

THE WARRIORS

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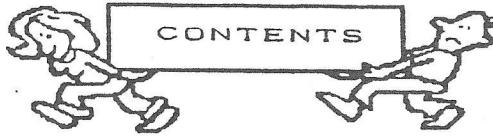
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HALL OF FAME



My sincere thanks to the following readers who managed to send in contributions over the last month before the strike.

Sandra Sharkey, June Rowe, Allan Phillips, Christopher Hester, Pat Winstanley, Alf Baldwin, Barry Tudor, Paul Avis, Nic Rumsey, Lon Houlston, Roger White, John Barnsley and Mike Brailsford.

The lovely cover picture this month is by Allan Batchellor.



Editorial



Welcome to Vol II Issue 10 of Adventure Probe.

I doubt if many of us can say that we have been unaffected by the postal strike and unfortunately Probe has been hit rather badly. Very little in the way of contributions found their way through and I have spent a rather miserable time because I have missed all your wonderful letters very much indeed. This has meant that many of the regular items in Probe are missing from this issue and there is quite a lot of "me" in it. It goes without saying that the Letters Pages are the worst hit but hopefully all will be back to normal by the next issue.

As you will appreciate there is a distinct lack of contributions on file so I would be extremely grateful if as many readers as possible could drop me a line and enclose a lovely contribution or two as soon as you can. One of the items which are urgently needed are reviews so if you have played any adventures lately that you would like to tell the other readers about they will be very much appreciated.

The results of our second questionnaire by June Rowe are in this issue and also the first of a series of articles by Roger White on the art of solving mazes. There are many people who just don't like mazes but I think that perhaps by the time they have finished reading the articles they may just change their minds. But even if they do not they will still find the hints and tips on the art of the maze very useful indeed. I am happy to say that J.R.'s pages have returned to Probe, many thanks to John, it is nice to have you back.

It may seem a little early but I am already thinking ahead to the Christmas issue of Probe and would be very grateful if readers could start thinking up some Christmassy items for the December issue. Copy date for those contributions is 14th November.

All the letters which have been held up by the strike are now all arriving together and I am doing my very best to catch up and answer them all. This may take a little time and I hope you will understand if you have to wait a little longer for a reply. I have been spending a lot of time this month playing adventures, getting acquainted with the workings of the new Amstrad and coping with a litter of adorable, playful and everso fluffy pups.

On page 25 of this issue there is a little tale which contains some hidden adventure titles. There are well over 30 titles to be found. I thought it might be nice to have a little competition to see who can find them all and the prize will be three free issues of Probe to the first reader who spots them all (or the nearest!). Names will be drawn "out of the hat" on 14th October so hurry up and send in the number that you spotted. Each adventure title counts as ONE even though it may appear more than once in the text. Also please note that the adventure titles may be incorporated in two different sentences with a full stop between them but as long as the title reads consecutively then it counts.

Well that's about all from me for this month. I sincerely hope that you all enjoy this issue.

See you all again next month.

Mandy



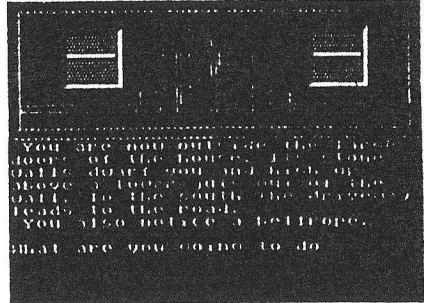
*** REVIEWS ***



THE CALLING - by Visual Dimensions

Reviewer - Allan L. Phillips on Spectrum 48K

Another Paved adventure, this time with graphics (Yeuch!) but I could only find three in the whole game (You don't need them anyway!) You start off by your broken down old heap (car) and your girlfriend, Jenny, has gone for help. But that was two hours ago! Guess what, you've got to go and find her in an old house nearby. The amount of games set in old houses or mansions is getting as many as Tolkien games these days!



Anyway, off you set to the mansion, but don't forget - GO CAR (go as an input - really!). This game lets you get quite a way through at first without really knowing what goes where. You can talk to the Butler and Cook but don't expect too much conversation or help. (I don't really like these so-called Intelligent Characters as you can only ask what programmers want them to understand - why wont the cook make me a cup of tea?!) The parser is quite good as most Paved mail order games seem to be of late, the puzzles are average though not too difficult even for a beginner. For instance, there is a flute and some magazines which are about music but don't worry - no snakes to charm in this game. As walls have... well you know the saying. Also watch out at the gardeners shed as he doesn't like company and, in a kennel, is a nasty surprise if you are not carrying something! A lot of items around the house are just ornaments or furniture but make sure you examine or search all. Though do try and take the armour!

The text is good though sometimes a little sparse and one message was in green which had me reading with my nose about an inch from the screen ("Get your glasses fixed then!" - Allan's wife)

I could not find much wrong with the game in the way of bugs but will have to replay the game because I'm sure to find at least one per game.

Altogether a good cheapy at £1.99 that beginners and more seasoned players will enjoy.

As an after note. Visual Dimensions have another two games on sale for the Spectrum and three for the Amstrad so look out for them if they are all as good as this!

THE CALLING is available from

Visual Dimensions, 59 Nunnery Lane,
York, Yorkshire. YO2 1AH.

THE GUILD OF THIEVES - MAGNETIC SCROLLS

Available for most computers but

shop around for the best price

REVIEWER - MANDY played on Commodore



Like The Pawn, the setting for Guild of Thieves is the land of Kerovnia where anything can happen, and usually does! This time you are an apprentice thief and are on an assignment. You must search for and find all the treasures in the local castle and surrounding area and return them to the master thief. Sounds easy doesn't it? It definitely isn't though!

You start the adventure in a boat on the river which is near a jetty. If you take an inventory you will find that you are wearing the inevitable jeans and sweatshirt and are carrying a swag bag. Opening the swag bag reveals your source of light which was a great relief as I usually have a great many problems finding one in most adventures. The jeans contain a pocket inside which is a very useful little item for later use. The first problem is getting out of the boat and safely onto dry land. I got dunked quite a few times and had to be hauled out by the master thief (who didn't help matters by sneering at my efforts all the time) and I soon found that if I tarried too long he actually picked me up and chucked me unceremoniously onto the jetty which resulted not only in loss of face but in loss of precious points. After restarting I soon found that pulling the mooring rope brought the little boat near to the jetty so that I could step off in safety. Of course, for those energetic souls there is the option of jumping onto the jetty.

Once on dry land I decided to leisurely explore the immediate vicinity but it didn't take me too long to realise that something was amiss and I had to restart once more. In this adventure you can only take your time in exploring after the rat race in the castle courtyard so do make sure that you head in that direction as soon as possible. Initially the way into the castle is made by lending a helping hand to a little old man who is struggling with a trunk. Once inside the castle you should waste no time in exploring the first few locations in order to find the money you need to place your bet in the rat race.

Getting into and out of the castle whilst holding your treasures can be a very risky business as the gatekeeper has a very eagle eye and this is where your swag bag comes in very useful indeed although beware, it is not bottomless and you will have to transport your ill gotten gains to the nearest nightsafe!

Not all the action takes place in the confines of the castle though and the surrounding countryside must be thoroughly explored. There is a whole network of caves set in a hillside to be explored and the hillside doesn't contain the usual damp dripping caves either. You will discover the Bank of Kerovnia here as well as the Zoological Gardens, a cemetery, an undertakers and lots more besides. There is a strange temple in the woods to explore and if you tamper with a statue you might just find a whole new set of locations to explore if you don't mind getting a little wet.

There is plenty to see and do in this adventure, plenty of sporty activities are on hand and lots of skullduggery to uncover. There is lots of danger too and you find yourself wrestling with plenty of nasty creatures on your travels. This adventure is not to be missed, you should really enjoy it.



THUNDERBOWEL - SACRED SCROLL
Available for Spectrum 48K/128K
Reveiler - THE INNKEEPER



I was sent this game by John Barnsley at Soothsayer to have a look at and review for Probe. Well to start with it is PAWed and text only. Right, on to the storyline...

You are Shamus Bond, Britains top secret agent and tiddlywinks champion(?) Shamus has just returned from battling with evil Dr Maybe, and is sitting at his desk when the intercom buzz's. It was Mmm (The Boss) and he wanted to see Shamus right away. Mmm's voice sounded urgent. Looks like another job for 'The World's Sexiest (God who write's this) Secret Agent. Right that is the blurb. So you start the game with Shamus in his office where he is ready for some Commie blasting. (Oh no! Not another "Let's blast the Russians" plot!) Oh well, lets try and find that Mmm person so out of the office and north a few times until I found him. Mmm asks what Shamus knows about 'Commode' to which Shamus replies "They make C64 computers" (aha, THAT commie). Mmm then tells Shamus about the next mission which is to stop Ernie Stavros Blobum (Mmm's sworn enemy who is leader of S.A.P. (Spy's Are Pillocks)) and is smuggling diamonds inside the c64 computer casing. Blobum is also going to dope all anti-c64 speakers with a laxative called PPK40, this could cause a big 'stink' in political circles - Shamus must do everything in his power to stop Blobum. Mmm hands you a file.

Now you know what the game is all about. I wonder if this is the year of the James Bond type of game. I've played about four this year already!

Anyway, as you know, old Shamus has been given a file so if you Examine Inside File you'll see a few more things. The file is also one of those 'Magic' bag type things that lets all inside it weigh nowt. Remember to examine all as you will need to find some addresses if you want to get anywhere in this adventure. Look out for booby traps that even your own side have lain around and don't forget your weapon. All good spys should never be without one. To use your car (once you find out how to start the blasted thing) type Drive To..... (wherever you wanted).

I did like this game though how many more James Bond style games I can take I don't know. What I can say about the game though is, if this is the tape you are happy with - well don't you be checking researching in dictionaries for words not heard of before when you do buy this game. For instance REAC- for REACH, YEH is spellt YHE, ALL is WALL and best of all is EKLECTRIC which is meant to be ELECTRIC. Even the end poem has THUNDERBOWEL spelt with a W missing. I also wonder if by the end of the game they changed the name of their company to "1988 SCARED SCROLL SOFTWARE"!!

There is also a bug in the game that allows you to examine the contents of the file without it being anywhere in the vacinity!

In conclusion, a good game (Where's Bruce!) and nice running plot spoilt by bad spelling mistakes, bugs and also untidy finishing of the PAW utility. I even found that once known what the last address in the game is, if you restart the game, type in the address then do the last few things you can then finish the game with only 28% and in about 18 turns. The quickest game I have played! To me this is stupid as until you have found the address or heard it said you should not be able to get to it. If I was "Sacred/Scared Scroll" I'd get rid of my play-tester pretty quick. One nice touch is that you meet the actual programmers in one part of the game. Sorry Sacred/Scared but if you are arter distributing other peoples games as the enclosed letter said then your company will have to do better than this!

VERY BIG CAVE ADVENTURE

ST BRIDES Available for most computers priced around £8.

Reviewer - Mandy played on Spectrum

Crowther and Woods may have cringed a little when they saw what many people had done to their original mainframe adventure but I am certain that they would be smiling when they saw this effort from St Brides School! Playing Very Big Cave Adventure was an hilarious experience which I think can only be truly appreciated if you have set out from "The end of a road to the west of a brick building" before. I have started my explorations from just such a location three times before in Classic Adventure, Colossal Cave Adventure and in Adventure Quest but never before have I needed to put a penny in the slot to enter the brick building! I really should have known what I was in for when I saw the word "Vacant" on the slot!

To get the penny for the slot is an amusing experience in itself. I have to admit to a chuckle at the way I had to tell the bull that I wasn't really there. However, once the penny is in the slot and you step inside you are confronted by some rather strange objects. The usual set of keys, the bottle and the food are there but to find a bomb came as quite a surprise. What you do with the bomb and the response to that would make the most hardened of you wince or groan when you read "How a-bomb-in-a-bull"! Be prepared for lots more of the same and it truly gets worse! I have a rather potty sense of humour and must admit that I loved every minute of it all. I just knew that the bull in the gully would be gullible!

I knew what I should do and where I should be going, well I had been there before hadn't I! But things just didn't seem to go according to plan at all. Getting through the grating wasn't a problem but once inside I tried to play the adventure just the way I had played the other ones and the clever girls at St Brides were on to that one at once and told me "Oh you have played this one before have you?" I decided to play it their way after that. This adventure is full of twists and turns (and I don't mean the twisty passages either) and is full of humour and cheeky little tricks. As I have both Commodore and Spectrum I had to giggle at the swear word on the cave wall. In the Commodore version the word is "Spectrum" and in the Spectrum version the word is of course "Commodore". Everything in this adventure is familiar but subtly different apart from one item found once inside the grating and a little way along the passages to the caves - that is a game of Space Invaders!

The adventure is written with the Quill and Illustrator. The graphics are quite pretty, if a little "boxy" and are drawn quite quickly. It is in different parts but that didn't take anything from my enjoyment at all. It is cleverly written and is obviously meant to be mainly for fun and I have to admit that I had plenty.

You may groan quite a bit through this jolly romp as some of the responses can be quite painful to read but that all depends on your own sense of humour. I liked it and, if you are a fan of the "spoots" then you will too.

Not too difficult but then I find that most of these adventures are written for the fun rather than as brainteasers but on the other hand there is still plenty to keep you puzzling and coming back for more.



I must confess that I was a little disappointed by the response to this, as I only received 23 replies, but anyway, my thanks to those who took the trouble to send me the answers, and especially to Barbara Gibb, whose postcard was the first one to plop through my letterbox.

The first question - mazes - brought an exactly equal opinion. Half of you like them, half of you don't. I can hear you asking - how can you have HALF of 23, people-wise? Well, some of you said "maybe" or "sometimes" so I gave them half a point, with "YES" and "NO" scoring one point! 15 said mazes should be identifiable, and 14 people said a maze should NOT be compulsory - programmers take note!

Section 2 - random elements - 17 do not like them, 16.5 said they irritated, and the same 16.5 said they should only be included in a genuine game of chance.

Section 3 - sudden death - definitely OUT! Not one person said you should be killed just from entering a location! 18.5 would prefer being thrown back to a previous location, and 19 enjoyed games in which the player never gets killed.

Section 4 - character interaction - 14 do not like it, and 15 preferred static characters.

Section 5 - time factor - 15 do not like a game in which something happens if you do not input anything, 14 said it irritated, but on the other hand, 15.5 said a time factor enhances a game. Mixed opinions here!

Section 6 - graphics - 11 like pictures, 12 don't, but it was fairly unanimous that they should always have an on/off switch, with only 2 saying "NO" to that question. The last part of the section showed that 17 like pictures with clues in them.

Section 7 - text only - 17 prefer them, equal division on short location descriptions, with the majority against clues in descriptions or exam.responses only, and 22 liked a mixture of clues in both.

Section 8 - exits - 15.5 like to be told where each exit will take them, 13.5 like exits stated plainly as N, S, E, W, and only 5 preferred a game in which they had to find their own exits.

Section 9 - help - almost unanimous here, with only one NOT wanting a hint, almost equal division on whether a hint should be coded, but oddly enough, 6 liked games with no help at all! The answers to this last section don't seem to equate, but five people answered "YES" to both "do you like a hint?" and "do you like no help?" which rather confused the issue!!!

The very last question, on the favourite game, gave only two answers with the same game, which was LORDS OF TIME. Other favourites were Dungeon Adventure, Marsport, Knight's Quest, Shymer/Voodoo Castle (equal favourites) Mordon's Quest, Acheton, Classic Adventure, Beyond Zork, Snowball, Special Operations, Leather Goddesses of Phobos, Rigel's Revenge, Rebel Planet, Lurking Horror, Worm in Paradise, Emerald Isle, Starcross, Lord of the Rings, Faerie, Adventure Quest, Sorcerer.



Interactive Faction II

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"Write a follow up to the Interactive Faction article" pleads our new editor. "PRETTY PLEASE" she screams at me, which when you think about it is quite clever, screaming in capital letters. Normally I try and reserve Wednesdays and have a day off, recovering from the efforts of being part of a winning pool team on Tuesday nights (well, we've won our last three matches, anyway), but Mandy begs and grovels in such a becoming way that we'll see what we can come up with.

We'll stick to two of the main themes, mainly episodes from my college days and getting your facts right when writing an adventure game, but we'll not be bothering quite so much with science and science fiction adventures. We'll see. What we will be considering is the streets of London and various incidents that took place upon them, and if you're going to be sending an adventure to Rainbird (for example) it would be well if you got all the facts about London correct, since they are based in the place. Even if you were sending your game to a company who'd never set foot in London, someone playing it would pull you up if you got something wrong.

In our imaginary adventure you are a character who, in my time at U.C.L., was almost invariably known only by his surname, which was Pope. Pope was a legend at college, and if one or two of the incidents attributed to him did in fact happen to other people, that is not important. They could, and should, have happened to Pope. What is important is that we get our settings right. For instance, if an incident took place on Tottenham Court Road, involving Barclays Bank, is there really a Barclays Bank there? There are, in fact, two of them, and the one in question is at the end of Torrington Place.

It transpired one night that our intrepid hero was cycling home (Pope cycled everywhere), and was feeling somewhat wobbly owing to an over-indulgence in horizontal lubricant. Pope was in need of money, and came to a halt outside the aforementioned bank. After a little search he came up with his card and attempted to insert it in the magic money machine, but alas for him the machine wasn't working. To his befuddled mind this must have seemed like a tremendous insult, and he searched around for a brick to throw through the window. He found one, a hefty, solid sort of brick, ideal for smashing windows with. He hurled it at the bank, but made one unfortunate error. He forgot to let go. The result of this was that both brick and Pope careened through the window, and there he lay until the police arrived and hauled him away. How, as an adventurer, would you explain your way out of that one?

The second incident took place at the same spot. Here you need to know another fact or two about Tottenham Court Road. The bank is on one corner of a T-junction, and here there are two sets of traffic lights. Opposite one of them there are two telephones. Rarely working, but there they are. Again it was night time, again Pope was cycling home, and again he'd been imbibing well, if not wisely, in Chateau Colostomy. He was brought to a halt at one of the sets of lights, and for once he didn't sail through them but decided to wait. A car pulled up alongside him, and there they waited together. And waited. And waited, until the little devil that was whispering inside Pope's brain got the better of him and he got off his bike. He leant it carefully against the lights, went over to the car, and let the air out of all its tyres. The driver was, naturally, horrified by this, but as Pope was a much bigger man he simply ran to the phones and called the police. By the time they

arrived Pope had had a fit of remorse, and was attempting to re-inflate the tyres. The police found him lying down by the side of the car, attempting to blow them up. By mouth. Once more he was hauled away, and once more how would you get out of that situation, adventure players?

Our final incident in our imaginary adventure on the streets of London, at least, the final one involving Pope, took place in Hackney, E8. Not E7 or E9, but E8. There was a party going on, it was the early hours of the morning, and the liquid had been flowing for quite some time. Pope and the owner of the flat, who shall remain nameless, decided that the one thing the flat needed to make it complete was a zebra crossing outside it, so that they could cross the busy road in safety during daylight. Needless to say, at three o'clock in the morning there wasn't much traffic about, and so they set to with one tin of black paint and one tin of white paint, one each, to paint their very own zebra crossing. Unfortunately, one of the neighbours noticed this and didn't take it in quite the charitable manner in which it was intended. They called the police, but by the time they arrived the crossing was finished and Pope and owner were safely back inside. When the knock on the door came the one thing you don't do is open it whilst carrying two tins of paint and saying "It's a fair cop, guv."

With so much scope for an adventure based on the streets of London I am surprised that there aren't more games written about it. If you're going to do one, arm yourself with an A to Z or some equivalent. You don't want to have Victoria station on the northern line of the underground, for example. You don't want Hampstead Heath south of the river Thames, or that splendid hostility *The Spaniards* being nowhere near the Heath. Hackney and its marshes are in east London, not west, and if you're going to have a 39 Steps-type escapade clambering up Big Ben you might like to have little details like a flag flying from Victoria Tower when parliament is sitting, and so on.

"Underneath the arches" went the song, and the place really exists, at the back of Charing Cross station. Close by is an excellent place to start an adventure game, a pub known as *The Sherlock Holmes*. This is much more than just a pub, it is possibly the most well visited of all pubs during the tourist season. It is also a kind of museum to the great fictional detective, with a rather alarming hound of the Baskervilles leering down at you from the wall. Could be many an adventure item hidden in this particular building.

Minor details in adventures always help to set the scene, so if you're going to include London Zoo as part of your adventure map it might help to recall one incident there several summers ago. Two of us were strolling around the zoo, admiring the animals, and we ended up at one point next to a row of cages all full of varieties of pheasants. Nearby was a troop of Boy Scouts being led by a rather harassed looking gentleman. I was examining one of the cages, started reading the little notice in front of it that was telling me all about its occupants, when I burst out laughing. I pointed at the sign, my friend read it, and she too was overcome with mild hysterics. The pheasant in question went by the rather unfortunate name of the Cockless Pheasant, and whoever wrote the sign must have had a sense of humour. This bird, this Cockless Pheasant, is apparently very difficult to breed in captivity! Hardly surprising really with a name like that, but we left the harassed gentleman to explain it to his scouts. We were saying nothing.

And of course, in zoos, chimpanzees always misbehave when young people are watching. I think they do it deliberately.

One last place that must be included in a London adventure is the famous Trafalgar Square. Complete with Nelson's column, the lions guarding the place, and the fountains. Overlooking it all is the imposing visage of the National Gallery, and in happier times when the place wasn't cordoned off and you didn't go there in fear of your life, New Year's Eve saw us all congregating outside the Gallery before going for a splash in the fountains to celebrate the New Year as Big Ben rang out the midnight hour. One year my cousin came down to London to join in the celebrations. He had only recently turned 18, so perhaps his over-exuberance could be explained. We had, after all, spent the night in various taverns. As midnight approached he climbed to the top of one of the fountains, and waved happily at the world as the New Year dawned. When he got back home his mother asked him if he'd enjoyed himself. He replied that he had. He hadn't had too much to drink, hoped his mother. No, answered the lad humbly, he hadn't. Then, his mother wanted to know, what were you doing on top of that ~~xxxx~~ fountain on the news on television?! Caught out by modern technology, another trap for the adventurer in London.

Well, I hope that gives you a few ideas for adventures. All this writing about beer, I'm going to the pub!

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THE ART OF THE MAZE I
by ROGER WHITE

When Crowther and Woods created the first adventure, they not only invented the whole idea of the adventure game, they also created a huge series of classic puzzles: Classic, not only in the sense that their versions were highly imaginative and ingenious, but also because they admitted endless variation on the part of others, both in their setting and in their solution - such puzzles as seeing in the dark, the troll bridge, the crack too narrow for the player to carry objects past, and so on. If we take any one of these, the troll bridge, say, we can see how the 'same' puzzle can have the most diverse solutions, when we consider the troll bridges in COLOSSAL ADVENTURE, DUNGEON ADVENTURE, SORCERER or WISHBRINGER. Noone could talk of plagiarism here: indeed, part of the enjoyment here can be the pleasure in seeing a fresh twist given to an old familiar friend. In this way, C & W provided, not merely puzzles, but many of the basic themes for puzzles.

Among those themes is the so-called 'maze', a theme which has by now been used in countless adventures. By a maze, one means a set of interconnected rooms within an adventure with the following features:

- i) The majority of rooms within a maze have identical room descriptions, so you cannot tell from the room description alone which room you are in. Interspersed with these rooms - which I shall call 'normal' rooms - may be a few rooms either with their own unique descriptions or which can be distinguished from other rooms because they contain objects: I shall call these 'designated' rooms.
- ii) The maze is self-contained: i.e. apart from a very few exits into the rest of the adventure, as you move about, you move about within the maze and not between rooms in the maze and rooms outside.
- iii) Within the maze, the compass loses all its normal significance: so that if, e.g., going N from room A leads to room B, one has no reason to suppose that going S from B takes one back. There might be no direct route from B to A, or, going N again from B could lead to A, or, there might be several exits from B to A - e.g., NE, S and U. One special twist to mention here is that going N from A might lead straight to A itself.

The standard maze can be varied in significant ways, some of which I shall look at; for instance, neither of the main mazes in the Level 9 version of the Crowther/Woods adventure confirms precisely to the above description. But I shall exclude from consideration in what follows puzzles that have something of the same feel as mazes but which are basically different - the Royal Fuzzle in ZORK III, or the Glass Maze in SORCERER. In both of these your compass works perfectly, and so the puzzle they pose is quite different. I also exclude from consideration "mazes" which are even more deviant structures - say, where the player is moved from one room to another completely randomly: such puzzles also have little in common with genuine mazes.

The standard maze is a familiar feature of adventures which evokes a variety of reactions. Looking through past numbers of Probe, you find a great deal of hostility to mazes. In APS, Malcolm Serbert includes

in his list of Adventure Do's and Don'ts. "Avoid mazes: Who needs them". In AP 11/7 Bob Adams strongly opposes them, and Ron Rainbird has perhaps been most vehement in his attack on mazes. There have, it is true, been occasional, somewhat shy, voices raised in defence of the maze, but the dominant tone has undoubtedly been one of dislike.

The following set of articles is written from the standpoint that the maze is one of the most elegant and imaginative of all adventure puzzles: in a way, the purest of all - of extreme simplicity, it is one of the very few puzzles which could not be posed outside the medium of the computer game. A great deal of the hostility to mazes stems from two sources:

1) The typical maze one meets is a very crude affair, yielding simply to a mindless random search, or to an utterly mechanical object dropping routine. When 'Brillig' writes (ST user Sept 68) "These days they (mazes) are less common, mostly because all the variations have been rung out of them, and because many experienced adventurers find them too tedious", he summarises most people's feelings about mazes. However, I hope to show that far from being played out, the maze puzzle has hardly been explored by programmers at all. There are excellent mazes or maze style puzzles, such as those you encounter in early INFOCOM games, and good experiments such as some of those in ACHETON or KINGDOM OF HAMIL. But it is easy to think of endless fresh possibilities for the maze, whereas few programmers ever explore any new ideas here: we are typically offered a complete stereotype.

ii) Possibly because players so rarely encounter good mazes, they have not learnt to appreciate how to solve a really good one and hence miss the subtle challenge involved in the best maze. Obviously, different features of adventures can appeal to different people - I cannot understand the appeal of graphics or "fight the monster" routines, but when Ron Rainbird selects for attack some of the very finest maze style puzzles - the early Infocom ones - it is my belief that this can only be because he is not tackling them aright.

My aim is threefold: first, to show programmers how a good maze is constructed, and encourage them to explore the medium rather than either produce barren stereotypes or else abandon the idea altogether (and to let programmers know that there are friends of the maze: people like myself, for whom an adventure without a maze style puzzle has a certain thinness, and to whom a game like ACHETON, in which a large number of variations on the maze idea are explored, gives a particular pleasure) - second, by showing some of the ways in which a good maze should be tackled, to try to convert at least some players to the maze and to appreciate some of its subtlety as a puzzle - third, since, like it or not, every adventurer has to solve mazes, to offer practical help by showing how it should be done: in particular, I will assemble a series of golden rules for all maze solving.

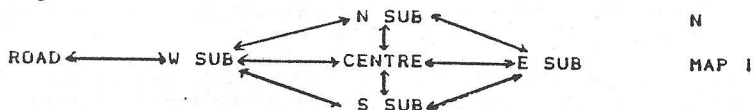
In this article, I shall concern myself with the elementary business of solving the standard maze. The first time one encounters a maze, one probably stumbles around at random until one chances upon the rooms that are of interest and the exits to the maze. Surprisingly often, this, "the naive solution", not only works, it is the quickest solution to the maze. But it is frustrating, time-wasting and intellectually unsatisfying. And it may not work! It is easy to devise mazes where a player will search for a week without finding an exit, or even worse where one room is carefully hidden, so that one thinks one has solved the maze when, in fact one has completely missed

the vital object hidden in that room. THE BASIC RULE OF ALL GOOD MAZE CONSTRUCTION IS THAT IN A GOOD MAZE, THE NAIVE SOLUTION DOES NOT WORK, BUT SUFFERS ONE OF THESE TWO FATES. I will show in a following article how one does this. Shortly after encountering a maze for the first time, the player is struck by the thought: "If I had a map of the maze, there would be no problem at all - but I cannot make a map because the rooms are all the same. BUT, I can make them different: if as I move around the maze, I drop objects in every room I find, I make the rooms all visibly different. So I can make a map and dispose of the maze."

This process, which I shall call the "classical" solution, will be familiar to most readers, but it is worth spelling out in detail, both for those who are unfamiliar with it, and because of one or two finesses that people may be unaware of. It is, in any case, basic groundwork for any more advanced investigation of mazes. The main finesse that I suspect a lot of people will not know forms our first golden rule:

I - MAKE THE RIGHT SORT OF MAP.

To understand this rule, consider the kind of map which you normally make when in a more usual part of an adventure. Suppose you wish to map a village, that you enter from the W and which has four suburbs, to the N, S, E and W. You will naturally produce something like the following:



A map like this is natural, easy to understand, and easy to fit in with the rest of the adventure, so that you can use it to find your way rapidly from anywhere in the adventure to anywhere else. But it is not the only sort of map possible. We could equally well have produced the following map:

	N	E	S	W	NE	SE	SW	NW	U	D	
1 ROAD	X	2	X	X	X	X	X	X	X	X	
2 W SUB	X	3	X	1	6	5	X	X	X	X	
3 CENTRE	6	4	5	2	X	X	X	X	X	X	MAP II
4 E SUB	X	3	X	X	X	X	5	6	X	X	
5 S SUB	3	X	X	X	4	X	X	2	X	X	
6 N SUB	X	X	3	X	X	4	2	X	X	X	

Comparison of the two maps will tell you how the second map is to be read. Now the advantages of Map I are obvious, but Map II contains all the same information as Map I, in an intelligible form. Even outside a maze, Map II has a few advantages over Map I. It is easier to draw and keep legible. It is more compact. It can handle two awkward situations for Map I - it is utterly straightforward to add non-compass directions like U & D, IN & OUT on to it, but a nuisance for Map I, and the slightly awkward situation where one goes N from room A to room B but SW from B to A is completely simple for Map II. Also, you can list any objects of interest or special features of rooms in the margin to the right of Map II, where this information is

Instantly visible, and not tucked away in the boxes as in Map I. Finally, Map II is useful when you are preparing a map of a region where you have no idea how many rooms the region will contain - Map II can be extended at will to cope with as many rooms as necessary. Within a maze, however, all the advantages of Map I disappear and all the advantages of Map II become overwhelming. When you can go N from A to B and then N again back to A, there is no real sense in which either room is to the north of the other, and no natural distribution of the boxes which correspond to the different rooms of the maze.

Once each of the eight directions from a room behave quite unpredictably, an attempt to represent them by arrows soon results in the whole map becoming an unintelligible cat's cradle: messy to draw and even messier to read or use. Whereas no matter how many rooms a maze has, and no matter how many directions are functional within the maze, Map II remains simple to produce, neat and easy to use. I defy anyone to produce a servicable map of type I for a maze like the "twisty little passages, all different" maze of Level 9's version of COLOSSAL ADVENTURE, with its 21 rooms and 15(!) functioning directions (IN, OUT, OVER ... all work within the maze). Here you would need to draw over 300 arrows crossing each other in all different directions. Whereas, Map II is no more difficult to produce for this monster than for a small 'tame' maze. Hence Golden Rule I means produce a map like Map II, not Map I.

Now we are ready to see how to map a maze by dropping objects. I will take as an example the Forest Maze from ENTHAR 7. This is an elegant maze, to which I shall return in subsequent articles, but, for the moment, we are seeing how to deal with it by brute force:

	N	NE	E	SE	S	SW	W	NW	U	D
1	2	5	4	4	4	8	7	7	X	X
2	3	4	6	4	2	8	7	1	X	X
3	4	6	6	4	2	1	9	5	X	X
4	5	7	8	6	1	3	5	2	X	X
5	6	4	3	7	4	2	2	5	X	X
6	4	5	8	3	6	7	2	6	X	X
7	6	3	2	1	8	4	5	7	X	X
8	7	1	1	4	4	1	4	5	X	X
9	1	4	3	2	7	5	6	1	X	X

MAP III

CLEARING

FLIPPER PLATE

I have included U & D on the map; although they don't work, the player doesn't know this, and, hence, they need to be tested like any other direction). Now before beginning, I will give a series of further Golden Rules which hold for all maze mapping; although the full point of these only really emerges in more advanced maze work, they are good technique and save some trouble even here:

II - SAVE YOUR POSITION AS SOON AS YOU ENTER THE FIRST ROOM IN A MAZE. The main point here is simple: since it is easy to get lost in a maze, you need always to be able to recover and start again. The

further point is that more advanced mazework proceeds best in a series of sorties from a base camp, rather than as one marathon trek. The first base camp should always be the first room you enter. The point here is also simple: any room in the maze you enter, you enter by a route which leads from that first room. If you have kept careful track of what you were doing, you will always be able to return there if you make a fresh exploration of the maze, provided that that fresh exploration starts in the first room.

III - DO NOT MAKE RANDOM MOVES

It is very easy to get lost in a maze, and if you do find something of interest in a random search - say, an exit from the maze - you are unlikely to be able to find it again. If you know how you found the exit, you will always be able to return to it.

IV - AS YOU MOVE ABOUT, KEEP A RECORD WITH PENCIL AND PAPER OF THE MOVES YOU MAKE

The point of this is much the same as III. Also, if one is trying to figure out the significance of the pattern of the maze which begins to emerge as you progress, you must be able to look and see what has happened as you have moved around. At this elementary stage, object dropping makes keeping notes of what you do almost superfluous. The map one gradually builds up contains all the information that notes would so Rule IV only comes into its own in more advanced maze solving.

You draw an empty grid which can be filled up to produce a map like Map III: it doesn't really matter how many rows the grid has since it can easily be extended if you run out of rows, but a dozen is about right, somewhat more than the average maze but not too many. Now you enter the maze carrying as many objects as you can. Drop an object in the first room. NEXT, YOU SHOULD TRY MOVING IN THE OPPOSITE DIRECTION TO THE ONE THAT YOU CAME IN: this is a silver rule, which is actually irrelevant to the maze we are now considering. But a surprisingly large number of programmers make compasses work normally for maze exits and entrances, and therefore it is always worth checking out whether this direction is an exit, since the sooner you can locate exits the better: both because their location helps you to find your bearings, and because you may need to find an exit to replenish your stock of objects if the maze has more rooms than the number of objects you carry. If after moving you find yourself in an empty room, drop an object, then go N. If after moving you find yourself in a room you have already visited, exit in a direction from that room you have not previously tried. Here it is sensible to work systematically through all the directions in order: N, NE, E, SE, S, SW, W, NW, U then D. In that way you will not inadvertently omit to test some direction. If you are not systematic here, it is easy to overlook some room exit which could be vital. Golden Rule V says:

V - TEST EVERY EXIT DIRECTION AND DON'T FORGET DIRECTIONS LIKE U & D

Maze programmers are frequently sadistic, and try to catch the unwary by concealing what is vital in directions you may forget to test. In the present case you should continue to test U & D in every room, even after it appears that they never work. It might just be a trap, and although U & D don't generally work in a particular maze, they may work in one room and that be vital. It is easy to think of mazes, such as the maze W of the troll room in Zork I, where most of the time only N, S, E and W seem to work, but where everything of interest is only to be found by taking one of the other 6 directions

from one of the rooms in which they do work. In the present case you waste a little time by doing this, but you frequently spare yourself a lot of bafflement, if you investigate every direction as a matter of routine.

As you move around like this, record your results on the empty grid, gradually filling it up. Every time you drop an object, note its name in the righthand margin of the grid opposite the room you are. Every time you enter a new room, call it on the grid by a new number, starting with the first room as "1". The partially filled grid will look like this:

	N	NE	E	SE	S	SW	W	NW	U	D	
1	2	5									(OAR)
2	3										(FLOWER)
3	4	6	6								(MAT)
4	5	7	8								(GOGGLES)
5	6	4	3								MAP IV (COIN)
6	4	5	6	3							(ROPE)
7	6	3									(PLIERS)
8	7	1									CLEARING
9											

You continue in this way until the entire grid is filled up. Now you need only collect all your objects (or more simply RESTORE to where you began) and you have a complete map of the maze.

If at any stage you run short of objects, leave the maze and replenish your stock: the only real difficulty that can arise for a standard maze is here. If exits are well hidden, or in some other way it is hard to obtain as many objects as there are rooms, we hit one of the very few snags possible. I will show how to cope with this snag in a future article.

Now we have a complete solution to the standard maze. The first time the classic solution occurs to you, it undoubtedly gives you as much satisfaction and feeling of achievement as any adventure puzzle. With elegant simplicity you have conquered a chaos. You probably have some pleasure the second or third time you complete a maze, but after that, you feel you are merely carrying out a mindless routine: the ruthless efficiency of the classical solution means that, once mastered, it requires no more imagination to implement it than did the naive solution.

The maze only gains its real interest once the programmer has thrown obstacles in the way of both the naive solution and the classical solution. In future articles I shall explore how this is done, and what the player should do in reply. Showing first, the basic rules of good maze construction: preventing the player from solving it by the naive solution, by a random search.

.....



HELP WANTED



"I have the solution to SHERLOCK but I am still unable to go anywhere in the cab. Please, please could someone tell me the EXACT words required.

In the C64 version of ARROW OF DEATH FT2 I am unable to KILL ANIMAL. I even got the solution to find out what to do, but it won't work for me. Could anyone please tell me what I am doing wrong?

In SHIP OF DOOM, playing the C64 version, I get as far as the lift. I press all the buttons, but the lift just won't go anywhere!

Does anyone have any information on the Pro-Pak adventures, Island of Spies, Temple Curse and Last Planet, or are they only available in Australia? They were "Freebie" when you bought a package consisting of C64 and disk drive, hence the "pro-pak" name."

If you can answer any of these questions please contact:

DOROTHY MILLARD, 69 Dunmow Rd. Bishops Stortford, Herts. CM23 5HF

=====
"I am having problems with JINXTER and would be very grateful for some help. I cannot find the can of oil for the sliding door in the boathouse anywhere. How do I get the ladder from the Carousel to the Weather Clock-Tower? Nothing I seem to try works here!

My problem with BARDS TALE seems to be simply one of survival. Whenever I meet an enemy I judge to be too strong and choose to run I seem to have only a one in seven chance of actually getting to run away (a la Monty Python) as more often than not I end up fighting and getting killed. This happens regardless of whether I use the mouse to select "run" or the keyboard. Is this a fault with the game I bought or just dodgy programming? (By the way, both the mouse and the keyboard work fine with all my other software) I am a Commodore Amiga 500 owner and a relatively new adventurer."

If you can help out then please write to:

12 Lake Rd. Holderness Rd. Hull, East Yorkshire. HU8 9AT.

(I am sorry there is no name supplied but unfortunately our mysterious new subscriber forgot to sign his/her letter...Mandy)

=====
"Please could someone help me out with TREASURE ISLAND (MASTERTRONIC COMMODORE VERSION). I haven't found the cabin which Long John Silver has asked Jim Hawkins (the adventurer) to meet him. I just spend all the time wandering round the island and not finding anything. I have not got started so if anyone can help me pass those first few problems it would be of great help.

Also, in QUEST FOR THE GOLDEN EGGCUP (Commodore version is a bit different from the Spectrum version) is there anyone who has found any use for the station, train and the dead body?"

If you can help then please contact: BARBARA HADLEY,

2 Old Tennis Courts, Tibberton, Newport, Shropshire. TF10 8NU

In-Touch

When advertising software for sale in this section please make it clear on your letter which are Adventures and which are Arcade or other software. This will ensure that readers are not disappointed when expecting an adventure.

INFORMATION WANTED

If you have any information about a PC VIEWER by Vivid Systems Inc., Model 050/151 Mandy would be very grateful. Information on its use, compatability etc would be much appreciated.

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=====

THE RETURN OF INGRID
OR
SECOND THOUGHTS ARE OFTEN BETTER THAN THE FIRST!

by TONY BEVAN

I said "Hooray" when she was gone
But her memory lingered on.
I'd spent many nights of sweat and toil
And burned a lot of midnight oil.
In the end I took her home
And said "Goodbye, you wretched gnome!".
But days were drab, and days were drear
Without that little Ingrid here.
So I set out with all my might
To solve the game of Orc made Knight.
But lo! a gleam of hope I see
For Ingrid may return to me.
Come October all will be fine
When she returns from Level Nine.
Once more will I sweat and toil,
So bring again that midnight oil.
But will my new-found jubilation
Once more become complete frustration?
I do not care if that be so
For I do miss Miss Bottomlow!

A COMPUTER WIDOW by BRIAN R. PELL

I've become a computer widow after years of wedded bliss!
A brand new breed of woman, did it have to end like this?
He sits in the corner of the room glued to the monitor screen
Playing a game of life and death, sometimes I could scream!
His mind is on other things, he walks round in a daze,
He never hears me speak to him his eyes are just a glaze.
"Are you going to watch TV with me?", "Er, just a minute", comes
the reply,
"If I get in the tower I want to find if I live or die."
Up 'till the twilight hours all alone I lie in bed awake.
Waiting for him to come to bed after some great decision he's got
to make.
Bits and bytes, interface and chips, silly square drawn maps clutter
the room.
Load and save, program or print, where's that man who was my groom?
Our shopping trips are done apart there is one place that he stops
I go to Sainsburys - he's gone to micro shops!
War and ramine, politics on the news,
But "How do I get in the cave?" are his only views.
There is only one way to get him back.
That's to plug in the micro and so on the chair I sat.
And solve that problem he's been on before he gets back home.
Then perhaps he'll spend more time with me and leave that blessed
micro alone.
So back together we can be. I'll get into his hobby if he gets
into mine.
And watches Crossroads, Coronation Street or even Mastermind!

Guess the adventure title from the cryptic hints given below:

CLUE	ADVENTURE
1) I'm just the place for a stiff Viking!
2) I'm really fed up with finger jewels!
3) I think I'm the target of an accusing finger!
4) I suffer from Lycanthropy!
5) Everything goes wrong when I'm around!
6) I'm a blushing satellite!
7) Cowhide immortals from another planet!
8) I'm just satellite vapour!
9) I'm hanging by a thread!
10) Twinkle, twinkle, in a huff!
11) I'm a furious, white, cold flurry you can get around!
12) You can wrap me around your little finger but beware, I am supercharged!

Answers will be printed next month.

ANSWERS TO LAST MONTHS INFOPUZZLE

FROM TOP TO BOTTOM

THE WIZARD OF FROBOSS (Zork II), MARSHALL ROBNER (Deadline),
 FLOYD (Planetfall & Stationfall), WHIZ (Suspended), TAMARIS
 (Moonmist), BELBOZ (Enchanter Trilogy), ENSIGN BLATHER
 (Planetfall), GEORGE ROBNER (Deadline), BILL GREENUP
 (Seastalker), SENSEA (Suspended), ZOE BLY (Seastalker),
 SHERLOCK HOLMES (Riddle of the Crown Jewels), FONG (Witness),
 SERGEANT DUFFY (Witness, Deadline & Suspect), ZAPHOD (Hitchhikers
 Guide.), DR WATSON (Riddle of Crown Jewels), TRILLIAN
 (Hitchhikers Guide.), KRILL (Enchanter).

The question asked was WHO WROTE BEYOND ZORK and the answer is:

BRIAN MORIARTY

Hidden in the text of the following tale are some well known adventure titles. See how many you can spot.

It just wasn't my day! Everything had started out fine but now I found myself plunged straight into an adventure. 100 years ago it would never have happened. It was cold and snowing heavily, in fact I would call it a blizzard. "Fass the barometer please." I said to the Hobbit, who was sitting beside me. "This burrow is like an ice station." Zero was the reading and I wasn't surprised. "Well I suppose I had better go and take this firelance to the Blue Dragon before the weather gets any worse." I put on my cloak and turned to the Hobbit before going through the door. "Don't tell anyone where I have gone! Remember that this is a secret mission, in fact it is top secret and I don't want a hex on me before I start. There have been enough jinxter's round here!" I trudged through the snow on the slippery surface and adroitly managed to avoid a well-aimed snowball thrown by some hardy young ones on the street, one of whom, who I recognised as 'mad Martha', put out her tongue rudely. "Moron!" I shouted but they scampered off before I could say more. I noticed that the Puppet Man was standing on the corner of the street selling his wares. "What's all the ballyhoo about?" he asked "Don't tell me it's that Martha again, she is a little troublemaker." I agreed heartily, "Yes, if there is any trouble you know it is somewhere where she is lurking." "Horror!", he shouted after her for good measure then turned once again to me. "Where are you off to in this awful weather, Sam?" he seemed agitated. "Be careful won't you because the ground is slippery and we don't want you to go the same way as poor old Harry the hunchback. He was trotting merrily along the jetty on the island and slipped and lost his footing. He ended up in Davy Jones Locker this morning. Mind you, I say he shouldn't have been out at all so soon after his operation. Stallion, his boss said it was a flook but I say it was a mystery because Theseus was there and could have been his rescue from doom if he had been quick enough." "You have too much imagination" I remarked, knowing how he could spin a fantastic story. "No, tis true", he insisted, "And there is going to be an investigation. They launched the lifeboat and fished him out and have got him behind closed doors pending an enquiry but Theseus is the only witness. Ha! bureaucracy" he spat in disgust, "They'll never get to the bottom of it." I murmured some suitable words of sorrow about poor Harry and hurried off before he could launch himself into one of his tangled tales and made my way past the Temple of Vran and up the steep hill towards the castle. It was getting very late and visibility was very poor. I could just make out the castle by the light of the eerie red moon which hung as if suspended from out of a dark night sky. Not much further to go now. The firelance must be delivered in time for the magicians ball that evening or Molesworth, my boss, would throw a fit. These magicians were always a bit loopy. I thought, I supposed it was the price of magik. Their meddling and blundering had almost turned the place into a ghost town and most of the remaining inhabitants were convinced they were living on borrowed time anyway. I was roused from my thoughts by a sudden roar as one of those motorcycle crazy kids almost knocked me over. I stumbled and fell to the earth. Shock held me rigid for a few moments before I managed to get shakily to my feet once more. I was covered in mud and almost ran the rest of the way to the castle before any further accidents befall me. I knocked on the green door and was ushered inside by the rather ugly looking butler who directed me towards the dragon's crypt. I went down the winding stairs and opened the red door at the bottom. In the crypt sat the blue dragon looking very sorry for himself. He looked up as I entered and almost snatched the firelance from out of my suddenly nervous fingers in his eagerness. "At last!" he cried. "Now I can light the candles and dispell the shadows of Mordor Castle in time for the ball tonight. You see my friend," he chuckled, "I had nothing to light them with because my matchmaker has gone on strike!"

Solution Of The Month

MORDON'S QUEST

John R. Barnsley - Commodore C64

From the start, in the Master Bedroom:

TAKE BLANKET - SOUTH - WEST - NORTH - TAKE NEWSPAPER - READ NEWSPAPER - (an elderly lady has been kidnapped) - EAST - NORTH - EAST - CLIMB DRAINPIPE - (you see a purple bathroom suite, before you fall back down!) - NORTH - SOUTH - WEST - SOUTH - (Mordon will now appear and ask for your help in the quest) - YES - (the cupboard in the Annexe will now be open) - NORTH - EAST - TAKE TRANSPORTER - (use this to "transport" all treasures and machine parts to the Entrance Hall) - TAKE TORCH - LIGHT TORCH - NORTH - NORTH - (the light from the torch now picks out the North exit from this location leading to the Jungle) - NORTH - EAST - DROP BLANKET - (it forms a safe means of crossing the quicksand) - EAST - (as you cross, you will lose the torch....in fact it returns itself to the cupboard in the Annexe!) - TAKE TUSKS - TRANSPORT TUSKS - TAKE BAMBOO - NORTHWEST - NORTHWEST - TAKE BERRIES - NORTHEAST - SOUTHEAST - EAST - TAKE THORNS - MAKE BLOWPIPE - (combining the bamboo, berries and thorns) - NORTH - NORTHWEST - NORTHEAST - (ignore the Pygmy's offer and simply....) - USE BLOWPIPE - (he's now dead!) - TAKE PYGMY - INVENTORY - (blowpipe has now become simply bamboo) - DROP BAMBOO - SOUTHWEST - EAST - (you are confronted by a man-eating plant!) - GIVE PYGMY TO PLANT - (it is now safe to pass) - EAST - EAST - (Tarzan now appears and asks you who is king of the jungle...refer to the map and you will see that the layout of the locations in the jungle closely resembles the outline of a frog!) - FROG - (he congratulates you on your cartography and gives you a little green frog) - WEST - WEST - WEST - NORTHEAST - NORTH - EAST - SOUTH - EAST - EAST - (you swim in the lake and return to the ruins, fully refreshed).

NORTH - EAST - SOUTH - SOUTHEAST - SOUTHWEST - SOUTH - EAST - NORTHEAST - SOUTHEAST - SOUTHWEST - TAKE DAGGER - SOUTHWEST - EAST - EAST - TAKE METALLIC DEVICE - TRANSPORT METALLIC DEVICE - WEST - WEST - NORTHEAST - NORTHEAST - NORTHWEST - SOUTHWEST - WEST - NORTH - NORTHEAST - NORTHWEST - NORTH - WEST - (do what most Barbarians do at an altar! Sacrifices have to be made!) - SACRIFICE FROG - (the dagger disappears, the frog becomes a treasured jade frog, and some gems appear. The waterfall slows down, revealing a hidden exit to the North!) - TAKE JADE FROG - TRANSPORT JADE FROG - TAKE GEMS - TRANSPORT GEMS - NORTH - SOUTHWEST - (this South-westerly exit isn't mentioned in the location description!) - NORTHWEST - NORTHEAST - TAKE PIECE OF MACHINE - TRANSPORT PIECE OF MACHINE - SOUTHWEST - SOUTHEAST - GO RUBBLE - DROP TRANSPORTER - WEST - WEST - DOWN - TAKE IRON PYRITES - BREAK IRON PYRITES - TAKE DIAMOND - TAKE PYRITES - GO RUBBLE - EAST - EAST - TAKE TRANSPORTER - TRANSPORT DIAMOND - (hold onto the pyrites, though!) - DOWN - EAST - NORTH.

(The Jungle area is now complete and there is no need to return to this area. You are now in the Time Chamber and this forms the central point of the adventure, giving access to other time zones. When the phone rings - 'ANSWER PHONE' - and you will be told that "All that glitters is not gold". Well that is obviously a reference to your iron pyrites, or 'Fool's

Gold' and you will need to give this to a jester later. A 'hidden' part of this adventure lies below the Time Chamber but you cannot access this until you have the remote control unit.

The phone is used again later to obtain a password,once you know the number to dial. PUSH/PRESS the handplate to progress to other zones.The destinations are randomly generated).

TWO EXITS NORTH:

- 1 - Shingle Beach....giving access to Marine Area.
- 2 - Chalk Hollow....giving access to Roman Area.

TWO EXITS SOUTH:

- 1 - Large Cave.....giving access to the Jungle Area
- 2 - Ante Room.....giving access to Futuristic Area

If,after operating the Time Chamber,you find yourself in the wrong area,go back inside and PUSH/PRESS plate until you arrive at the desired area.

THE CORRECT SEQUENCE OF EVENTS NOW FOLLOWS.

MARINE AREA

(From the Shingle Beach): NORTH - NORTH - NORTHWEST - CLIMB INTO BOAT - (it will suddenly sink!) - DOWN - TAKE AQUALUNG - (you now have enough air for just SIX moves underwater!) - NORTH - NORTH - NORTH - SOUTHEAST - UP - SOUTHEAST - (you catch a breath of air which is just enough for THREE more moves!) - DOWN - NORTH - EAST - (made it!) - FILL AQUALUNG - WEAR AQUALUNG - WEST - SOUTH - NORTHWEST - TAKE BLACK PEARL - NORTHWEST - NORTH - NORTH - NORTH - (you see a monstrous octopus!) - OFF LAMP - (the one on your aqualung kit....the octopus cannot see you now!) - NORTH - NORTH - (all is dark) - ON LAMP - EAST - WEST - (to see where you were!) - TAKE GLOWING OBJECT - TRANSPORT GLOWING OBJECT - TRANSPORT BLACK PEARL - EAST - TAKE DOUBLOONS - TRANSPORT DOUBLOONS - EAST - EAST - UP - WAIT - WAIT - (the tide rises and you rise with it!) - EAST - NORTH - NORTH - (this 'web-slinging super hero' is Spiderman!!) - GIVE NEWSPAPER TO SPIDERMAN - (he gives you a can of spray paint and rushes off to find his kidnapped Aunt!) - TAKE REMOTE CONTROL - (you can see it is PUSH-BUTTON operated) - SOUTH - SOUTH - WEST - DOWN - WEST - WEST - WEST - OFF LAMP - SOUTH - SOUTH - ON LAMP - SOUTH - SOUTH - SOUTH - SOUTH - SOUTH - SOUTH - UP - SOUTH - SOUTH - DROP AQUALUNG - SOUTH - (back to the Time Chamber).

This area is now completed and need not be revisited.

PUSH BUTTON - (the remote-control opens an aperture in the floor) - DOWN - (you now see the Jester asking for his kind of treasure!) - GIVE PYRITES TO JESTER - (he causes the door to slide open) - WEST - EAST - (as you turn to leave,one of the Design Team gives you a piece of the machine) - EAST - SOUTH - UP - TRANSPORT PIECE.

FUTURISTIC AREA

(From the Ante Room): EAST - TAKE GEIGER COUNTER - WEST - NORTH - PRESS PLATE.

ROMAN AREA

(From the Chalk Hollow): NORTHEAST - EAST - MOVE CHURNS - TAKE RING - TRANSPORT RING - WEST - WEST - (the geiger counter clicks rapidly) - EXAMINE STRAW - (you find a nuclear battery for a Series 3 repair droid) - TAKE BATTERY - EAST - NORTH - (they have all gone to the games!) - SOUTH - SOUTH - SOUTH - PRESS PLATE.

FUTURISTIC AREA

(From the Ante Room): EAST - DROP GEIGER COUNTER - EAST - SOUTHEAST - SOUTHWEST - SOUTHEAST - SOUTHEAST - SOUTH - (an invisible barrier prevents you from entering the chamber) - SPRAY PAINT - (you see the deactivation code '8875') - 8875 - SOUTH - TAKE DEVICE - TRANSPORT DEVICE - NORTH - NORTHWEST - SOUTHWEST - SOUTH - SOUTH - SOUTH - TAKE INGOT - TRANSPORT INGOT - NORTH - NORTH - NORTH - NORTHWEST - WEST - WEST - NORTH - EAST - INSERT BATTERY - WEST - SOUTH - EAST - EAST - TOUCH PLATE - SOUTH - PRESS 3 - (repair droid arrives at Reactor Room door) - PRESS 1 - (Control Room door will close) - PRESS 2 - (Reactor room doors open and droid enters) - PRESS 2 - (doors now close and droid repairs faulty reactor) - PRESS 4 - (Reactor Room is now decontaminated) - PRESS 1 - (Control doors now re-open) - NORTH - WEST - TOUCH PLATE - SOUTH - (all safe in here now!) - SOUTH - SOUTH - TOUCH PLATE - (lift rises) - NORTH - TAKE CRYSTAL ORB - TRANSPORT CRYSTAL ORB - (there is another unmentioned exit here, to the Northwest!!) - NORTHWEST - (you activate a pressure plate) - NORTHWEST - TAKE CIGAR - NORTHWEST - NORTHWEST - (A droid repeats the word 'PASS', this is the clue to the password needed for the adamantium barrier. 'P' is the 16th letter of the alphabet, 'A' is the 1st and 'S' the 19th, so PASS numerically is 1611919 - return to the Time Chamber and use the phone) - SOUTHEAST - SOUTHEAST - SOUTHEAST - SOUTH - TOUCH PLATE - (lift descends) - NORTH - NORTH - NORTH - EAST - SOUTHEAST - NORTHEAST - NORTHWEST - NORTHEAST - NORTHWEST - WEST - WEST - NORTH - DIAL 1611919 - (a recorded voice tells you of 'PERSEVERANCE') - SOUTH - SOUTH - SOUTHEAST - SOUTHEAST - TAKE ROMAN COINS - TRANSPORT ROMAN COINS - TAKE CRETAN COINS - TRANSPORT CRETAN COINS - NORTHWEST - NORTHWEST - NORTH - EAST - EAST - SOUTHEAST - SOUTHWEST - SOUTHEAST - SOUTHWEST - NORTHWEST - WEST - SOUTH - SOUTH - SOUTH - TOUCH PLATE - (lift rises) - NORTH - NORTHWEST - NORTHWEST - NORTHWEST - PERSEVERANCE - (the doors part) - NORTH - TAKE UNIT - TRANSPORT UNIT - SOUTH - SOUTHEAST - SOUTHEAST - SOUTHEAST - SOUTH - TOUCH PLATE - (lift descends) - NORTH - NORTH - NORTH - EAST - SOUTHEAST - NORTHEAST - NORTHWEST - NORTHWEST - NORTHWEST - WEST - WEST - NORTH - PRESS PLATE.

ROMAN AREA

(From the Chalk Hollow): NORTH - NORTH - NORTH - NORTH - NORTH - NORTH - NORTH - TAKE SHIELD - TAKE SWORD - SMOKE CIGAR - TRANSPORT LAURELS - SOUTH - SOUTH - SOUTH - WEST - WEST - NORTH - NORTHEAST - KILL MINOTAUR - SKIN MINOTAUR - (your sword is now dissolved but you find the final piece of the machine!) - TAKE PIECE - TRANSPORT PIECE.

(Mordon's Quest is now completed with all 7 machine parts returned plus 120 treasure points!!!...now sit back and enjoy the wonderfully amusing final message!!).





GAME HELP

A SEARCH OF "THE QUANN TULLA" by THE INNKEEPER Inside

FEDERATION

The Innkeeper has kindly come to the rescue with some timely hints and tips for this adventure. If the cryptic clues are not enough then turn the page upside down for a more precise hint.

KEEP GETTING GASSED AS YOU CANNOT BREATHE?
You are going to need breathing apparatus!
Go E then N, get Natulow mask and wear it.

CANNOT GET FROM YOUR SHIP TO THE QUANN TULLA?
Press a coloured button!
Go to cockpit of your ship and press blue button.

CANNOT OPEN CARGO BOX?
Need a special key!
Combination key is at Terminal 1.

WIRING KILLS YOU IN THE COMMUNICATION CENTRE?
You need some protection!
In the air vent is a shock cape.

CAN'T GET THE CRED CHIP?
This is a sticky situation isn't it?
Squeeze tube of glue when confronted by maintenance probe.

CRANE STOPS YOU?
It likes picking things up!
Drop curious ball for the crane.

CLEANING ROBOT KILLS YOU?
Seems it is a health freak!
Light the cigar and the robots will go away.

DON'T KNOW WHERE TO FIND KEYPAD CODE?
Give us a kiss.X!
In miniature room there is a note, read it.

WHAT IS THE MATTER DISPACER FOR?
I reckon this one smells it!
It just gets you killed if you are carrying it in certain locations.

CAN'T GET THE GRILLIE OPEN?
So! Frustrating isn't it!
Throw sulphur tablet at grille.

CAN'T GET FAST SHARPSHOT HUNTER?
Need to squeeze a light source!
Squeeze sponge.

CAN'T GET THROUGH ANTEROOM, NORTH OF WRECKED MESS ROOM:

Need to wear some more protection!

Wear shield.

GET BLOWN UP BY DESTRUCTOR CANNON:

Use an Amazonian weapon!

How blimpide which is in a drawer in the main control panel.

CAN'T SEEM TO BE ABLE TO USE THE BRACELET?

Wait until the very last minute!

Use it once you have planted bomb.

HOW DO I GET THE MULTI-TASK DROID TO WORK?

It needs some form of power!

Insert battery which is in engine of crashed shuttle craft.

CAN'T PRIME THE BOMB?

See clue on grille!

Get static disrupter, mine and disrupter will fuse together.

WHERE DOES THE BOMB GO?

The weakest part of the ship, but it is noisy!

East of heart of engine.

CAN'T GET INTO DECK OF GUARD SENSORS TO PLANT BOMB?

There is a UNIVERSAL WAY!

The combination key is multi-useful.

CAN'T GET OFF QUANN TULLA WHEN BOMB IS PLANTED?

Beam me down Scotty!

Use teleport 2, but make sure you have the bracelet.

DIE FROM LACK OF WATER WHEN TELEPORTED?

"Water, water"!

Make sure you get flask after bomb is planted.

CAN'T FIND ANYTHING IN HUT?

Neither could I - it's fun isn't it?

Just another red herring.

GUARDS KILL ME?

Got a light mate?

Throw neon light stick but only where soldiers first chase you.

CAN'T GET PAST GUARD AT EDGE OF CLIFF?

Make him laugh!

Must be carrying a handblaster from a tent.

CANNISTER FREEZES MY HANDS AND I DIE WHEN I OPEN IT?

Need hand protection!

Get and wear gloves from an old spaceship.

CANNISTER FREEZES WHEN I OPEN IT AND I CAN'T GET POWER PAK OUT?

In only 1 location it will freeze!

Take power pak in cockpit of Atmos Pod.

CANNOT SWIM ANYWHERE WHEN ON THE LAKE?

Use other directions other than compass points!

Swim down.

SPELLBREAKER

by JOAN PANCOTT played on AMSTRAD

Outer Vault, Example 1.

Cast Jindak. If the FIRST pile (x1, x2, x3, x4, x5, x6) is brightest, get all cubes from the second pile, drop all cubes, get x4, x5, x6, drop all cubes on the second pile.

Cast Jindak. If the FIRST pile (x1, x2, x3) is the brightest get x2, x3, x4, x5, x6, drop x2 on the second pile.

Cast Jindak.

If the FIRST pile is the brightest get "x1" then Blorple "x1" cube.

If the SECOND pile is the brightest get "x2" then Blorple "x2" cube.

If the piles are glowing equally you are holding the cube you need so Blorple "x3" cube.

Outer Vault, Example 2.

Cast Jindak. If the FIRST pile (x1, x2, x3, x4, x5, x6) is brightest, get all cubes from the second pile, drop all cubes, get x4, x5, x6, drop all cubes on the second pile.

Cast Jindak. If the SECOND pile (x4, x5, x6) is the brightest get x1, x2, x3, x4, x6, drop x4 on the first pile.

Cast Jindak.

If the FIRST pile is the brightest get "x4" then Blorple "x4" cube.

If the SECOND pile is the brightest get "x5" then Blorple "x5" cube.

If the piles are glowing equally you are holding the cube you need so Blorple "x6" cube.

Outer Vault, Example 3.

Cast Jindak. If the SECOND pile (x7, x8, x9, x10, x11, x12) is the brightest, get all cubes from the first pile, drop all cubes, get x7, x8, x9, drop all cubes on the first pile.

Cast Jindak. If the FIRST pile (x7, x8, x9) is the brightest get x8, x9, x10, x11, x12, drop x8 on the second pile.

Cast Jindak.

If the FIRST pile is the brightest get "x7" then Blorple "x7" cube.

If the SECOND pile is the brightest get "x8" then Blorple "x8" cube.

If the piles are glowing equally you are holding the cube you need so Blorple "x9" cube.

Outer Vault, Example 4.

Cast Jindak. If the SECOND pile (x7, x8, x9, x10, x11, x12) is the brightest, get all cubes from the first pile, drop all cubes, get x7, x8, x9, drop all cubes on the first pile.

Cast Jindak. If the SECOND pile (x10, x11, x12) is the brightest get x7, x8, x9, x10, x12, drop x10 on the first pile.

Cast Jindak.

If the FIRST pile is the brightest get "x10" then Blorple "x10" cube.

If the SECOND pile is the brightest get "x11" then Blorple "x11" cube.

If the piles are glowing equally you are holding the cube you need so Blorple "x12" cube.

The above examples work if you are allowed to use Jindak three times before the Alarm Fairy appears. You can make only two moves after her appearance, sufficient for you to get a cube (unless you are already holding the correct one) and Blorple it to escape.

THE ENCHANTED COTTAGE

By MIKE BRAILSFORD - played on Spectrum 48K

Examine cube then read label to get started.
Jump on White Disc first, then Green Disc.
Look around when up the tree to see a trapdoor in the house.
Move cot to find boots and spyhole.
Cast echo to find safe combination.
Hypnotise the snake.
Drop pebble through left socket to find Treasure Chest.

JACK AND THE BEANSTALK

Once you have control of the cow, go back to see Mother, she will
give you a penny for the market.
Look under the barn to find the axe.
Feed corn to multicoloured bird to get something essential.
Read book thoroughly then jump to it!
Once you have the bedbug, avoid the rubbish dump!

JACK THE RIPPER (CRL)

PART ONE

Hide the knife before you ring for the maid.
Disguise yourself before you leave your flat.
Examine the dolls carefully and shake the French Doll.

PART TWO

You have a limited number of moves to prevent the murder so double up
the commands eg: Take the suit and wear it.
Look behind the curtain in the attic to find something useful!
Word of Power at the end of part 2 is KERGUMA.

WITCHHUNT

By JENNY WHEELER played on Commodore 64

Open drawer with knife.
Sit in Drawing Room to find safe.
Put dial on safe then turn dial to find key.
Turn bottle in cellar for a new exit!
Sweep chimney with besom to find battery.
Dig at Dead End to find torch.
'Feel' oak beam inside building.

GUILD OF THIEVES

Break the iron bars in Junction Chamber.
It's round it's red and it opens!

GNOME RANGER FT 3

By PAUL AVIS

Has the Yeti got sore feet? Why not help him out and fill his shoes
with some fluffy stuff. He will be so pleased and feel on Cloud 9!

WHITE DOOR

By CHRIS BANKS played on Spectrum

Spray foam to get a beard.
The Kitchen is north of the Dining Room.
You need a chisel to open the chest.
You need a key to open the trunk.
Examine the bench in the shed to find something useful.
The key is in the Jewel Box on the Dressing Table.

GREEN DOOR

Use the soap to wash the Hog.
Leave the umbrella alone or you will get struck by lightning.

JINXTER

By SHARON LOWNDES played on Commodore

Don't wear dancing shoes to get past the jailer.
Wear gloves to take the bracelet.
The Pub well is lucky.
The Unicorn will carry you across the precipice when you have a
saddle which can only be posted to you at the station.

THE RAVEN

By BRIAN R. PELL played on Spectrum +3

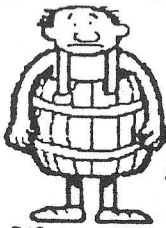
Hail a cab and say to cabbie "Claxton manor". Follow the butler until
you meet Dr Vibes in the dining room. Hang around and he will take
you to the room with all the other visitors. When you hear a scream
don't follow like the rest but stay behind. At Warton Street climb
down the well and go east to a place where you can go up. Open the
trapdoor and take the diary. (Don't take it until you have been to
the Manor or Vybes will take it away!) With the diary go back to the
Manor and the butler will take you to the bedroom. If you examine
the fireplace you see a note. After two o'clock go to the Doctor's
room and wait, sometime between four and five o'clock he gets up and
walks.

BLIZZARD PASS

By WALTER POOLEY played on Spectrum 128

To find the Glittering Cave EXAM CURTAINS to find secret passage. GO
PASSAGE.
When in fissure on Narrow Ledge, TIE ROPE TO RING. KNOT ROPE. THROW
ROPE. CLIMB ROPE.
The trip wire in corridor. JUMP OVER WIRE.
To get sceptre from slime pit. after four bucket fulls of slime the
pit is empty or slime. GO PIT.
To kill giant and get blast spell from grill. FILL BUCKET WITH SLIME.
THROW SLIME AT GIANT. FILL BUCKET WITH SLIME. EMPTY BUCKET DOWN
GRILL. do this last bit twice and you should see Blast Spell. (Must
kill giant first!)

To find tunnel in ice cave. DIG. GO TUNNEL. to escape DROP CHAIR in
research room. STAND ON CHAIR. DIG ROOF. to make hole. GO HOLE.
To keep the Demon at bay. DRAW FENTACLE (need chalk).
Trouble with Ghoul. KILL GHOUL (Sword needed).



Objects And Their Uses



MUTANT - OBJECTS AND USES. (BY A.W. BALDWIN).

1. **BAG** Contains oily rag and map (no use here). Will hold many objects.
2. **JACK** Jack up a boulder when over Mutant's cave.
3. **STOCKINGS** Protect your legs from stinging nettles.
4. **CAR BATTERY** Short leads to create spark to light oily rag.
5. **REED** Put it in your mouth to breathe underwater.
6. **DIARY** Background information.
7. **WAD OF TOBACCO** Chew it to make it soft then use it to plug hole in bath.
8. **SNAILS** Food for the bird.
9. **EGG** Drop it by the Alligator. Alligator and crocodile will fight over it.
10. **VINE** Use it to climb down slope and also to climb down from roof of cabin.
11. **HORNETS NEST** Throw it at the boars.
12. **BOOK** Enables you to identify the bird.
13. **BATH** Use it as a boat to cross to the Island.
14. **SNOWSHOES** Wear them to cross the bog.
15. **SHOVEL** Use it as a paddle to paddle the bath to the Island. Also to dig out earth blocking the tunnel. Use the bath to put the earth in, keep digging until the bath is full, drag it outside and empty it. Take it back in and keep digging until tunnel is clear. Also dig at mudbank for worm.
16. **BIRD** Follow it from the clear pool and it will lead you to it's nest in the gorse.
17. **BOOTS** Wear them to negotiate the slippery ledge.
18. **BONE** A fish hook. (Don't go up mountain until clothes have dried).
19. **TWINE** Fishing line.
20. **WORM** Bait.
21. **FISH** Drop it outside the Mutant's cave to entice him out, then go to scree above cave and send a boulder crashing down on him using the car jack.
22. **PAPER** Mutant's Will.
23. **GOLD MEDAL** Wear it, you have earned it.

GETTING YOU STARTED

REALITY HACKER (SPECTRUM)

EXAMINE SPECTRUM - E - E - EXAMINE WARDROBE - GET TRAINERS OUT OF WARDROBE - WEAR THEM - GET PIPE OUT OF WARDROBE - BEND IT - W - WAIT - DOWN - THROW BOOMERANG - UNLOCK DOOR - W - GET ALL - E - N - UP - UP - W - W - W - S - W - W - N - W - SHAKE BOTTLE - E - S - GET TAPE - INSERT IT - E - E - N - E - N - CLIMB GATES - E - DROP KEY - DROP BOOMERANG - GET LOCKER - W - CLIMB GATES - S - E - E - N - PRESS PLAY - N - N - W - UP - THROW LOCKER.....

WEAVER OF HER DREAMS (SPECTRUM)

EXAMINE DESK - OPEN DRAWER - SEARCH DRAWER - GET DOCUMENTS - SEARCH DRAWER - (key) - EXAMINE CABINET - UNLOCK CABINET - GET BOOK - READ BOOK - (you are now transported into the adventure, wearing a cloak and carrying a staff) - UP - UP - SE - S - WAVE STAFF - (to clear the flames) - S - S - EXAMINE ARCHWAY - ('crizp' spell) - E - SEARCH DUST - GET GREEN RING - W - DOWN - CAST CRIZP - DOWN - EXAMINE STALAGHITE - ('levitate' spell) - UP - EXAMINE STONES - GET SMALL STONE - UP - S - EXAMINE ARCHWAY - ('hydro' spell) - N - UP - UP - (hear click) - UP - (don't hang about!) - E - (the ball misses you!) - W - UP - W - CAST HYDRO - (clears pathway) - W - CAST LEVITATE - (rise up the chimney!) - EXAMINE ASH - ('frotz' spell) - E.....

CRICKET CRAZY (SPECTRUM)

TAKE KITBAG - LOOK IN KITBAG - TAKE BAT FROM BAG - TAKE PACK FROM BAG - TAKE BALL FROM BAG - EXAMINE RAM - EXAMINE BALL - E - S - EXAMINE INDIVIDUAL - EXAMINE LAMB - N - (you now see a hijacker!) - EXAMINE HIJACKER - BOWL HIJACKER OUT - (someone else?) - W - GIVE BALL TO BOTHAM - E - (the hijacker is senseless!) - SEARCH HIJACKER - READ CARD - DROP CARD - N - (pilot is unconscious!) - S - ASK BOTHAM TO FLY PLANE - N - INVENTORY - FLY PLANE - (you "safely" crash on the island) - SEARCH LUGGAGE - LOOK - TAKE BALL - TAKE TEA BAGS - DROP BAG - LOOK IN BAG - (the snake won't let you take the paper) - TAKE BAG - EXAMINE WRECKAGE - N - LOOK - (a peasant arrives with a cart) - HITCH A LIFT.....

GUNSLINGER (COMMODORE 64)

N - N - W - N - GAMBLE - KILL MAN - GET MONEY - S - E - S - S - S - W - BUY TICKET - GET TICKET - E - RIDE STAGECOACH - GET FLINT - E - E - LOOK IN WELL - N - N - W - UP - W - GET MIRROR - E - DOWN - E - N - N - W - GET POSTER - E - N (FOUR TIMES!) - GET KEG - S (NINE TIMES!) - LIGHT KEG - PUT KEG ON DAM - N - LOOK IN WELL - DOWN - N - GET LAMP - LIGHT LAMP - N - W - N - GET AXE - S - E - N - E - UNLIGHT LAMP - N - DIG WITH AXE - GET CRYSTAL - DROP AXE - S - LIGHT LAMP - W - S - RIDE CAR - WAIT (THREE TIMES) - USE BRAKE - WAIT - USE BRAKE - DROP LAMP - UP - UP - CLIMB CLIFF - S (EIGHT TIMES!) - E - OFFER CRYSTAL TO MAN - GET BOX - W - W - W - SLUICE WATER - GET NUGGET - E - E - E - OFFER NUGGET TO MAN - RIDE MULE - W - DROP FLINT - DROP BOX - N (EIGHT TIMES!) - UP - E - DOWN to the Indian Camp. (The Indian Chief requires a look at the poster and your mirror!).....

LEISURE SUIT LARRY IN THE LAND OF THE LOUNGE LIZARDS!!

(I hope you are over 16 playing this!) (ATARI ST)

(The pre game test is a simple set of questions to ascertain your suitability for this 'adult' game. They are randomly chosen, but repeat themselves at different times. A knowledge of American current affairs and certain Yankee 'in' jokes helps!!) Right, before setting off bear in mind it is only a game - if it offends you later then it's your own fault - you can always switch it off and try something different!!

OPEN DOOR - Go to the Bar and - SIT DOWN - BUY WHISKEY - STAND - N - TALK TO MAN - GIVE WHISKEY - GET ROSE - OPEN DOOR - LOOK SINK - GET RING - LOOK WALL - LOOK WALL - LOOK WALL - LOOK WALL - LOOK WALL - USE TOILET - STAND - OPEN DOOR - S- S - YELL CAB - ENTER CAB - GO CASINO - PAY - OPEN DOOR - USE SPRAY (do this often!) - BUY APPLE FROM MAN - (if he's not there buy it later) - ENTER CASINO - Play slots or blackjacks until you 250 - N - LOOK ASHTRAY - GET CARD - S - S - YELL CAB - ENTER CAB - GO STORE - PAY - OPEN DOOR - LOOK PHONE - DIAL PHONE - 555-6969 - ENTER STORE - LOOK RACK - GET MAGAZINE - READ MAGAZINE - (go to the rack at the back) - GET WINE - USE SPRAY - TALK TO CLERK.....

MORE GETTING YOU STARTED

AMERICAN SUDS PT 3 - NEIL SHIPMAN (BBC)

E, GET HAIR, S, EXAM PLANT, GET GARLIC, N, W, W, W, N, EAT GARLIC, REMOVE SNEAKERS, DROP SNEAKERS, N, EXAM LINE, GET BOOTS, WEAR BOOTS, GET PEGS, S, S, S, EXAM FIELD, GET CASE, FILL CASE, N, E, E, E, N, EXAM NOTHING, GET ROPE, S, W, S, S, U, E, TIE ROPE.....

AMERICAN SUDS PT 4 - NEIL SHIPMAN (BBC)

TEST IQ, E, GET TWINE, EXAM SHELVES, GET JACK, W, U, W, PRISE BARS, DROP JACK, EXAM MATTRESS, GET MATTRESS, E, N, GET KNIFE, CUT MATTRESS, EXAM MATTRESS, GET KEY, DROP MATTRESS, GET DYNAMITE, LENGTHEN FUSE, GET GUN, GET CROSSBOW, EXPLODE BOMB, S, OPEN LOCKER.....

THE LOST RUBY - BARRY TUDOR - (SPECTRUM)

N, N, N, ENTER NEWSAGENTS, BUY GUIDE, OPEN GUIDE (you find a pass), DROP GUIDE, S, S, E, S, SE, ENTER CLUB, E, ASK ADVICE, N, BOARD BOAT, SET SAIL, N, N, E, GET BOTTLE, W, S, W, W, OPEN BOTTLE, GET PAPER, SW, S, E, S, W, S, S, W, NW, W, W, W, GET ORNAMENT, USE LIFT, FILL ORNAMENT, USE LIFT, E, E, E, SE, E, N, N, N, SHOW PASS, ENTER MUSEUM, E, E, S, PRESS BUTTON (until you get a message other than, "We are not amused"), S, W, D, ENTER DUNGEON, TURN WHEEL, ENTER CHAMBER, GET YELLOW CIRCLE, NE, E, S, S, W, N, PULL LEVER, GET PENDANT, N, W, W.....

THE ZACARON MYSTERY PT 2 - MIKE BRAILSFORD - (SPECTRUM)

(Codeword MATCH POINT) From Control Room - READ MESSAGE, E, SEARCH, GET SCREWDRIVER, W, S, S, GET FLIERS, N.E, GET LAMP, EXAM LAMP, CUT WIRE, GET WIRE, S, W, S, SE, PUSH BUTTON, EXAM PLATE, UNSCREW PLATE, INSERT WIRE, PUSH BUTTON, GET BAR, OUT, NE, N, OPEN BOX, EXAM BOX, GET BROOM, EXAM BOX, GET HAT, WEAR HAT, S, SW, PUSH BUTTON, PUSH BUTTON, Now on Planet of Myra (40 turns).....

Serialized Solutions

THE BLACK FOUNTAIN
BY EMMA HEGGIE - PLAYED ON AMSTRAD

PART FOUR

I stood on a mountain ledge outside the door, and was just getting my bearings when I saw an eagle quite nearby. The poor creature was almost dead, and I was just about to see what I could do to help when a group of villagers pushed past me. As they left I heard them muttering, "The water's poisoned! We're doomed!" Of course! The eagle must have drunk the poisoned water! I gave him some of the fresh clear water from my flask, and soon he was strong enough to fly again. As he flew away, I went down into the valley, which was richly wooded. Coming along the road towards me were a group of court officials from the city of Istan, carrying boxes and files. I passed them and went east towards a bridge over the river Ist. There I met another eagle, Istanus, who was following the officials: I greeted him and he replied, "You don't stand a chance! Tigros went off days ago but he hasn't been seen since". With that, he flew off after the officials. I continued to the east, as I wanted to see if I could find anything useful in the deserted city of Istanus. As I began to cross the bridge, however, I was stopped in my tracks by a large, poisonous looking snake sitting in the middle of the road. All my attempts to get round it failed, its huge eyes followed me all the time. Suddenly I had an idea for getting round it. Taking the pendant the Witch had dropped, I swung it backwards and forwards in front of the snake, hypnotising it. Its eyes glazed over white, and it did not even notice me go past. I went east to a narrow street and entered a cottage to the north. In the cottage I found a rope, which I took and went east into the garden, where the owner had left a spade in his hurried departure. Taking this as well, I returned to the narrow street and went east through the deserted streets to the Hall of Istanus. South from the main hall was the kitchen. Here I found a mouldy piece of cheese and a candle. I took the candle and returned to the main hall. I went east from the hall into the armoury. All the weapons had gone and all that was left was a book. I read the book which turned out to be a manual of fighting techniques. After going through the book I felt much more confident and felt that I could fight anything with my sword. Leaving the book I went back over the bridge and headed north towards the fortress. The road went along the side of the river, which had streaks of black in it from the fountain. There were some dead fish beside the river and I took these with me. I travelled north across the Plains of Abihail towards the Black Desert and eventually turned northwest into the desert. As I trudged across the burning sands I was startled to come across a tribe of wild desert men living in the inhospitable wastes. They would not let me pass and I searched for something to give them. All they would take was the fish I had found earlier, which they snatched away. I felt like some food as well, but the desert men chased me back towards Istanus. Ungrateful bunch! Hungry and tired I lay down to rest beside the river and was woken by the smell of smoke from the north and a noise of thunder. Returning to the wild men's camp to investigate I found a burnt out fire, some fish bones and the bodies of the desert men! The fish must have poisoned them! I searched the area for anything useful and found some gold buried in the sand which I dug up with the spade. The final part of my journey was now approaching and I headed north to the base of the black cliff. I struggled up the sheer rock wall until at last I reached the top. I followed a rocky path to the east but had to stop when I reached the edge of a huge ravine. It was too wide to jump across and far below the black waters of the river

tumbled through rocky rapids. Across the ravine was a narrow rope bridge which looked most un-safe. I tried to mend it with the rope but I was never really good at knots, and my efforts came to nothing. Dropping the gold and my heavy metal sword I edged my way across the ravine on the bridge. All my care was for nothing though as the rope bridge gave way beneath me! As I fell, I grabbed the broken rope bridge and hung on by my finger tips, with nothing below me except the rocky cliffs and poisonous waters rushing through, the ravine far below. From the corner of my eye, I saw an eagle flying high above. I shouted for him to help me, my voice amplified by the walls of the ravine and he swooped down and caught me in his talons. He lifted me back up to the other side of the ravine, and flew away again. It must have been the eagle whose life I had saved earlier. The only problem was that even though I was still alive the sword and the gold were on the other side of the ravine and the bridge had gone. I was only a short way from the fortress now so I went east up the hill towards the gate. On the path half way up the hill someone had dropped a plank. I took this and ran back to the ravine and dropped the plank across the gaping chasm and used it as a bridge to retrieve the gold and my sword. Then I climbed the hill and soon arrived at the gateway to the Fortress of Abhaldos. Unfortunately, the gateway was not un-watched. A soldier stood on guard and he looked much better at fighting than me even with my new-found skills. I soon realised that bribery was the only solution to my problem and reflecting that I never got to keep any of the treasures I found, I gave the gold from the desert to the guard. He rushed off with cries of "I'm rich!" leaving the way unguarded. The way in was still blocked by a portcullis and I could not open this so I decided to explore the guard room to the east. In here there was a cosy fire and on the floor were a cloak and an iron key. I took them both and turned the wheel to open the portcullis. I heard it clang open and before I left to enter the fortress I lit my candle at the fireplace. To the north of the portcullis was a courtyard with an exit to the north and steps downwards. I went north into a cold hall and west into the armoury. All I could find was an ordinary dagger which I left. To the east was a filthy kitchen. There was a jug of steaming water there which I took and went north from the cold hall into a study. In the study was a mirror which was stuck to the wall with glue but I managed to melt the glue by using the hot steam from the jug and the steamed up mirror came away in my hand. I wiped the condensation away with the cloak and headed for the steps. I descended until I came to an eerie passage with a locked door to the south. I opened this with the key and slipped south into the room. Not entirely to my surprise I found my third brother Tigros a prisoner. He hugged me and told me that there was a monster at large and that Abhaldos was mad. Then he took off and left me to deal with it on my own. Also in the dungeon were a skull and a chain attached to the wall. I took the skull and tried to take the chain but it was attached to the wall. I cut it with my sword and took it with me. I went back to the eerie passage and turned west into the laboratory of the evil Abhaldos who was waiting for me. Before he could cast a spell at me I held the mirror up in front of me. When he saw his ugly reflection he was so frightened that he turned and ran into a secret passage I had not seen before. I followed him and found myself in a dark and windy labyrinth. I put the candle in the skull so it wouldn't blow out and went NW, SW, S, SE, NE, NW and S to the centre of the labyrinth. As I went I heard the roar of the monster which had turned on his master and killed him, as his body was lying on the ground nearby. To reach the fountain I would have to destroy the monster. Its three heads glared at me as it prepared to attack.

There was not a moment to lose. I took the chain I had cut from the dungeon and threw it at the foul creature. The chain became tangled around its necks and in its struggle to get free the monster strangled itself. The body was blocking the steps down to the source of the river so I pushed it down then went down myself. At the bottom of the steps was the cavern at the source of the river. In the centre of the clear pool of water was the black fountain polluting the river! I rubbed the bangle and took the crystal from the bag and dropped it into the pool. The fountain was purified and turned to stone. I had completed my quest! I returned home to a hero's welcome. My lazy brothers were banished from the kingdom and Isharina named the date of our wedding. Well you can't win em all!

ADVENTURE COMPLETED!

IN DEPTH SOLUTION TO HITCHHIKERS GUIDE TO THE GALAXY - INFOCOM
by THE WAYFARER played on AMSTRAD PCW 8512

PART TWO

Move switch and the machine gives you a random word and line number in the second verse of the captain's current favourite poem. You are also told that if the wrong word is typed the case explodes. You get 12 points for collecting the babel fish. Guards arrive either 36 turns after you enter the gold of 5 turns after you obtain a fish in the ear. GET GOWN, WEAR GOWN, GET TOWEL and the guards have arrived to take you to the Captain. WAIT until he starts reading poetry, sometime in the first verse ENJOY POETRY (and collect an additional 15 points on your score) and the captain will read you the second verse, (if anything much worse than the first) the only real consolation is that you get 15 points for enjoying Vagon poetry. Merely WAIT until the appropriate word is read and until you are back in the hold to be pushed into space. You now have the chance to get the atomic vector plotter, which is the whole point of the scenario. For opening the case and collecting the plotter you get 25 points. Whilst Ford is endeavouring to change the guard's outlook on life TYPE "the word referred to" and the case will open, but only if the proper word is typed in quotation marks. GET VECTOR, and you have the Vector Plotter. Don't forget to pick up the gown and towel. Ford will bring the satchel himself. Ultimately Ford fails to convince the guard and you are put in the airlock and ejected into space. Thirty seconds later and very improbably, you are picked up by the Heart of Gold which is equipped with the new Ultimate Improbability Drive. Basically this means that it passes through all points of the Universe simultaneously, a very useful fact in completing the game. Once aboard the Heart of Gold you are again in Dark. By now you are probably wondering what Dark actually is. You can, by using the Improbability Drive revisit various places and times in the story. You will have to discover who you are at each point (by asking the game, WHO AM I) and relive that few moments doing exactly what the person did or should have done. (For example when you left the pub on earth you fed the cheese sandwich to the dog; if you didn't you could use the Drive to revisit earth as Ford and make sure that Arthur did feed the dog before you left.)

Each dark place is identified by one of the senses (touch, sight, taste, smell and hearing), and there are two places for each sense with slightly differing wording. NB Taste doesn't have exit from dark.

MISSING SENSE	WORDING	ACTION	PLACE	OBJECT
Touch (i)	Warm & Squishy	Taste liquid	Sperm Whale	Get flower pot
(ii)	Cold, Wet & Squishy	Drink liquid	Earth, party	Get Jacket Fluff
Smell (i)	Object waved under nose	nothing	Vogon hold	YOU DIE
(ii)	Object waving under nose	examine object	Traal Beast Lair	Fool beast get interface and clipper after hunters get you
Listen (i)	Star drive above.	(S,S)	Heart of Gold	return to ship
(ii)	Star drive below	(S,S)	War Chamber	Get awl and when in maze to remove particle
Look at Dark (i)	Light stabs front eyes	Examine light	Earth Country lane	Drink beer as Ford, give Arthur fluff (2nd chance to feed dog)
(ii)	Light stabs back eyes	"	Damogran, Presidential speedboat	Get glass, cushion fluff, monkey wrench, steal Heart of Gold.

The first sense that is missing (after WAITING until one does become missing) is hearing, LISTEN and you are told that there is the sound of a star drive above you. This indicates that you have reached the Heart of Gold and it is the exit from Dark that you must take after each different scenario has been completed. You are told that there is an exit to port, ignore this as it is a lie. S and you are in Entry Bay 2, where a brochure which tells you all about the revolutionary design of the Heart of Gold is lying on the floor. READ BROCHURE after which you follow Ford up to the bridge of the ship. You meet Zaphod and Trillian who greet Ford as an old friend, and whom you recognise as Tricia Macmillan and Phil, whom you met at a party on earth. They left together leaving you to console yourself by drinking, resulting in the hangover that you had at the start of the game. All three of them go into the sauna, you can follow but not stay in there. Once they enter the sauna they are lost to you for the duration of the game. This is not critical as you will become each character at different times via Dark and the improbability drive. There is a molecular hyperwave pincer, a satchel and a handbag here. GET PINCER, HANDBAG, PUT PINCER IN THING the thing which your Aunt gave you is a useful way of carrying tools. You can put items in it and drop it miraculously it re enters your possession a few moves later. DROP BROCHURE, you are now familiar with the ship. I tells you that you are carrying several items which you do not need at the present (putting them in the thing is an easy way to keep them with you) Put the Guide, Signalling Device, Screwdriver and Toothbrush in Thing, drop fluff, open handbag, get tweezers and put in Thing, drop handbag. D takes you to the corridor, fore end.

TU BE CONTINUED.....

*** MANDY'S HOTLINE ***

If you have any queries about Probe, Subscriptions or would just like to chat then give me a ring on 0492 77305. I will be available at all reasonable hours and will be happy to help any stuck adventurer if I possibly can. Please try to ring before 10pm if possible.



TELEPHONE HELPLINES



SPECTRUM

- Alf Baldwin - Tel: 0452 500512 Mon to Sat 10am to 5pm
- Mike Wade - Tel: 0642 763793 Mon to Fri 6pm to 7pm
- Jack Higham - Tel: 0925 819631 Fri to Mon 7pm to 10pm
- Walter Pooley - Tel: 051 9331342 Any reasonable time.
- Doreen Bardon - Tel: 065 382509 Sun to Sat 3pm to 10.30pm
- Mike Brailsford - Tel: 0592 757788 Sun to Sat 10am to 10pm

MORE THAN ONE MACHINE

- Graham Wheeler - Tel: 0225 26919 Sun to Sat 10am to 12pm

AMSTRAD

- Doug Young - Tel: 01 6815068 Mon to Fri Evenings
Weekends/anytime.
- Joan Fancott - Tel: 0305 784155 Sun to Sat Noon to 10pm
- Isla Donaldson - Tel: 041 9540602 Sun to Sat Noon to 12pm
- Nic Rumsey - Tel: 032 12 2737 Sun to Sat 6pm to 9pm

BBC

- Barbara Bassingthwaighte - Tel: 0935 26174 Sun to Sat 10am to 10pm
- Barbara Gibb - Tel: 051 7226731 Any evening from 7pm

COMMODORE

- Reg Lilly - Tel: 0392 215521 Thu to Tue 6pm to 12pm

THE INNKEEPER'S HELPLINE

The Innkeeper together with his slave Allan will help struggling adventurers on a rota basis. Telephone: 01 462 6209 times as follows:



THE SLAVE (Allan)

- Tuesday - 8pm - 10pm
- Thursday - 8pm - 10pm
- Saturday - 4pm-6pm & 6pm-10pm

THE INNKEEPER

- Monday - 8.30pm - 10pm
- Wednesday - 9pm - 10pm
- Sunday - 8.30pm - 10pm

!!! THE ULTIMATE INFOCOM HELPLINE !!!

If you need help with an Infocom adventure then who better to help you than A GRUE! Ring The Grue on 0695 73141 between 7.30 to 9pm MON to FRI.

Please remember that The Grue will give help on INFOCOM ONLY!

PLEASE ONLY RING AT THE TIMES SHOWN



SOLUTIONS

The following solutions or hint sheets are available from Probe at 25p per solution (this is to cover the costs). (H) Indicates hint sheet only. New additions in Capitals. Small amounts can be sent in stamps.

AVIATOR. Angelique. An Everyday Tale Of a Seeker Of Gold. Altair Four(H). Aztec Tomb Pt 1. Arrow of Death Pts 1 & 2. Arnold Goes Somewhere Else. Atalan. Amazon. Apache Gold. Alien. Aftershock. Adventureland. Adventure Quest. Adventure 100. Bureaucracy. BORDER HARRIER. Bulbo and the Lizard King. Book of the Dead. Beattie Quest. Ballyhoo. The Boggit. The Beer Hunter. The Big Sleaze. Blade of Blackpool. Borrowed Time. Buckaroo Banzai. Brawn Free. Black Fountain. Barney Brown and the Chicago Connection. The Black Knight. Bugsey Pts 1 & 2. COMPUTER ADVENTURE. CRYSTAL QUEST. Cursed be the City. Crown of Ramhotep. Colossal Cave Adventure(H). The Challenge. Castle of Riddles. Classic Adventure. Crystals of Carus. The Cup. The Castle. Castle Of Terror. Crystal Cavern. Citadel. Claws of Despair. The Curse. Custerds Quest. The Crystal Frog. Cracks of Fire. Colour of Magic. The Count. Castle Colditz. Colditz. Cloud 99. Castle Blackstar. Cutthroats. The Case Of The Mixed-Up Shymer. Castle Thade. Castle Adventure. The Calling. Crimson Crown. Circus. The Canasto Rebellion. Castle of The Skull Lord. Crystal of Chantile. DUSK OVER ELFINOT PT1. DARK PLANET. DR JEKYLL & MR HYDE PTS 1&2. Double Agent. Devil's Island. Desert Island. Dragonscrypt. Dodgy Geezers. Dragon's Tooth. Demon from the Darkside. Diamond Trail. Danger Mouse in the Black Forest Chateau Pt 1. Denis Through the Drinking Glass. Dragon of Notacare. Dungeons, Amethysts, Alchemists 'n' Everythin'. Dracula. Deadline. Dungeon Adventure. Dragon Slayer. The Dallas Quest. EARTHBOUND. EL DURADO. Earthshock. Escape. Escape from Khoshima. Emergem Enigma. Espionage Island. Excalibur. Eye of Bain. Eye of Vartan. Eureka (5). The Enchanted Cottage. Empire of Karn. Erik the Viking. Enchanter. Escape from Devil's Island. FLOOK TWO. Future Tense. Football Frenzy. Fuddo & Slam. Fantasia Diamond. The Fourth Sarcophagus. Four Minutes to Midnight. Final Mission. The Forest at Worlds End. Fistfull of Blood Capsules Pt1. GALAXIAS. GHOST TOWN. GREEDY GULCH. Gnome Ranger. The Guild of Thieves. Gremlins. Green Door. Golden Baton. Ground Zero. Golden Voyage. The Golden Mask. Golden Apple. HIMALAYAN ODDYSSEY. Heroes of Karn. Hollywood Hi-Jinks. The Hulk. Hammer of Grimmold. Heavy on the Magik. Hitchhikers Guide to the Galaxy. Haunted House. The Hobbit. The Hobbit Delux (Disk Version). He-Man and the Masters of the Universe. Hunchback. House of the Seven Gables. Hospital Adventure. The Helm. H.R.H. Hexagonal Museum. INTRODUCTION ADVENTURE (TARTAN 6-IN-1). THE INSTITUTE. Inspector Flukeit. Infidel. Imagination. Invincible Island. The Inferno. Inca Curse. Ice Station Zero. Jade Stone. Jolly Duplicator. Jewels Of Babylon. Jack and the Beanstalk. Jack the Ripper. KNIGHT ORC. Kentilla. Karyssia. The Knights Quest. Lapis Philosophorum. Lifeterm. The Lurking Horror. Leather Goddesses of Phobos. Lord of the Rings. The Lords of Time. The Lost Crystal. The Lost City. Lords of Midnight. Loads of Midnight. Legacy. MINDBENDER. MINDSHADOW. THE MUTANT SPIDERS. MYSTERY ISLAND. MANDARIN MURDER - PERRY MASON. Murder on the Waterfront. Murder off Miami. 1942 Mission. Matt Lucas. Merhownie's Light. Molesworth. Myorem. Monster. Mordon's Quest. The Mural. Mystery Funhouse. Mountains of Ket. Monroe Manor. Miami Mice. Message from Andromeda. Marie Celeste. Magic Mountain. Maria Contract II. Moron. Moonmist. NINJA. NIGHTMARE PLANET. Necris Dome. Nine Princes In Amber. Nythvel. Nova. Neverending Story. ÖPEN DÖÖR. Orbit Of Doom (H). The O Zone. One Dark Night. The Odyssey of Hope. The Pen And The Dark. Pharaoh's Tomb. Pirates Gold. Project X. Microman. Planet Of Death. Pirate Adventure. The Pay-Off. The Philosophers Stone. Play it Again Sam. Prospector. Flundered Hearts. The Fawn. Planetrail. Pilgrim (H). Perseus & Andromeda. Prince of Tyndal. QÜR PT1. QUEST FOR THE HOLY GRAIL. The Quest Of Merravid. Quan Tulla. Questprobe III. Quest for the Golden

Eggcup. Red Moon. Rescue From Doom. Ring Of Power. Return To Ithica. Rigel's Revenge. The Rising of Salandra. Rebel Planet. Return of the Joystick. Return to Eden. Robin Of Sherlock Pt1. Robo City. Rogue Comet. Ruby Runaround. SUBSUNK. STRANDED. SMUGGLER'S INN. Suds. SpooF. Skelvullyn Twine Pt1. Stainless Steel Rat Saves The World. The Swamp. The Shard of Inovar. The Snow Queen. Ship Of Doom. Satcom. Se-Kaa Of Assiah. Sea Of Ziron. Seabase Delta. The Secret Of Bastow Manor. Secret Mission. The Shrewsbury Key. Sinbad And The Golden Ship. Spiderman. Suspended. Seastalker. Starcross. Stationfall. The Secret of Life. Stoneville Manor. Sorcerer. Sorcerer of Claymorgue Castle. Souls of Darkon. The Serf's Tale. Spellbreaker. Sherlock (Melbourne House). Secret of St Brides. Savage Island Pts 1 & 2. Snowball. Spytrek. Star Wreck. Scroll of Akbar Khan. Search for Terrestrial Intelligence. Shadows of Mordor. S.M.A.S.H.E.D. Sharpes Deeds. Serpent from hell. TIME TRAVELLER. Treasure. Terrormolinos. Top Secret. Temple Terror. Ten Little Indians. Temple Of Vran. Theatre Of Death. Theseus And The Minotaur. The Time Machine. Time Quest. Tracer Sanction. Transylvania. Treasure Island. Trial Of Arnold Blackwood. Twin Kingdom Valley. Tower of Despair. Trinity.. Twice Shy. Ulysses and the Golden Fleece. Urban Upstart. Upper Gumtree. Veinor's Lair. Volcano Of Raka Tua. Voyage To Atlantis. Valkyrie 17. Vera Cruz. Voodoo Castle. WHITE DOOR. Wizard's Challenge. Wizard's Orb. Worm In Paradise. Wishbringer. Winter Wonderland. Wychwood. Wolfman. Woods Of Winter. Will O' The Wisp. Wise And Fool Of Arnold Blackwood. Wizard Of Akyrz. Witness. Xanadu. The Zaron Mystery. Zork I. Zork II. Zork III. Zodiac (Incentive Software). Zodiac (Tansoft). ZZZZ.

If you would care to send in your solutions to Probe, these will be very much appreciated and will help your fellow readers. Your name will also appear in the Hall of Fame.



KINGS AND QUEENS OF THE CASTLE



Only one of our wonderful Kings and Queens managed to get through just before the postal strike.

MIKE BRAILSFORD, 19 Napier Place, South Park, Glenrothes, Fife, KY6 1DX can offer help on the following adventures:

Rigel's Revenge. Excalibur, Gnome Ranger Pt1, Mafia Contract 1 and II, Zaron Mystery, Jack and the Beanstalk, The Enchanted Cottage, Jack the Ripper Pts 1 and 2 and The Hammer of Grimmold (PAW version).

CONTRIBUTIONS

Contributions are urgently needed for all sections especially reviews, precision corner, bugs and amusing responses and all the regular items. Any contributions will be most gratefully received.

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BARNEY BROWN and the Chicago Connection.

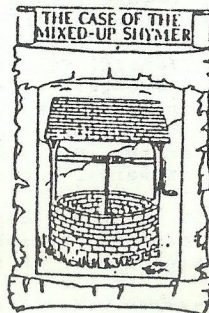
Written by Mandy Rodrigues. You take on the role of Barney Brown as he receives a frantic call for help from his friend and co-agent of MIS. This two part adventure with graphics takes you from your home to Chicago. Your search takes you from the high-class hotels and casino's of the wealthy part of Chicago, through the clubs and dens of the red light district in a frantic attempt to rescue your friend from the clutches of Scarface and his mob before it is too late.

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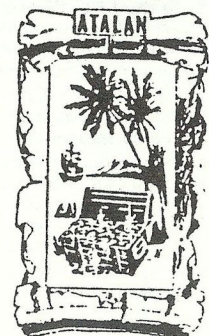
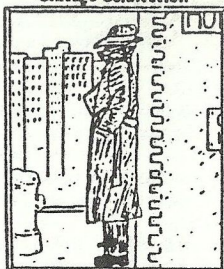
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