEL, S, S, S, DIG, DIG, DIG, DROP SHOVEL, GO TUNNEL, E, SEARCH SKELETON, GET SONY WALKMAN, EXAMINE SONY WALKMAN, DROP SONY WALKMAN, GET SPANNER, W, S, S, FILL HAT, S, READ PLAQUE, SEARCH GRILLE, UNSCREW BOLTS, DROP SPANNER, W, W, SEARCH TUBE, FILL TUBE .....

### THE BIG SLEAZE PT. 1 - J. R.

INVENTORY, EXAMINE DESK, TAKE FLASHLIGHT, N, TAKE MAC, WEAR MAC, S, SMOKE, WAIT (several times until 'SHE' enters), TAKE CHEQUE, TAKE PHOTO, EXAMINE PHOTO, N, D, UNLOCK DOOR, OPEN DOOR, S, S, EXAMINE CAR, GET IN CAR, DROP CHEQUE, DROP CHEQUE (Remember you have TWO cheques), EXAMINE MAC, DROP FLASHLIGHT, GET OUT, TAKE DYNAMITE, N, N, U, S, S, EXAMINE SAFE, PUT DYNAMITE IN KEYHOLE, TAKE LIGHTER, LIGHT FUSE, N, DROP LIGHTER, WAIT (Until you hear an explosion), S, TAKE GUN, EXAMINE GUN, TAKE BATTERY, TAKE KEY, EXAMINE WALLET, N, N, D, S, CLOSE DOOR, LOCK DOOR, (you MUST do this or your office will be booby-trapped when you return!!), S, GET IN CAR, DROP GUN, TAKE FLASHLIGHT, PUT BATTERY INTO FLASHLIGHT, DROP FLASHLIGHT, DROP KEY, TAKE CHEQUE, TAKE CHEQUE, TAKE BANK BOOK, EXAMINE BANK BOOK, LOOK, TOUCH WIRES, DRIVE TO ASTORIA BOULEVARD, WAIT (until clock chimes 6 a.m.), N, N .....



## Precision Corner



### BALLYHOOD - J.R.

1. Before using the ticket - PUNCH OUT BLUE DOT.
2. To refresh a dwarf - LIFT MIDGET.

### MOONMIST - J.R.

1. At the start: HONK HORN or PUSH EYE to attract the butler.
2. If caught in someone else's room OR you are ignored then APOLOGIZE.

### LIFE-TERM - J.R.

1. To blow the safe SET or BLUE DETONATOR (this may be a bug!!)
2. To use generator OPERATE SONIC

### SOULS OF DARKON - J.R.

Two different versions for you here!

Commodore 64 At start - PULL METAL  
Spectrum " " - PULL PIECE

### FAHRENHEIT 451 - Fiona Bissett

#### QUOTES

For 8th floor at hotel - TWAS BRILLIG AND THE SLITHY TOVES.  
For Hospital - DR. FOSTER WENT TO GLOUCESTER IN A SHOWER OF RAIN.  
To the man in blue suit on subway - LOOK, HOW MY RING ENCOMPASSETH MY FINGER.  
At the tower lift - RISE UP, MY LOVE, MY FAIR ONE, AND COME AWAY.  
At Tiffanys - CALL ME ISHMAEL.  
At Cathedral - GIVE EVERYMAN THEY EAR. BUT FEW THY VOICE.  
At Magic Shop - THE SCENE WAS ALL CHANGED, LIKE THE CHANGE IN MY FACE.  
At Engravers, to get Library pass - IMAGINATION BODIES FORTH THE FORM OF THINGS UNKNOWN.  
At Bank - NOTHING COMES AMISS, SO MONEY COMES WITHAL.

### SHADOWS OF MORDOR - Allan Shortland

At the location of the twisted tree, "SAY TO SAM, TIE ROPE TO TREE", and then say to him PULL ROPE, and you will uncover an exit leading down, but you will need light.

\*\*\*\*\*

## Bugs And Amusing Responses

### THE BIG SLEAZE - Robin Alway

In Part 1, FERGUS gives "Who?" but in Part 3 you get "That isn't his real name?!" "It is you know!" Also try DELTA 4 and PIRANHA. Right, what else? Oh yeah, try WHY, YES, NO and THINK DETECTIVE. If you want to be really sexist, kiss all the females you find! SPUD's worth typing too. Unfortunately a lot of the words which bring a laugh are a bit, well ..... rude! Boggit fans will understand what I'm on about; all the bathroom cabinets are welded shut!

### SEASTALKER - Christopher Sharkey (that's my boy!)

If you search Bill before he enters your submarine you find the hypodermic syringe and can get it. Once he tells you that he's finished in the sub the syringe vanishes from your inventory and turns up in the sub.

\*\*\*\*\*

# Objects And Their Uses

## CASTLE EERIE - John Moore

- Ladder - Extend it to cross hole in stairs.
- Floorboard - Lay board to pass electric eyes.
- Handle - Fits safe.
- Coat - Covers video camera.
- Haggis - Find a Scots terrier.
- Piano wire - Picks lock.
- Hammer - Break box.

.....

## THE CUP - Jackie Holt

- Tusk - Give it to the chief.
- Snowmaker - Gets you past the Yeti when sprayed on a fur.
- Chief's tears - To wet the rock inside Yeti's cave.
- Myrrh from tree - Fill the goblet and offer it at the altar.
- Dice - Play agains the Samurai
- Gauntlet - Wear it to pick up the pot of stew.
- Torch - For seeing in the dark.
- Fur - To wear in the mountains.
- Pot of stew - For extra strength.
- Salve - Give it to the Grim Reaper.
- Scythe - To cut a path through the brambles.
- Lion's head and skin - To scare off the hyena.
- Wooden key - To open Inner Sanctum door.
- Hunter's knife - To skin the lion.
- Mask - Wear it to pass the priest.
- Red slippers - To walk on the red carpet.
- Sword - To kill the lion.
- Large rock in Yeti's cave - To sharpen the knife.
- Trowel - Dig for Black Belt in the lake.
- Crowbar - Move the floorboard in the cabin.
- Blarney Stone - You'll be given a tusk in return.
- Plug - Pull it to drain the lake.
- Black belt - Wear it to play dice with the Samurai.

.....

## Fishing For Red Herrings

### THE GOLDEN MASK - Jack Higham

Noose, crucifix, bow, candlestick, Pandora's box, Witch's broomstick.

.....

### THE O ZONE - Jack Higham

Fuse, nail, glass chamber and door to north in lab, buying knife in duty free shop (if you do this, there is not enough money for the plane ticket), the receipt, bullet proof vest, flare (if you fire the flare at the helicopter you are dead - it's a Russian one).

# Serialised Solutions

SECRET OF ST. BRIDES by Alf Baldwin

Part 5 - after boarding the train and the mud beginning to ooze out of your satchel on to the seat.

The guard is not amused and puts you off at the next station which is Ballyhowreyedoin in the middle of nowhere. go to the hillside, look, and you see a heavy rock. Use the bag of explosive powder to blow up the rock, and you see a hole. Go down the hole, light the lamp, and you see you are in a poacher's lair. Get the shotgun, go back up to the hillside, snuff the lamp, and return to the station. Drop the satchel and wait for the next train. Board the train when it arrives and it takes you to Amien station, Dublin. However you have other things to do first, so wait and board the train back to Burtonport. From the station, go back to the long dark tunnel, light the lamp and go to the panelled drawing room. Shoot the roundhead with the shotgun, then open the casket. Drop the shotgun and get the jewels and the gold key. Now go back to the grassy hillside, snuff the lamp and return to the station. Board the next train to Dublin and when you get there, go to the little general store. Buy the penknife, open the shellfish with it, and get the pearl which you find inside. Drop the penknife, the shellfish, and the purse, and go to the pawnshop. Pawn the pearl for which you receive £50. Now go to the dress shop. On the way you will be surrounded by the Chanteau mob, but blow the police whistle and a peeler will arrive and disperse them. You can now drop the whistle. When you reach the dress shop, remove and drop the dress you are wearing, and buy a new one. Get the new dress and wear it, then go to the Gresham Hotel and book a room. After a wash and brush up, you return to the forecourt where you see a weeping Maharajah. Give him the spectacles and when he puts them on, he becomes very happy and showers you with rupees. Go to the bank and change the rupees for a suitcase full of £10 notes. Now go to the post office and telephone for a carriage, then to the market and hire a footman. Return to the hotel, go room and get the bible. Now you are ready to call on Maria. Go to Merrion Square, and to No. 25. Knock on the door and you are conducted into Maria's presence. She asks you a riddle, the answer to which is SWORD.

End of Part 1. Score 50%

\*\*\*\*\*

## THE MURAL

The easiest way to give a solution to this adventure is to give the precise vocabulary needed to overcome each problem.

When you get stuck in the room with the penguin, keep examining the books and you'll find a new location, a small boxroom. If you STAND PLATE you end up down the bottom of the well, this is a short cut that works in both directions if you need to get back to the boxroom. Get the fur coat from the wardrobe and examine it to find scissors and mothballs.

Go to the house. In the living room is a newspaper, if you type COUPON OUT you get a coupon. Take the coupon to the postbox and post it, you will get a watch. Give the watch to the penguin and he will leave. Also in the house is a piece of paper, get it. Go down the well carrying the mothballs and the paper, DROP MOTHBALLS. You find that you've made some glue. GET GLUE, GLUE PAPER and you've mended the bucket. A gnome appears and takes the bucket to the Giant Cave. Go to the cave and type ASK GNOME, he drops the bucket.

THE BOGGIT by John Barnsley  
Part 3 continued.

DROP SMALL CURIOUS KEY, DROP DUTY FREE (Lard drops a bow and arrow for you), TAKE BOW, TAKE ARROW, REMOVE RING, W, N, U, N, (you now receive a warning from the dragon - ignore the old fool!), W, READ NOTICE, (the bird will help you in exchange for some cash), GIVE CASH (the bird tells you where to shoot the dragon), E, N, N, SHOOT TAIL (the dragon is now finished), LOOK, TAKE TREASURE, EXAMINE BARKENSTONE, TAKE BARKENSTONE, TAKE ARROW, S, S, D, S, S, (you fall off the waterfall and land at its base - it's advisable to SAVE GAME to RAM just prior to going south from the Exaggerated Lake as the wood elf will capture you approximately 4 out of 5 times and throw you in the Elvenkings Dungeon again! - Assuming the wood elf doesn't capture you....), W (you find a space cruiser has landed), TALK TO SPACEMEN, SAY HELLO, GIVE BARKENSTONE, W, W, YES.

(Save game - switch off - load Part 1 - reload saved data)

Part 1. (Again!) From West of Forest Path.

W, W, N, W, W, W, S, W, OPEN CHEST, CLIMB INTO CHEST, DROP TREASURE .....

Adventure completed

.....  
"Well done! Hooray! Woop, woop! You completed 'THE BOGGIT', you hear you?"

"See you in Sceptical II"

"And so, amid assorted whoops, cheers, rasps, gongs and whistles, the sun set on another improbable chapter in Muddle Earths sordid history"

.....  
PLANETFALL by Ron Rainbird

Part one.

Start with another routine day of drudgery aboard the "FEINSTEIN", WAIT and keep waiting despite visits by either Ensign Blather or Alien Ambassador until an explosion occurs, then W into Pod, GET INTO WEBBING, WAIT again until eventually Pod lands precariously on rocks, then LEAVE WEBBING, GET SURVIVAL KIT, OPEN POD, LEAVE POD, UP, and keep going UP until you reach the courtyard, then, N, NE, E, E, E, S, S, S, S, W, GET LASER AND DROP USED BATTERY, DROP BRUSH AND ID, GET PLIERS, FLASK AND CURVED METAL BAR, E, PUT FLASK UNDER SPOUT, N, N, N, N, E, E, DROP LASER AND PLIERS, W, PUSH BLUE, PUSH RED, W, N, EXAMINE CREVICE (you should see something shiny), HOLD METAL BAR OVER CREVICE, a key springs from the Crevice, DROP BAR, S, W, W, UNLOCK PADLOCK WITH KEY, DROP PADLOCK after getting it, DROP KEY, OPEN DOOR, by now you should be hungry so OPEN KIT AND EAT RED GOO, CLOSE KIT, DROP KIT, N, GET LADDER, S, E, E, N, N, DROP LADDER THEN EXTEND LADDER, PUT LADDER OVER RIFT, N over rift, W, EXAMINE DESK, OPEN DRAWER, GET KITCHEN ACCESS CARD AND UPPER ELEVATOR ACCESS CARD, W, EXAMINE DESK, OPEN DRAWER, GET SHUTTLE ACCESS CARD, E, E, S, S, W, W, GET KIT, S, GET CANTEEN, SLIDE KITCHEN THROUGH SLOT, S, EXAMINE MACHINE, PUT CANTEEN UNDER SPOUT, OPEN CANTEEN, PRESS BUTTON (canteen fills with liquid), CLOSE CANTEEN, GET CANTEEN, N, DROP KITCHEN, N, E, E, S, E, GET BOX, W, N, E, E, DROP BOX, W, W, S, S, S, E, SEARCH ROBOT (should find Lower Elevator Access Card).....  
(to be continued)



## Solution Of The Month



### SAVAGE ISLAND PART 2 - The Helper

1. A metallic voice whispers in my mind 'vocalise password please'.
2. SAY 123 (474 also works) and there is a flash of light. You are in a small metal room naked apart from a bandana which acts as a ray-shield and you see a force field.
3. HYPERVENTILATE, GO FIELD to a vacuum where there is a control console, a large plastic block and a glowing neon sign, BREATHE OUT.
4. GO EAST to a metal lined tunnel, SOUTH to a metal lined tunnel, WEST to a metal lined tunnel, WEST to a metal lined tunnel where there is a force field.
5. GO FIELD to a metal room where there is a force field, a display case and hydroponics, EXAMINE HYDROPONICS to see plants. EXAMINE PLANTS to see a flower, EXAMINE CASE to see a button and a Neanderthal, GET FLOWER, HOLD BREATH.
6. PRESS BUTTON to see Neanderthal and a metallic voice whispers in your mind 'WARNING: non-transfigured controller of seed specimens has been released.' Neanderthal says Argh.
7. CRUSH FLOWER, DRAG NEANDERTHAL, GO NORTH to a metal lined tunnel, NORTH to a red metal room and a control console, EXAMINE CONSOLE to see a button, dials and a lever. EXAMINE DIAL to see an alien script which you cannot read.
8. GO EAST to a red metal room, DROP NEANDERTHAL, WEST to a red metal room, PRESS BUTTON and a metallic voice asks you to vocalise the password. SAY FREE and the voice says 'prepare PSYCHOTRANSFIGURATION'
9. WEAR BANDANA, PRESS BUTTON and there is a flash of light and you feel strange. It has gone dark so OPEN EYES to discover you are in a red metal room.
10. GO WEST to a red metal room where there is a control console, Me and a bandana, EXAMINE ME to sedated! 1 item (you), GET BANDANA, READ SCRIPT and you can now read it says 'Pull lever to reverse transfiguration'.
11. GO SOUTH to a metal lined tunnel, SOUTH to a metal room with plants and hydroponics, HYPERVENTILATE, GO FIELD to a metal room and BREATHE OUT.
12. GO EAST to a metal lined tunnel, EAST to a metal lined tunnel, EAST to a metal lined tunnel, NORTH to a metal lined tunnel with a weak force field, NORTH to a metal lined tunnel with a weak force field, NORTH to a metal room where there is a blinking red light and a force field.
13. CLOSE EYES, GO FIELD, OPEN EYES to see you are in a metal room where there is a force field, a punch bag, a medicine ball, a treadmill and a console.
14. READ DIAL to see a picture of a T-shaped handle with a picture of an atom, EXAMINE BANDANA to see a glowing metallic thread, PULL THREAD, TIE THREAD, TO LEVER, TIE THREAD, TO TREADMILL and you breathe, GO TREADMILL to see a railing, HOLD RAILING, RUN and the T-shaped handle moves.
15. LEAVE RAILING, RUN to the metal room, UNTIE THREAD, GET THREAD, GO NORTH to a metal lined tunnel, NORTH to a small metal cabin where there is a soft platform and a plastic wafer.

16. GET WAFER which is the Captain's log and a metallic voice whispers in your ear 'Captain's Log: wounded in mutiny. Humanoid, sed colony not started, giant reptiles must be destroyed for species survival. Timeswap plan implemented with ROBOPIRATE as catalyst agent. If you scanning this are not of THIS TIME then mission can still succeed! I'm jettisoning self from airlock. Good Luck and forgive me for involving you'. DROP WAFER.

17. GO SOUTH to a metal lined tunnel, EAST to the control room where there is a control console and a viewscreen, EXAMINE VIEWSCREEN to see a picture of a spaceship now orbiting earth. Close-ups show dinosaurs everywhere!

18. TIE THREAD, TO LOOP, DROP LOOP, GO LOOP to a metal room with machinery, a control console and a dark hole. READ DIAL to discover the force field is re-set. PRESS BUTTON which turns off the flickering red light, EXAMINE MACHINERY to see the ship's engines, life support and an alien device, GET DEVICE.

19. GO HOLE to the control room where there is a metre of glowing thread, GET LOOP, GO WEST, to a metal lined tunnel, SOUTH to the room with the treadmill, GO FIELD to the blinking red light which will no longer mesmerise you.

20. GO SOUTH to a metal lined tunnel, SOUTH to a metal lined tunnel, SOUTH to a metal lined tunnel, WEST to a metal lined tunnel, NORTH to a metal lined tunnel, WEST to the room with a neon sign and a plastic block. READ SIGN 'Compared with what you're about to go through Part 1 was a piece of cake! Good luck and Adieu! Scott Adams.'

21. DROP LOOP, GET BLOCK, READ DIAL 'Time machine set for 100,000 years in past and nearest planetary body'. EXAMINE DEVICE to see red and blue slide switches.

22. PRESS BUTTON, MOVE RED, GO FIELD to the small metal room, DROP BLOCK which is now glowing, GO FIELD back to the metal room with the neon sign.

23. PRESS BUTTON and there is a flash of light, GO LOOP to a metal storage hold where there is a pirate who is motionless, display cases, giant boxes and crates and a pulsating force field.

24. MOVE BLUE and a high pitched electronic whine brings the robot pirate to life and he carries you off in an open display case with a button.

25. PRESS BUTTON and the final message appears:

"Case closes, gas enters and I'm sedated! Congratulations you've finished Savage Island! See instructions following coded message:  
VLK£\$\*S(VA035DB1H0;7EB1/2MP4J1TQaF%G WX6C?Y,Z=&R\*-N2)9

THIS ADVENTURE IS OVER. WANT TO TRY AGAIN?"

NOTE: Kill the dinosaurs. Put block on the transporter and send it to earth. Password can be said using device found with robo-pirate.

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#### A DEFINITION OF ADVENTURING

Adventuring is ... telling your teacher you haven't done your homework because you were too busy trying to get past a man-eating dinosaur.

JOANNE MILLER - September 1987



TELEPHONE HELPLINE

Please make sure you only ring at the times shown.

- SUE BURKE Tel: 061 653 0005 - Monday to Sunday - 10 a.m. to 10 p.m.
  - ALF BALDWIN Tel: 0452 500512 - Monday to Saturday - 10 a.m. to 5 p.m.
  - MIKE WADE Tel: 0642 763793 - Monday to Friday - 6 p.m. to 7 p.m.
  - LINDA FRIEND Tel: 0278 428641 Monday to Friday - 10 a.m. to 5 p.m.
  - ALEX AIRD Tel: 021 327 5046 - Monday to Friday - 10 a.m. to 10 p.m.
  - JACK HIGHAM Tel: 0925 819631 Friday, Saturday, Sunday and Monday from 7pm to 10pm.
  - BARBARA BASSINGTHWAIGHTE Tel: Yeovil 26174 Monday to Friday from 10 a.m. to 10 p.m.
  - WALTER POOLEY Tel: 051 933 1342 will take calls at any reasonable time.
  - DOREEN BARDON Tel: 065 382 509 will take calls at any reasonable time.
  - JOAN PANCOTT Tel: 0305 784155 will take calls at any reasonable time.
  - GRAHAM WHEELER Tel: Bath 0225 26919 10 a.m. - 12 p.m. any day.
- If you would like to volunteer for the telephone helpline then send in your name and telephone number and state the days and times when you would be available.

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KINGS & QUEENS OF THE CASTLE

AAGE K. CHRISTOFFERSEN, Tinglevvej 4, 2820 Gentofte, Denmark  
 Adventureland, The Count, Dallas Quest, Dodgy Geezers Pt. 1, Dragonworld, Emerald Isle, Forest of Evil, Frankenstein, Gremlins, Helm, Hobbit, Hulk, Hunchback, Jewels of Babylon, Lucifer's Realm, Magic Stone, Mindshadow, Mindwheel, Mission Impossible, Mountain Palace Adventure, Ninja, Palace of Death, Perseus and Andromeda, Quest for the Holy Grail, Ring of Power, Spiderman, Starcross, Stranded, Ten Little Indians, Time Machine, Upper Gumtree, Voodoo Castle, Wizard of Akyrz, Zim Sala Bim, Zork I, II and III, ZZZZ.

.....

BARBARA BASSINGTHWAIGHTE, 70 Coronation Avenue, Yeovil, Somerset.  
 BA21 3DZ

Circus, Classic Adventure, Colditz Adventure, Emerald Isle, Erik the Viking, Golden Baton, Gremlins, Hampstead, Hobbit, Java Star, Lords of Time, Planet of Death, Rebel Planet, Red Moon, Return to Eden, Robin of Sherwood, Secret Mission, Sherlock, Shrinking Professor, Snowball, Sphinx, Stolen Lamp, Ten Little Indians, Time Machine, Voodoo Castle, Winter Wonderland, Wizards Challenge, Worm in Paradise.

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JOHN BARNESLEY, 32 Merrivale Road, Rising Brook, Stafford. ST17 9EB  
 Stationfall, Shadows of Mordor, Gauntlet of Meldir, Orc Island, Hammer of Grimbold, Mindstone, SpooF, Sea of Ziron, Wizard's Scrolls, L'Affaire Vera Cruz, Orbit of Doom, Picture of Innocence, Alter Earth, The Extricator, The Legacy, Barsak the Dwarf, Sinbad and the Golden Ship, Theatre of Death, El Dorado, Dome Trooper, Randy Warner and the Aztec Idol, Wishbringer, Deadline, Leather Goddesses of Phobos, Big Sleaze Pts. 1 and 3.

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Please send a SAE when requesting help - No SAE no help!!

The costs can be quite astronomical as many of our kings and queens offer help in lots of magazines and could get up to thirty or more requests a week. At that rate they will be paying for the privelege of helping YOU!



## Maps and solutions - List 2



New additions are in CAPITALS.

(M) denotes map also available.

Adventure Quest (M), Aftershock (M), ALTER EARTH (M), Amazon, Apache Gold (M), Arnold Goes Somewhere Else, Arrow of Death Pt. 1 (M), Arrow of Death Pt. 2 (M), Ballyhoo, BARSACK THE DWARF (M), Beerhunter (M), THE BIG SLEAZE, Black Fountain Pts. 1 & 2, BORROWED TIME (M), BUCKAROO BANZAI (M), Case of the Mandarin Murder - Perry Mason, CASTLE BLACKSTAR, Castle of Mydor, CASTLE OF RIDDLES, The Challenge (M), CHRISTMAS ADVENTURE (M), Colditz, Colossal Adventure (M), COMPUTER ADVENTURE (M), Crystal Quest The Cup (M), CUTTHROATS, Davy Jones Locker (M), DEVIL'S ISLAND (M), DODGY GEEZERS, Dragon Slayer, Dungeon Adventure (M), DUNGEONS, AMETHYSTS, ALCHEMISTS 'N' EVERYTHIN' (M), Egyptian Adventure (M), Emerald Isle (M), Erik the Viking (M), ESCAPE FROM KHOSHIMA, Eye of Bain (M), Forest at Worlds End (M), Gateway to Karos, GAUNTLET OF MELDIR (M), GIANT'S ADVENTURE, The Golden Mask (M), GREEDY DWARF, GREEN DOOR, Ground Zero (M), Gruds in Space, The Hammer of Grimold (M), Hampstead (M), The Hermitage (M), Hitchhikers Guide, Hollywood Hi-Jinx, The House of Seven Gables, Imagination (M), The Inferno, INFIDEL, The Institute, Invincible Island (M), The Jade Necklace, Jason and the Golden Fleece (M), Journey to the Centre of Eddie Smith's Head (M), Kayleth (M), Kentilla (M), KOBAYASHI NARU (M), L'Affaire Vera Cruz, LEATHER GODDESSES OF PHOBOS (M), LIFE-TERM (M), Lifeboat (M), Locks of Luck (M), Lords of Midnight, The Lost City, Lucifer's Realm, Mafia Contract (M), Magic Castle, Mandarin Murder, MARIE CELESTE (M), Masters of the Universe (M), MATCHMAKER (M), Miami Mice (M), Mindshadow (M), MISER, MISSION ONE:PROJECT VOLCANO (M), MONSTERS OF MURDAC, Mordon's Quest (M), Moron the Adventure, Mutant (M), Necris Dome (M), Nine Princes in Amber, Neverending Story, Nythyhel Pts. 1 & 2 (M), Noah (M), The O Zone, ODYSSEY OF HOPE (M), Oasis of Shalimar, ORBIT OF DOOM (M), ORC ISLAND (M), The Pawn (M), PHILOSOPHER'S QUEST, PICTURE OF INNOCENCE (M), PIRATE ADVENTURE (M), Pirate Gold (M), Planet of Death (M), Planetfall, Prehistoric Adventure (M), PUPPET MAN (M), Quann Tulla, The Quest, Quest of Merravid (M), Questprobe 3 (M), REALM OF DARKNESS (M), Rebel Planet (M), Red Moon (M), Rescue from Doom (M), Return to Eden (M), RINGS OF MERLIN (M), Robin of Sherlock (M), Robin of Sherwood (M), Runes of Zendos (Adventure 10) (M), Salvage (M), Savage Island Pt. 1, Savage Island Pt. 2, Scroll of Abkar Khan, Sea of Ziron (M), Seabase Delta (M), SEASTALKER, Secret of Bastow Manor, Secret of St. Brides (M), THE SHADOWS OF MORDOR (M), Sharpe's Deeds, Ship of Doom (M), Snowball, Sorcerer, Sorcerer of Claymorgue Castle (M), Souls of Darkon, Special Operations, Spytrek, Starcross, Subsunk (M), Supergran the Adventure (M), Suspended, THE SWAMP, TASS TIMES IN TONETOWN (M), Ten Little Indians (M), Theatre of Death (M), Theseus Pts. 1 & 2 (M), Time Machine, Time Quest (M), TIME TRAVELLER (M), Tower of Despair (M), THE TRACER SANCTION (M), TRANSYLVANIA (M), Trial of Arnold Blackwood, ULYSSES AND THE GOLDEN FLEECE (M), Upper Gumtree, Valkyrie 17 (M), The Very Big Cave Adventure (M), Warlord (M), Waxworks (M), What's Eeyore's (M), Winter Wonderland (M), Wise and fool of Arnold Blackwood, Wishbringer, Witch Hunt (M), WIZ BIZ (M), Wizard of Akyrz (M), Wizards Scrolls, Wizards Orb (M), Worm in Paradise (M), Zork I (M), Zork II, Zork III, ZZZZ (M).

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