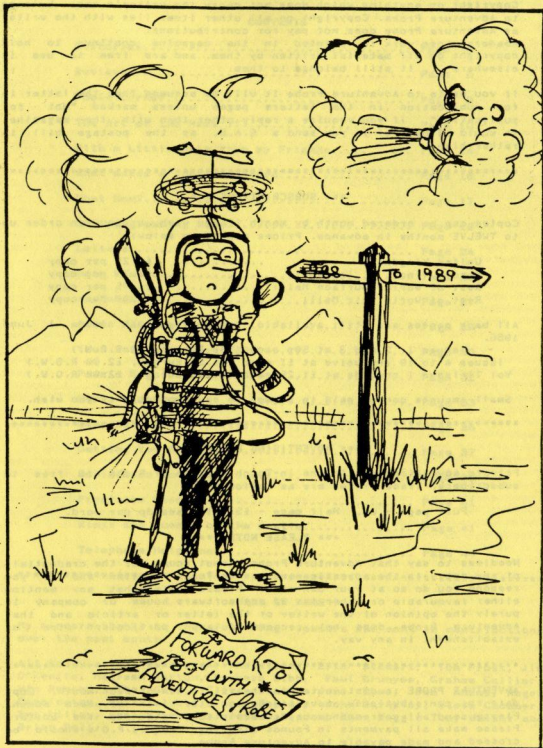


ADVENTURE PROBE



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HALL OF FAME

My sincere thanks to the following readers who sent in contributions over the past month:

Alf Baldwin, Lol Oakes, A. Melville, Eric Stewart, Tom Frost, Jim O'Keeffe, Maureen Barton, Barbara Gibb, Paul Brunyee, Graham Collier, Nic Rumsey, The Grue, Clive Swain, June Rowe, Bob Adams, Roger Barrington, Neil Talbott, John Taylor, John Barnsley, Steve Coomber, Reg Lilley, Sharon Lowndes, Doreen Bardon, Emma Heggie Tony Walker and Brian Pell.

The lovely cover picture this month is by Brian R. Pell.

Editorial

Welcome to Volume III Issue 1 of Adventure Probe.

First of all I would like to thank everyone who sent me Christmas cards and greetings, I have never had so many and I was delighted. I hope you all had a very happy time. As usual I suffered from an excess of Turkey, nuts, sweets and fruit and once again I have had to make a New Year's resolution to go on a strict diet. I hope I can stick to it this year! (if not I will be rolling across the room to answer the phone). With the help of a lot of busy little "helping hands" I eventually managed to get the Christmas decorations up and, amazingly, they managed to stay up this year. Now I will have to get them all down again and get back to work. I wonder why it is that everyone "vanishes" when it comes round to January 6th?

Long time readers of Probe will know of the struggle of Sandra and myself to get the larger software houses to support Probe. Apart from Incentive Software nobody else did, but now I am happy to report that Level 9 are starting to send in their new adventures for review. Many thanks to Pete Austin. I will keep on 'prodding' the other companies and hope that by the end of this year we will have many more of them supporting us.

The readership of Probe is still growing steadily thanks to so many of you who are passing the word to other adventurers. Thanks also to the mentions in the adventure columns of various glossy magazines which has spread the word abroad. ("Stamp collectors" please feel free to get in touch! (Well you know my spelling!)). We now have readers in Belgium, Holland, Greece, Denmark, New Zealand, Australia, Spain, Portugal, Iceland, Norway, Turkey and Sweden. It makes me feel very humble when I read such beautifully written 'English' letters from our overseas readers who struggle away playing our adventures. I wonder how I would cope if I had to play adventures written in another language! I also sympathise with our overseas friends who are struggling away with Ingrid Bottomlow's Gnomish text, we certainly don't make things easier for them.

Speaking of Ingrid, I have been having a wonderful time over the Christmas holidays playing Ingrid's Back. It is one of those adventures that offer great entertainment even when you get stuck because you can have a great deal of fun by just following the various Gnomes to see what they get up to, and believe me, they get up to some very strange things including some rather naughty antics but I will leave you to find out what those are for yourself.

I have also been playing Lancelot and thoroughly enjoying myself going to the aid of numerous damosels in distress but I haven't neglected the home-grown adventures and have been having a great time playing Magnetic Moon, Double Agent, The Balrog and the Cat and not least Behind Closed Doors (The Sequel)! All smashing adventures.

Well that's about all from me for this month. I hope you enjoy this issue. Keep sending in your contributions and we will have some more bumper issues in 1989! All that remains is for me to wish each and everyone of you a prosperous, peaceful, adventurous and very Happy New Year.

See you all again next month,

Mandy

REVIEWS

SHADOWGATE - ICON SIMULATIONS
Reviewer - STEVE COOMBER played on AMIGA

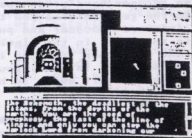
When you first load this up, you will probably notice that this adventure is similar to ICON's previous adventures. The Uninvited and Deja Vu but don't turn the page yet because this adventure is quite good.



You start off outside the entrance to the castle "Shadowgate" and the object of this adventure is to make your way through the castle and defeat the Warlock.

This is definitely no easy feat as you will notice after only the first few locations. Some of the puzzles are very hard and can take a while to crack. There are also plenty of red herrings to encounter, just to make life difficult.

The whole adventure is controlled via a mouse. In the top right hand corner is the set of commands. There is no typing involved at all so the way of moving and performing actions etc is to select on the command required, using the mouse, and then clicking on the relevant object displayed on screen. To take and drop items just hold the mouse button down on the required object and move it into the relevant window. Couldn't be simpler!



The graphics in this adventure are not that amazing and are purely what I would call functional. Some of the graphics are animated and are pretty good. There is also sound in this adventure which suits it perfectly and does generate a tremendous atmosphere, such as when you open a door or when you fall down a dark gaping hole...!

Overall a very enjoyable adventure (8/10)

This adventure is available on the Amiga, Atari ST and IBM compatible and is available from Mirrorsoft at a cost of £24.95. But if you shop around you might be able to pick it up for as little as £15.

REVIEWS

Reviews from readers are always needed for the review pages of Probe. If you would like to write a review please check in the index provided with the December issue to see if the review has already appeared or check with the Editor first just to make sure.

Reviews don't just have to be for the very latest adventures as many new adventurers would like to know what the older adventures are like. The older adventure reviews are also very welcome for the Golden Oldies section so please keep them coming in.

Mandy



SEASTALKER



By Infocom. Available for most computers on disk only.
Shop around for the best price.
Reviewer - THE GRUE!

Seastalker, in the tradition of Jules Verne's 20,000 Leagues Under The Sea or so Infocom would have us believe, was released in 1984 and marked a few firsts for the company.

This was the first of a new junior level series and was intended as the best introduction to Interactive Fiction, really aimed at bringing youngsters into the adventuring world. Another first, was for once Infocom has collaborated with an outside author, Jim Lawrence. He had written nearly 60 books, many of which were ghosted for series like the Hardy Boys and Nancy Drew, sounds promising doesn't it?

You start off in the Research Laboratory in Frobton Bay, an alarm sounds. You are told that there's something terrifying in the depths of the ocean below and that it threatens the Aquadome, the World's first undersea research station. Your specially equipped submarine The Schimitar is ready but hasn't been tested in such deep waters. With your friend Tip as the co-pilot you navigate your way into Frobton Bay and race to the Aquadome. After arriving you find the crew nervous but no sign of the monster. While it readies itself for another attack you discover the crew may have a traitor in its ranks, still interested?

As it turns out this game of adventure is quite poor, there's not really much in the way of atmosphere. The game prompts and pushes you in the right direction all the time especially up until you arrive at the Aquadome. This tends to make the game very easy and I'm sure a lot of nine year olds have more brains than Infocom have given them credit for. If you examine the correct item the game informs you to insert one or eight Infocards into your Infocard Decoder and put 'catalist' or another word that will complete the clue, in the blank, for on each Infocard there are three clues and only when inserted in your decoder will they be revealed but so as not to spoil your enjoyment (Huh!) one word from the clue has been left out. So by looking at your cards before being told will not help at all.

I solved this game in 1 hour although my score was only 75/100 but had not discovered the traitor, by re-playing it I found the traitor and had the correct score of 100/100 and it had still only taken about 2 hours. There's not much for Infocom fans to get excited about in this game. It is extremely disappointing, descriptions are brief, puzzles are almost non-existent. Maybe if I were a nine year old I'd write something different but I doubt it. What really bugs me is that when the game came out it cost me nearly £30, fortunately if you insist on playing this game it now should cost under £10. Even this is too high a price unless you want to complete all the Infocom range.

The packaging which is probably the best part of the game includes a submarine logbook which also serves as the manual, your infocards and decoder, a nautical chart of Frobton Bay and a Discovery Squad sticker.

For some unusual responses try: asking the computer about yourself, arrest Bill for a second time, kiss Bly, kiss Bly's photograph and arrest objects as well as different people!



Quest For The Poorly Snail - Futuresoft - £2.50.

As a variation on the 'King Arthur and the Round Table' theme, you are cast as a knight of the square table, commonly known as a square, in a quest to recover a healing potion for your friend, Snail. Your travels take you across a colourful and surreal landscape from the dungeons of one castle to the battlements of another.

The puzzles are so diverse and abstract you are left wondering how the author, Matthew Wilson, could possibly have concocted such a mixture of ideas. Whatever he's drinking, I'll have the same!

Escaping from the dungeons is easy enough with helpful pointers and suggestions left throughout the adventure. Following an encounter with the elephant man you may hop aboard a nearby bus, or find yourself being carried away from the wreckage of Snail's Ear Ro Plane by a huge bird. Or perhaps you will see Clive Sinclair whizzing by in a C5, or meet the mad carrot, complete with suitable graphic, who needs a disguise to

The text is presented using all of the Spectrum's colours and includes different colours for positive and negative replies. There are several character sets used to quite good effect, although they are not always easy to read. Graphics accompany a handful of locations and are fairly well detailed.

This PAWed adventure is in three parts but is not nearly as large as this leads you to believe. The first part consists of only 15 locations and may be completed by visiting only 6 of them. When you have completed parts one and two, you are prompted to save the game position which is then loaded into the following parts. As if this wasn't enough trouble, in parts two and three, whenever the adventure comes to an abrupt halt - yes, sudden death creeps upon you every so often - the starting position must be reloaded from tape every time.

The text and replies are very amusing. The author has clearly anticipated a lot of moves the typical adventurer will take, and even finds time to have a joke at the expense of The Hobbit! Unfortunately, the text is spoiled by poor spelling and occasional disjointed sentences. Another annoying point is that you are allowed to progress through the three parts even if you are not carrying the correct objects. This is rather frustrating when you are forced to reload an earlier part and start again.

The usual PAW facilities are present, such as the complex sentence parsing, and the RAMSAVE/LOAD commands are always at hand. If this sort of abstract spoof is to your liking, you could do worse than purchasing it, although it is a little too easy for the seasoned adventurer.

Reviewer - Paul Brunyee.

Format - Spectrum 48k.

Available from: Futuresoft, 75 Ben Rhydding Road, Ilkley,
West Yorkshire. LS29 8RN.



JINXTER

MAGNETIC SCROLLS - DISC ONLY - AVAILABLE FOR MOST COMPUTERS
R.R.P. £19.95 but you may pick it up for a few pounds less
by Mail Order.

Reviewer - ROGER BARRINGTON - Played on Commodore 64

Jinxter is set in Aquitania and portrays the events which come about when luck appears to have deserted the residents. This is because the Bracelet Of Turani has been stolen by the local witches. The bracelet carries five charms, which when assembled correctly, keep the witches passive. However, the witches having become thoroughly fed up with their boring existence have devised a plot which nullifies the power of the bracelet. They have promised the locals riches beyond their dreams, if they conceal the charms. Your quest is to locate the charms, re-assemble the bracelet and thus defeat the witches rendering them powerless. This will restore the luck in the neighbourhood and make you an extremely popular person.

Your destiny is stated by an Executive Member of the Department of Guardians who appears at the start of the game. He tells you that you have been selected to carry out the mission and, in general, outlines the plot. If at this time I knew what was to follow I would have undoubtedly turned him down! The Guardian reappears at different times in the story, usually to rescue you from perilous situations. This is quickly manifested when as you are in the process of picking up a bunch of keys which are lying in the middle of the road, you are just about to be splattered by a No 9 bus hurtling towards you, when a welcome shove from the Guardian deposits you on the pavement. The bus manages to avoid you and hits the proverbial black dog immediately despatching it to the Big Kennel in the Sky. An innovative feature of the game is that it is impossible to die. However bad moves effect your luck status which comes into effect at the climax of the game.

The charms each have quaint names. Also, individually they have magical powers e.g. DODDAH makes it rain, THINGY makes the sun shine, WATCHERCALLIT returns things to you, DOOFER brings things to life and OOJIMY freezes things.

Jinxter is Magnetic Scrolls third adventure and like it's two predecessors displays excellent graphics. The disc is accompanied by a copy of The Independent Guardian. This newspaper includes a section of clues, themselves written as a puzzle. A Moose Head (the local brew) beermat is also included which on the reverse informs you about a competition - the prize, an excellent one, being a free copy of all future Magnetic Scrolls games for life.

The parser is, in general, superior, but is most definitely not of the same quality as Infocom e.g. There is an awful lot of door opening and to light a candle takes four commands. Also the GO TO command which appears in the Guild Of Thieves is not present. Possibly, the reason for this is that Jinxter contains water and other barriers which would make this command difficult to implement.

Unfortunately, Disc Access is pedestrian frequently taking up to 30 seconds to respond to a command. If you take into consideration my complaints of the parser this can prove to be infuriating to the extreme.

I do not like this game. The text although admittedly funny in places, contains a lot of pseudo - Barry Norman phrases and other bits of gibberish which I found very off-putting. I couldn't identify with the character and actually disliked him, wished he was knocked down by the bus in the first place. The plot failed to flow and I felt that I didn't really get into it. Together with the slow disc access and the niggles about the parser, I found it to be altogether an unfortunate experience, usually inducing an extreme case of migraine.

The puzzles are novel, intricate and reasonably challenging and the game has a number of positive attributes, but overall I found it very disappointing.

However, I expect that a vast number of adventurers would disagree with me and find the game to be most appealing. I suggest that you try and obtain a sneak preview first before committing yourself to the purchase and make your own mind up. You will either love it or loathe it.

POETS CORNER

IN PRAISE OF SOME
OR
NEARLY FORGOTTEN - BUT NOT QUITE.
By TONY BEVAN

Three cheers for our friends at Level 9
Ingrid's back and things are fine.
But do not think that's the lot
For there is also Lancelot.
A search for the mythical Holy Grail
Only one finder, the rest must fail.
Far be it from me to brag or boast
But there's yet another - about a ghost.
You are the ghost and you search for a clue
To reveal who it was who murdered you!
Oh! How I wish others did the same
And regularly produced a game
That would please, puzzle and probably vex
We many users of the M.S.X.

ODE TO A ZORKER

By REV. GEORGE JEFFERIES (c/o THE GRUE!)

Beneath the rug my adventure began
The way was fraught with danger and reward
Vanquish the troll and find the shadow man
A score of treasure found, safely stored

Unto the Wizard's realm I then did go
Melling the great dragon to gain the key
Turn out the light and follow the dim glow
Open the door, a well fought victory

In my last article, I explored the question "How do you construct a maze so as to set an ingenious and original problem?", giving an answer basically in terms of room protection. But I concluded with the observation that this would all be a waste of time, if the maze could simply be knocked over by the classical solution. We must now see how to throw obstacles in the way of the classical solution, and what happens when we have done so:

There are four main ways to create difficulties for a maze so that it cannot be coped with by a crude implementation of the classical solution:

A) We may incorporate the maze into a larger puzzle; so that, although the maze itself is readily soluble by the classical solution, the real puzzle is still to be tackled, after you have made a map of the maze. An excellent example of this is the maze in the pyramid of ACHETON, which is probably my favourite maze style puzzle. Here, the maze itself is very simple, and the real puzzle, which you can only tackle at all after you have mapped the maze, is to work out and time a route through the maze, when there are also snakes crawling continually round the maze, so that, if you enter a room when there is a snake there, you are killed. This is a superb illustration of the endless variations on the maze theme that are possible. But since my main concern in these articles is solving mazes themselves, rather than the uses to which they can be put, having mentioned (A), I shall leave it on one side.

B) We may permit the classical solution, but make it awkward to carry it out. Countless possibilities arise here, and I shall just mention three. The simplest one is illustrated by the desert in ADVENTURE QUEST, or the coal mine in SORCERER: you only allow the player to be in the maze for a limited time - you die of thirst, if you stay too long in the first maze, and suffocate, if you stay too long in the second. This very simple obstacle clearly works best if, as in these cases, we have to deal with a very simple maze: otherwise the maze would become a nightmare. Second, in the maize field in KINGDOM OF HAMIL, you can only safely map the maze while carrying the talisman: however, you find you cannot keep hold of it and continually find you have left it in the room you were last in, and so at every stage of mapping you have to be able to return instantly to that room, or die: this makes an elegant variation on the pure classical solution. Third, and most famously, in ZORK I, although object dropping is permissible, the thief comes and interferes with your handiwork and displaces your objects. These possibilities could be multiplied indefinitely, and are subject only to the limits on the imagination of the programmer. But, since they also do not lend them to the kind of systematic treatment of maze-mapping with which I am concerned, as with (A), having mentioned (B), I shall give it no further consideration.

My real concern in the rest of these articles is with the other two possibilities, since they raise the problem of the maze in its most basic form:

C) Although object dropping is possible within the maze, the player for one reason or another cannot get enough objects for the whole job. Two obvious possibilities here are: there are more rooms in the maze than the number of objects you can carry, and it is very difficult to locate the exits necessary when you need to replenish your stock, or the maze has to be solved before the player has a chance to collect

THE ART OF THE MAZE III

enough objects: thus, in CASTLE OF RIDDLES, there is a maze which has to be negotiated at the outset, if you are to enter the castle at all. However, at that stage of the game, the player has only come across one object beside the lamp, and hence, this maze has to be negotiated with only one object available. (Actually, in this case there is a dodge you can perform to show you the way through the maze. I am only concerned with the question can we in fact map the maze, using just this one object?). This will form my next topic for discussion: mapping a maze using significantly fewer objects than there are rooms in the maze.

D) Finally, and most interestingly, is it possible to map a maze where the classical solution is simply ruled out: where the consequence of dropping an object within the maze is simply that you lose the object ('The aspidochelone has fallen in the long grass, and is lost', or whatever)? Although such mazes - which Peter Kilworth calls DROPSOPE mazes - are widespread, programmers usually incorporate a dodge to enable the player to get through the maze without actually mapping it. For me, however, the real interest lies precisely in mapping such mazes - here is where the maze puzzle becomes most intriguing, and I shall concern myself with exploring some of the techniques that the you can use to map mazes when the classical solution is simply made impossible.

For the rest of this article, I shall only be concerned with case (C), and, in the first instance, with the simplest case - where you find yourself only a couple of objects short. In fact as we shall see, it is possible to solve any maze whatever if you have one object. But, the technique for doing that will be easier to understand, if we first look at the simpler case - so simple as still to count as elementary mapping.

Let us look again at the ENTHAR 7 maze, but, this time imagine that we are only permitted 5 objects for object dropping, so that when we arrive at room 6 in the normal way, we are emptyhanded:

	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

We begin as usual dropping objects in rooms 1-5, enter room 6 (N of 5) and go N again when we find ourselves in room 4 again, we take the next exit from 4 (NE), finding ourselves again in an empty room, going N from that room does not lead to 4, and hence this empty

THE ART OF THE MAZE III

room cannot be 6, we enter a 7th row on our map labelled 7. At this stage our map looks like this:

	N	NE	E	SE	S	SW	W	NW	U	D	
1	2										(OAR)
2	3										(FLOWER)
3	4										(GOGGLES)
4	5	7									MAP IX (MAT)
5	6										(PLIERS)
6	4										
7											

That represents as much as we know at this stage: that is, that there are at least 7 rooms, that we have dropped objects as shown, and that the known results of moving about are as shown. We are at the moment in an empty room N of 7 - a room whose identity we don't yet know. We go N, and find ourselves in 4. That implies that we could have been in 6 before we moved - but we don't know this since there could be 2 empty rooms from which arrives at 4 by going N. We therefore in the box on the grid N of 7, we enter, not '6', but '76'. Now we investigate all the directions leading off rooms 1-5 in the same systematic manner as in the full classical solution, with the exception that if we find an empty room from which going N leads to 4 we enter a '76' on the grid, if we find an empty room from which going N twice leads to 4 we put '77', if we find an empty room in which neither of these is the case we add a new room to our grid (in fact although we find rooms 8 and 9 - both designated rooms, we do not find any such rooms). By this stage we have added 8 & 9 to our grid, and similarly explore the consequences of leaving them in every possible direction. At this stage our grid should look like this:

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

Our remaining task is simple: to remove the question marks and fill in the spaces against 6 & 7 on the grid: we might in the course

THE ART OF THE MAZE III

of this process discover that one of the '*6*'s was not a 6: all we do then is add a fresh line to our map and repeat the process we are now going to outline for rooms 6 and 7 themselves. (in fact, there are, of course, no fresh rooms, but the player doesn't yet know this). We go to rooms 1 & 3, collect the oar and the goggles (N.B. Rooms 1 & 3, not 1 & 2: when we remove the objects, rooms 1 & 3 lose their identity, by leaving the flower in 2 we retain a simple test for whether we are in room 1 - does going N take us to the room containing the flower?), we place the oar in 6 and the goggles in 7. Now we check out all the unknown directions, visiting every room and testing all exits with a '?' - we can of course still visit rooms 1 & 3 even now they have 'lost their identities', room 1 is now known to be the room we visit by going NW from 2, and room 3, by going N from 2 - we also test all exits from 6 & 7 using '*?' and '*3*' where appropriate, arriving at the following:

	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	(FLOWER)
3	4	6	6	4	2	1	9	5	X	X	
4	5	7	8	6	1	3	5	2	X	X	(MAT)
5	6	4	3	7	4	2	2	5	X	X	(PLIERS)
6	4	5	8	?3	6	7	2	6	X	X	MAP XI (OAR)
7	6	3	2	?1	8	4	5	7	X	X	(GOGGLES)
8	7	1	1	4	4	1	4	5	X	X	CLEARING
9	1	4	3	2	7	5	6	1	X	X	FLIPPER PLATE

All we have to do now, to be scrupulous, is to remove the two remaining question marks, by replacing the oar and goggles in rooms 1 & 3 and retesting the two remaining exits. Then our map is complete. Although longwinded to spell out like this, we have outlined here a very simple process which will always work if we are only a few objects short. The process, in fact, will only take slightly longer to carry out than the full classical solution.

It is when we are missing more than a couple of objects that we have to use more advanced techniques of maze mapping than any we have employed so far. It is here for me that maze mapping really begins to be a fascinating puzzle, calling on us to use real imagination and ingenuity: qualities we have scarcely needed so far. I shall turn in my next article to the limit case here: mapping mazes when there is only one object available for mapping purposes, and showing how any maze can be mapped using such meagre equipment.



WITH A LITTLE HELP

FROM MY FRIENDS

I started playing computer adventure games in early 1985 (after my wife bought me a Spectrum as a present the previous Christmas). As soon as I read about adventuring, I knew it was for me and I was right! I became hopelessly hooked immediately, and it hasn't worn off yet!

It was a very different adventuring-world in those, not so long ago, days. There were no fanzines as yet (although a number of them would appear before the year was over), MICROADVENTURER magazine had just gone to the wall, and telephone helplines were very few and far between. The upshot of all this was that the adventure-player was very much on his own and, as a newcomer to the hobby, I think I probably felt this fairly acutely. However, dare I suggest, that in some respects those were much better days.

The arrival of the fanzine and the telephone helpline ended the feeling of isolation which was the lot of many adventurers. We'd always known that there were hundreds of us out there but we'd never been able to contact each other before. Then, suddenly, that all changed! You could talk to loads of other adventurers by simply writing a letter or picking up the phone and everybody welcomed that development.

One of the biggest drawbacks of being a lone adventurer was that when you got stuck in an adventure, there was nobody there you could turn to. Oh, you could write into the glossy mag columnists and ask them but, usually, that could take months before you got an answer if indeed, you got an answer at all. Not that it was the columnists fault publishing deadlines, like time and tide, wait for no man and also, nobody could play every adventure, so often the columnist was reduced to waiting for someone to write into him with the answer to a problem before he could pass it on to somebody else it all took time. Fanzines and telephone helplines put an end to the waiting. Suddenly, if you knew the right number to call, and you were lucky enough to get someone who had played the adventure you were stuck in, you could get the answer to your problem within a few minutes and perhaps make a new adventuring pal into the bargain! This too was a welcome development.

If things had remained that way, I think we'd have all been a lot better off. But, life's not like that people are always moving on. So it was that, in a very short time, fanzines went beyond the provision of hints and tips for games and started to print the odd full solution then fanzines arrived which printed nothing but solutions and the solutions they couldn't print, they offered to sell you a copy of anyway and telephone helplines found themselves being approached by people who didn't want to know just how to get past the troublesome Balrog they wanted to know how to finish off the rest of the game also and perhaps another four games at the same time!



It was no longer necessary to wait until you got stuck before you asked someone for help you could get hold of a full solution and set of maps before you even sat down to play the game and, of course, then there was no reason to ever get stuck at all! Which meant that there was no reason to get in touch with fellow adventurers for help or anything else which meant that fanzines had ended up causing the very condition which they were created to cure ... the lone adventurer is back with a vengeance!



In addition, the provision of full solutions has undermined the value of adventures and adventuring the most imaginative and difficult software can be reduced to rubble and discarded in a matter of hours (if not minutes) if all one has to do is enter a succession of "S" "W" "E", etc. commands until, eventually, the "Congratulations. Game over." message appears. But where's the fun in that? Where's the skill? Where is the sense of achievement?

Adventuring has become too easy. The ink has hardly dried on the first reviews of a new game, before someone somewhere is furnishing a full solution to it! And there are all too many adventurers (although I use the term loosely) who are willing to take that information and use it. Perhaps they are just too weak-willed to resist the temptation. Perhaps it makes them feel good to be able to boast to their friends that they've cracked the latest Magnetic Scrolls opus in the space of one evening (although who they think they're really fooling, I'm sure I don't know). But that kind of thing has never meant very much in adventuring circles the hobby has never been about "high scores" or "first past the post", and I hope it never will be. Adventuring is a battle of wits player against the programmer he wants to make you believe that you're in fantasyland you know you're in your own front room he wants to drive you bonkers with puzzles and problems you want to outsmart him by coming up with the solutions to those puzzles and problems as quickly as you can. If the programmer wins the first battle and you win the second you can be sure that you've played a damned fine adventure!

Now, put your hands on your hearts out there and tell me, when was the last time you managed to finish off a whole game with no help at all? When was the last time you managed to finish off a game with only a little help in one or two particularly tough spots? When was the last time you looked up the answer to a problem without giving it your really best shot on your own first? Be honest with yourself there are no points to be gained out of fooling me!

There aren't any solutions-only fanzines being published at the moment (as far as I am aware), so perhaps this is a good time to call a halt to a trend that, I think, has gone too far. Perhaps now is the time for the pendulum to start swinging back again let's put an end to the "full-solution" let's return to the practice of providing hints and tips only let's get back to talking to each other about the games we play let's make 1989 the year when we regain respect for both ourselves and our hobby let's put some mystique back into adventure-playing nothing is worth having that you don't have to work for!



And, of course, if the going really does get too rough and you simply can't find your way through you can always get a LITTLE help from your friends!!

Jim O'Keeffe

WHAT MAKES A GOOD ADVENTURE



I recently wrote an article on what I thought makes a good adventure and in it I wasn't too kind to 'THE PAWN' which has had some very good write up's. Just to show that whilst I may be a little eccentric I'm at least consistent by daring to find fault with INFOCOM.

Fortunately I managed to buy one second hand from a friend because over £20 pounds is a bit excessive. I can buy 2 bottles of malt for that. I have however seen a few advertised for under a tenner recently and if that's the general trend then they're a good buy and overcomes my first main gripe about them.

The game I got was 'Leather Goddess of Phobos' and just to show I am normal I played it at the lewd level like everybody else. I will admit I enjoyed playing it, the location descriptions were very good and are one of Infocom's strong points but I personally don't feel that by being long they add atmosphere to a game. Reading a good book will give atmosphere but basically were just puzzle solving and whilst we want something more than 'you are in a clearing' they can be to long. One of the main aspects of this game I enjoyed was the wit and I think this is one of their strong points.

However to get back to my heading of what makes a good adventure there are several factors. INFOCOM obviously score on plot, parser and responses, but having said that I found I still managed to get my normal share of 'I don't understand' messages. A big factor for me is taking the tedium out of playing adventures and I think INFOCOM is very poor at this. I know INFOCOM games were written normally for bigger machines but you've got to compare them with other Amstrad adventures and all the Disc accessing, insufficient abbreviations and that terrible save system. That last comment has stopped me playing the adventure because I got to the catacombs, then I saved, turned the disc over, turned it back, a few moves then dead, restore, turn the disc over again and so on and on. After a couple of frustrating attempts I gave up which was a pity because it is a first class adventure. INFOCOM move into the 20th century. As I said I think it's important that the system allows you to concentrate on the game and it's puzzles.

I'm not in favour with all the latest 'trends'. Ramsave is a great boon, and so is the 'run to' command that level 9 use but I don't agree with the 'find' command. I think it's up to the adventurer to find people or things for themselves. It's the same with the 'Oops' command, it tends to make one careless and if we make a silly move then it's our own fault, in fact I only use it for those silly illogical sudden deaths.

Anyhow these are only my views and it's just as well we're all different or we'd all be driving black Fords and I'll conclude in hoping I haven't upset any of the INFOCOM fan club, they are very good but they can improve certain aspects.

Pete Simpson.

WHAT NOW?

SOME RANDOM COMMENTS FROM AN AMATEUR SPECTRUM PROGRAMMER

The first adventure which I ever played was INCA CURSE on the ZX81. With two friends to "help" me and with their consent, in order to get a stubborn Temple Door open, I typed in KICK DOOR and received the well-deserved response of "Ouch! That hurt my foot!" Since that day, I have become obsessed with two main aspects of adventuring, apart from trying to solve the adventure of course, namely - from where does the inspiration for the puzzles come, AND how much of the author's work have I NOT encountered.

As for the source of inspiration just consider this:- Many of the puzzles in adventures are variations on the old theme of either literally or metaphorically being required to find a "key" to open a "door" ... but where did the inspiration come from in hiding a key (real) INSIDE a cat! (It was necessary to take the cat for a trip in a helicopter in order to make it air-sick to recover the key.) I suppose it is quite fitting that such a hiding-place should appear in SMASHED, the M.A.S.H. spoof. But where did the inspiration come from... did the author suffer from air sickness or did he (or she) have an affinity for cats!

I would estimate that on completing an adventure I have "missed" about 30% of what the author provided for my enjoyment(?) AND that I would have required about another 30% from him to avoid any variation of the "You cannot do that" response. The skill and keen anticipation of the author can reduce the second 30% but what about the missed 30%? Well, I go back and play the adventure again, looking for responses from inputs which were not necessary to complete the adventure. For example, I EXAMINE everything which is mentioned in a location description, even the WALLS and FLOOR if these words appear on the screen. The results can sometimes be quite rewarding, but of course dependent upon the foresight and anticipation of the author.

In my own efforts, I always try to provide a meaningful response for even the wildest suggestion (except for swear words - my programs always ignore those) even though this does use up a considerable amount of memory. A couple of examples will perhaps illustrate the point. On the SIX-IN-ONE tape, which contains a series of adventures of increasing difficulty, and was designed with the novice adventurer in mind, I thought that if the experienced adventurer attempted the "easy" ones then he should be rewarded with a few extreme responses! In OPEN DOOR, the objective is simply to get from HERE to THERE and for the cynical(?) experienced player who might be considering such an easy adventure was a bit beneath him... well he just might be amused by the response if he entered ADD T or even GO THERE. Responses to these inputs exist, but I would doubt that many players have seen them. In order to provide some variety, I often include several responses for a particular input e.g. in RED DOOR there are three responses to EXAMINE SKELETON and I suppose most players will have seen only one. Is such use of the memory justified or not?

The content of most of my adventures comes from a variety of sources but mainly during a family walk with the dog (who does NOT contribute although it may seem like it) when various ideas and concepts are thoroughly discussed. The programming constraints also can lead to certain aspects of an adventure. Some puzzles may not lend themselves to a two word input (still the most popular style of playing adventures) but the expertise of the author can often provide some of

the detail of a game. Perhaps that should have been INEXPERTISE as that certainly applies in my case. I do not use QUILL, GAC or PAW and most of my work is a combination of BASIC with many short sections of machine code. The player may often wonder why the author chose that only a certain total number of items could be carried - well I suppose there are sometimes good reasons for the choice but in DOUBLE AGENT it was forced upon me by a certain lacking in my programming knowledge. When an INVENTORY was requested the response was satisfactory when it appeared only on two lines on the screen, the first of which was "In your possession you have - ", followed by the items such as "A saw, watch and rope"... until the player had collected a number of items that required a THIRD line on the screen and from the way I had constructed the program I did not know how to split the list such that a broken word would not appear on the screen. Originally there was to be no restriction on the number of carried items in DOUBLE AGENT but the level of expertise of this programmer forced one on to the player. (I now know the necessary code as will be evident in TARTAN's next release THE GORDELLO INCIDENT ... early in 1989). Just as an aside to this I should perhaps mention that DOUBLE AGENT can be completed without the need to use the command DROPP... or even DROP if you prefer!

There are quite a few "independent adventure software labels" thriving at the moment and in response to the oft-asked question of "Why do you do it?" (when the reference is to writing adventures), I can not answer for the others, but my answer is "For fun and because I enjoy writing even more than playing adventures." It is certainly not for the money, fame or glory as there is not much of any of those! I enjoy, very much the feedback from adventurers who have played any of TARTAN's games and this can vary from a simple request such as "Where is the doll hidden in CRISIS AT CHRISTMAS?" to "I have found a bug in your adventure!" The former I will answer immediately and the latter will likely cause two reactions, an annoyance that the bug existed and an anticipation of the pleasure of the search in the code to locate the little blighter. I will also reward the finder with a free copy of another game (unless he (or she) has already bought them all ... sorry LORNA, I cannot even offer you a free copy of the next one as you have already indicated that you will not like it.)

Writing adventures is fun, but corresponding about them and their puzzles is also fun, so if anyone wishes to make any comment about TARTAN's adventures then do not hesitate to write, even if you wish to say that they are a load of rubbish. (Any reason for such a conclusion would be much appreciated - We could then perhaps respond in a manner like many of my school reports... MUST TRY HARDER!). If a chat on the telephone appeals then my number is 0674-74259 and reverse charges will NOT be accepted.

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*** SIMPLY GAC ***

The versatile GAC will allow you to program almost any devious problem you care to think of but, when your brain goes into overdrive and the plot, problems and ideas come to the programming stage, you very quickly realise that the memory limitations of GAC are the only serious stumbling block to creating your Mega-adventure.

This is why saving memory is of paramount importance. A great deal can be done to save memory with careful planning, and a little rearrangement can work wonders. The following tips will give you the general idea of what can be done and at the same time I hope to show how you can add a more professional touch to your adventures.

Before any work is carried out on your adventure you should first of all plan and prepare your own Quickstart File. There are many advantages to this. One of my pet hates is to receive the message "You can't" when you try to move in a direction which doesn't have an exit. The GAC handbook (available from Incentive Software - £1.25) does give you one solution as follows:

```
IF ( CONN = 0 AND VERB 1 ) MESS "You cant go that way" wait end
```

Translated as if there is no connection to the north and the verb NORTH was entered then say "You can't go that way" then wait for another command.

All very well but it does mean that if you want to have all TEN possible directions (or more if you include IN and OUT etc) you would have to enter TEN lines in the Low Priority conditions to cover all the directional verbs!

The simple solution to this is to make sure that N, S, E, W, NE, NW, SE, SW, UP and DOWN are all placed at the start of your verb list - i.e. from 1 to 10. Then to make the appropriate message pop up should any of the movement verbs be typed when there is no available exit is a matter of one single line in the Low Priority Conditions as follows:

```
IF ( VERB < 11 AND CONN = 0 ) MESS "You can't go that way" WAIT END
```

Translated as if the player enters a verb lower than no 11 (1-10) but there is no connection in that direction then print "You can't go that way" and wait for another command.

I also find that where there are quite a number of objects there are bound to be a few that you cannot think of a suitable description for, i.e. an old spade or an old hammer. The usual response of "You see nothing special" can be used here to save quite a lot of time and save on memory in almost the same way. Suppose you have 3 ordinary objects which would give the response of "Nothing special" the simplest way of handling these with just one command line is to make sure that these objects are placed in order of 1 to 3 (and of course nouns 1 to 3 also). i.e. 1 AN OLD SPADE, 2 A RUSTY OLD HAMMER, 3 SOME DIRTY RAGS and Nouns= 1 SPADE, 2 HAMMER, 3 RAGS. The Verb would be 16 EXAMINE and the message, say, 3 YOU SEE NOTHING SPECIAL.

The Low Priority Condition line could then be entered as follows:

```
IF ( NO1 < 4 AND VERB 16 ) MESS 3 WAIT END
```

Translated as if the player types in examine and a noun below 4 (1-3) give the message "You see nothing special" and wait for another command.

But to give an even more professional touch to your adventure try changing the messages as follows:

```
Mess 3 - You see nothing special about
```

Mess 4 - . (Just a full stop)

Now enter the Low Priority Condition line as follows:

```
IF ( NO1 < 4 AND VERB 16 ) MESS 3 OBJ NO1 MESS 4 WAIT END
```

The message the player will receive on screen should now read:
You see nothing special about an old spade.

Also this is one way of using the condition OBJ to very good effect. It can also be used to give a more professional look to the "getting" and "dropping" of all the objects in your adventure and certainly looks much better than the simple "OKAY" message. We will continue to use the Verbs 7 and 8 for GET and DROP and we will also add another message as follows Mess 5 "You pick up". And presuming that the maximum number of objects is 20. By entering the following Low Priority Condition line:

```
IF ( NO1 < 21 AND VERB 7 AND HERE NO1 ) GET NO1 MESS 5 OBJ NO1 MESS 4 WAIT END
```

The player when saying, say, GET SPADE will be rewarded with the message

```
YOU PICK UP AN OLD SPADE
```

Which is much nicer than just OKAY.

Now of course you can see how simple it is to reward the player with the friendly messages of YOU DROP AN OLD SPADE. YOU DISCOVER AN OLD SPADE. The latter is much friendlier than saying OKAY and then having to use the LOOK command to see what it is they have found.

One thing usually spoils a players enjoyment of an adventure (and usually causes no end of frustration) it is when a beautiful description is read which graphically describes the "...lush green grass" and the player enters EXAMINE GRASS only to be rewarded with either YOU CANT or perhaps PARDON? It would be much more player friendly to have a message such as THAT ISN'T IMPORTANT or THAT IS JUST SCENERY. This can be achieved by one Low Priority Condition line to cover all words which may appear in your text but are not covered by a response to the examine command as follows:

```
IF ( NO = 0 AND VERB 16 ) MESS "That isn't important" WAIT END
```

One last thing, quite a few new GAC programmers find some difficulty in achieving a 'Press any key' situation when they want a full introductory screen of text to be read by the player before shooting off the screen too quickly to be read. This is quite a simple matter really. Suppose the source of the text to be read is room 1, room 2 and mess 1, we would have a message, say, mess 10 "Press any key to continue.....". Now we use the HOLD command to keep the text on screen until a key is pressed by the player (or until the maximum amount of time specified has passed). Assuming that the adventure begins at room one enter as follows:

```
HIGH PRIORITY
```

```
LF DESC 2 LF MESS 1 LF MESS 10 HOLD 50000 END
```

The LF (linefeeds) are used to neaten up the layout of the text and of course room 1 would automatically be described first. This set of conditions would normally be incorporated together with other High Priority Condition lines such as the first line which could be entered as follows:

```
IF ( RES? 6 ) SET 6 STRE 20 LF DESC 2 LF MESS 1 LF MESS 10 HOLD 5000 GOTO 5 END
```

MANDY

SOFTWARE
*** SPECIAL OFFER PAPER ***
GAC PROGRAMMING by ERIC STEWART

A few months ago Pat Winstanley printed a WEAR routine in Probe. This routine worked fine and provides a reasonable piece of code for the routine. However as many of you may have noticed it has one major let-down. This is that when you WEAR something the AND CARR command will no longer work. This could cause functional problems and prevent the player from using any worn items. The answer is however fairly straightforward.

Define all WEARABLE objects with a noun value smaller than 10 (nouns and objects 1-9 will be wearable). The code for the LOW PRIORITY CONDITIONS :-

```
IF ( RES? 30 + NO1 AND NO1 < 10 AND VERB wear ) MESS worn SET ( 30 + NO1 ) WAIT END
```

Complex? Yes, but nevertheless small, compact and very simple to code. Remember markers 30-39 will be reserved for the wear routine so don't store anything else in them.

THE PARSER

The GAC parser only accepts four words - A VERB, ADVERB, AND TWO NOUNS. Many programmers have therefore come up against the problem of not knowing how to allow for the player to input a long statement. Well there is a way, albeit a cheat. Consider the player wishes to input CAST SPELL OF WHATEVER ON WHOEVER. Problem - 6 words required in a four word parser. ANSWER - select the main key words of the sentence and dismiss the unrequired ones:-

```
IF ( VERB cast AND NOUN spell AND ADVE whatever AND NOUN whoever AND...) ..... WAIT END
```

So if the player types CAST SPELL WHATEVER WHOEVER or CAST SPELL OF WHATEVER ON WHOEVER he or she will get the same reply. This is because GAC only recognises the key words in the sentence and ignores the other. Of course the player wouldn't know this and would type the full input and get the correct output. Cheeky but effective and it saves memory in the long run.

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LETTERS

Thanks for your help with the PAWN (telephone helpline), you can see it is MANY YEARS since I was last adventuring! I think it is very good of you to take the time and effort to give such excellent assistance. My comments on the PAWN are as follows: (so far)

- 1) I wish the packaging didn't give so many clues to the basic story-line.
- 2) The cypheric hints are extremely irritating. To find a given hint, it is necessary to read nearly all the hints which gives away a lot of the story-line, without necessarily answering the immediate problem. Why give unhelpful answers - say first and second out of three and then tell you that you don't have enough points to be given the REAL hint.
- 3) I have learned that EXAMINE is not enough. Thanks to you I now have the CHIT! It seems that EXAMINING the fountain until you are blue in the gizzard will never reveal the IOU - as you said - one must LOOK IN the Fountain. The logic beats me! I had already got used to LOOKING UNDER, BEHIND, ON other things, but a fountain?!
- 4) With the Hoe and Rake to make the lever, I was completely misled when I got the message "NOT AT THE MOMENT" - I thought it meant I was not ready for this action, i.e. had to score more points (!) - in fact it meant that I hadn't taken my shirt off.
- 5) The only time I found the Cypheric Hints of use was in the Tree Trunk Room - CLOSE DOOR before MOVE PLANK, however the logic of this action quite defeats me.
- 6) Why can't you read the FLUORESCENT INK writing in the Dark under the Tree?

Anyway, many thanks again for your kind help, and I am enjoying the new worlds of Gnomedome and Alchemy etc, now - thanks to you.

JOHN TAYLOR, 32 Rathbone Close, Rugby, Warks, CV21 4EP.

(Glad to have been of help John but the credit should really go to the readers of Probe, if it wasn't for their kindness in sending in the solutions for the helpline I wouldn't be able to rescue so many 'stuck' adventurers.....Mandy)

I think you might be interested in some information about non-compatible software problems on the Atari ST.

A number of commercially available programs for the S.T. are NOT compatible with later versions of this machine which incorporates T.O.S. (The Operating System!) Version 1.09. This applies to the majority of machines marketed as THE 1988 "SUMMER PACK" OFFER.

Three "known" problems exist with three adventures:

- 1) MORTVILLE MANOR
- 2) THE GOLDEN PATH
- 3) BORROWED TIME

These are definitely NOT compatible with the new T.O.S. - Yet how many advertisements for these products actually point out this fact?!!!

It must be stressed that in no way is the software at fault, though it would HELP if they informed prospective purchasers of any compatibility problems!

Further information on T.O.S. and compatibility problems with the Atari range may be obtained from:

SILICA SHOP, 1-4 THE MEWS, HATHERLEY ROAD, SIDCUP, KENT, DA14 4DX
TELEPHONE: 01 309 1111

JOHN BARNESLEY, 32 Merrivale Rd, Rising Brook, Stafford, Staffs, ST17 9EB.

I'm quite new to adventuring really, although of course I have played and completed that almost compulsory adventure, "THE HOBBIT" and remember being stuck in the goblin's dungeon for ages. (Weren't we all?) It's not been until recently since I'd bought my Amiga and had begun to pick up some of the old Infocom adventures that they have re-released cheaply that my interest in adventures has budded again. The ease with which you can make yourself understood to these programs, and the wonderful atmosphere generated by the lucid descriptions and well designed plots has begun a new voyage of rediscovery for me.

Ah, how I remember those far off days when I bought my first computer (Spectrum 48K) and arrived home with two pieces of software, Manic Miner and Quest. Quest was an adventure with which I never got to grips. It was all I could do to turn the lamp on (That took me an hour to work out) and I lost heart with the sheer frustration of it all.

I have dabbled a bit on and off since then through various upgrades but have never really thought of myself as a serious adventurer. However since discovering Infocom I have become increasingly enamoured of the genre and have completed Infidel and Starcross am currently quizzing all the suspects in Moonmist. Tremendously stimulating. As I mentioned on the telephone, I'm training to be a primary teacher and I've been surprised how keen the college is to promote the use of adventures in school. A lot of group skills, Language skills, (not least reading) logic skills, mapping skills etc... are all exercised within a context that has a strong motivational effect on the children. In other words, they have fun while they are really thinking and working very hard.

"L" (A mathematical adventure) is probably the closest educational software has come to matching "mainstream" adventuring, although the parser has an awful long way to go before it matches Infocom standards. One of the primary drawbacks with adventures in the classroom is that so many teachers would just like to turn it on, walk away and leave the children to it and of course with such limited parsers being used (due to the limits of the machines partly) this results in far too much frustration. I'm sure you'll agree with me when I say that there is a knack to adventure language that has to be discovered if you are to succeed. (How well I remember trying to turn on that lamp. How thick can the computer be I was asking myself?) To kids this can be a frustrating and unpleasant experience, bad enough to turn them off adventuring for good which I feel is a real shame. I am currently experimenting the effects of using an Infocom adventure in school to see if the children take to it more readily. Unfortunately the language in these can be a little advanced even for upper juniors so the adventures have to be chosen carefully and preferably already completed so that you can understand and empathise fully with the children's problems when they come across them. This is where Adventure Probe comes in. You see, with such a wealth of potential that adventures hold in the classroom, I would hate to see them lying unused in the schools because other teachers couldn't afford to spend the time solving the adventures themselves in order to feel confident about using them with the class. Having help and solutions to hand can allay those initial fears of most teachers.

CHRIS WOOD, 24 Leader Ave, Manor Park, London, E.12. 6JP.

I have discovered some problems in my "CORRUPTION DISK" (ATARI ST), I have tried to phone Rainbird/Telecomsoft without success to check if my version (1.0) is the CURRENT one. Have any Probe readers reported any problems? Mine concern (a) not being able to converse with people who are stated to be present, and (b) on CERTAIN hospitalisations, the tramp appears IN THE HOSPITAL, when he thinks he is in the PARK/DUCK POND!; also (c) function 10 key does not work.

May I say that Oct 88's issue was superb, and the article on Mazes by Roger White is excellent. I look forward to his future works.

JOHN TAYLOR, 32 Rathbone Close, Rugby, Warks, CV21 4EP.

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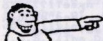
My thanks to Mandy for her support and good advice during an annoying situation. Now, at her instigation, I would like to share my experiences of purchasing Atari ST software by Mail Order. Firstly the bad news, I ordered, enclosing my cheque, two Infocom programmes from MAIN EVENT a firm which takes double page advertisements in several magazines. My cheque was cleared without delay but, by the following month, there was still no sign of my discs. I tried to phone the firm but their 24 hour answerphone had been disconnected and I could get no answer. I wrote to them for an explanation even enclosing a S.A.E. but no reply. I sent the same again Recorded Delivery. This was returned by the Post Office uncollected.

I then wrote to the advertising manager of two of the larger magazines, She kindly phoned me the following day and promised some action on my behalf. One week later a package arrived containing no explanation but one of the adventures I had ordered and a cheque from an Andrew Suffolk for the other half of my money.

Now for the good news, a firm who give excellent service, will not cash your cheque or charge your card until the goods are dispatched (usually by return post) are most friendly and helpful but also charge the lowest prices that I have found viz. £14.90 for Magnetic Scrolls latest FISH (sent to me on release date). This company is called HOMESOFT UK, PO Box 49, Leyland, Lancashire, PR5 1DG. Tel: 0772 452414. They also supply blank discs, peripherals and hardware.

CLIVE SWAIN, 15 Bannister Close, Greenford, Middx, UB6 0SW.

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HELP WANTED



"Please would anyone supply some hints or help for MYSTERY AT ARKHAM MANOR and MURDER ON THE ATLANTIC as I am stuck and would be grateful for any help."

If you can help then please write to:

VIOLET TOWNSEND, 20 Beverington Close, Eastbourne, East Sussex, BN21 2SB.

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*** In-Touch ***

ATARI ST SOFTWARE FOR SALE

ADVENTURES

Plundered Hearts (Infocom) £9.
Space Quest II (Sierra-2 discs) £9.
(R.F.G.) Rings of Zilfin (SSI-3 discs) £9.

SPREADSHEETS

K Spread 2 (Kumma) £18.
Swiftcalc (Timeworks) £20.

T.R.ROBERTS, Woodlands, Church Road, Harrietsham, Kent, ME17 1AP.

AMSTRAD SOFTWARE FOR SALE

Parting is such sweet sorrow, sob sob. The time has come for me and Arnold the Amstrad to go our separate ways, sniff. As Arnold will probably end up with some snotty little nine year old who'll play Gauntlet on it all day, I have decided to sell all my old adventures to people who'll appreciate them (that means you lot).

All the games are cassettes. I am willing to sell for £25 the lot or:

Knight Orc £5. Driller (Arcade adventure) £5. Jewels of Darkness £5.
Gnome Ranger £2.50. The Bards Tale £2.50. Worm in Paradise £2. Red Moon £2. Price of Magik £2. Buggy £2.

Jewels of Babylon, Heroes of Karn and Forest at Worlds End £2.50 the lot.

Harsport (Arcade Adventure), Tir Na Nog (Arcade Adventure) and Dun Darach (Arcade Adventure) £2.50 the lot.

Write to:

EMMA HEGGIE, 16 Riverbourne Road, Milford, Salisbury, Wilts, SP1 1NS enclosing SAE.
Or ring Salisbury (0722) 29879 from 6.30 pm - 9.00 pm on Tuesday, Wednesday or Thursday.

WANTED

"Has anyone got a copy of BLIZZARD PASS for the Spectrum 128K that they would be willing to sell to me?"

If you have then please write to:

PAUL AVIS, 49 Hewitt Road, Hamworthy, Poole, Dorset, BH15 4QB.



"Oh I do like to be beside the Sea-side".

Well that's that over again for another year. Did you have a good one? With Christmases and New year all getting blurred into one long binge for most people these day's, it is quite nice to get back to normal. Once we've all gobbled enough turkey to last a life-time, drank the off-licence dry and re-decorated the house after taking down the decorations, we all deserve a rest. Which is probably why they show all those holiday adverts on T.V over Christmas. What I want to know, as I sit fuming in yet another traffic jam on the M.25 is, how are we supposed to be able to afford a holiday, after increasing the national debt ten-fold to enjoy Christmas? I am obviously not the only one who is broke, because if everybody else was on holiday abroad somewhere, then I would have the Motorway to myself instead of being stuck in this jam! Oh well, it was fun while it lasted and now we have 1989 to look forward to.

What sort of a year was 1988 for you? For me, it was an extraordinary one. Last Christmas was when I received my first adventure. I requested it purely at random (not knowing anything about adventuring). The title? "LEATHER GODDESSES OF PHOBOS". So now you know what makes me tick! Full of great expectations I loaded it up. Not getting a rude loading screen was only the first disappointment. Getting hopelessly lost and not having a clue about what I was supposed to be doing, was the second. But the seed had been sown. I had seen enough to realise that this was a side of computing that I just had to learn more about so as I could become an adventurer. The story-line, the puzzles and above all, the humour, all greatly appealed to me and I knew there and then, that there was more to computing than just BASIC programming afterall.

This was also a turning point for my two daughters. Up till then, the computer was merely something that Daddy used, to show them how to print "HELLO" on the screen by writing a short program. Then flushed with his success, he then retired to the living room and left them to the more important tasks of achieving a high score on OH-MUHMY. This however, came to a sudden end. Where once the computer stood forlorn and unused, now all of a sudden said Daughters couldn't get near it unless I was at work. I hadn't realised just how bad it had got, until friend's started phoning up and asking if I was ill, as it was so long since they had seen me! They have given up ringing now. They realise that I am a hopeless case, bitten by the bug from which there is no release.

It was at about this time, that I realised I needed help. No not psychiatric, adventuring help. Scouring the Amstrad "glossy" mags, the black and white "news-letters" and even the "Bonzo News", one name kept re-appearing. Alan Sugar! Sorry, I meant to say, "Adventure Probe". So not expecting to understand a word of it, I sent off for a sample copy. Well, I was so impressed I bought the company. No I didn't! I was so impressed I bought all of the back issues. Enlightenment dawned! "Camera zooms in for sharp close-up. Angelic choir hums in the background, gradually building to a crescendo". Voice over promises "a better solution, or your money back". How did that get there, Mandy?

Anyway, as I was saying before, I was interrupted by that commercial, armed with all this information gleaned from ADVENTURE PROBE, I was now prepared to tackle my first adventure or die in the attempt. The rest as they say, is history. Or should be if you have been reading my pages since "AMSTERS I". Any new subscribers who wish to obtain the full set can contact Mandy for back issues. Just mention you own an Amstrad and my name and you will qualify for a discount. [As long as you are picked out of the hat with a name that starts with a letter between A to Z]. This discount entitles you to a reduction on every copy of ADVENTURE PRÜBE produced between Jan to May 1986.

Talking of back issues, why don't we take a look back over the way 1988 affected ADVENTURE PROBE?

It was a year that included many changes of direction and yet finished the year as popular as ever. So instead of a "golden oldie" review from me this month, let us together wallow in nostalgia and look back over what happened in 'PROBE during 1988.

[To make this part really dramatic, would you all please sing the ITN music that introduces "News at Ten", complete with Big Ben chiming].

Bong! January. My first issue as a subscriber. Sandra starts her editorial warning "Probers" not to make dirty 'phone calls to each other! New subscriber wonders to himself, "what bunch of loony's have I just joined"? We are also informed that Pete Gerrard can't beat Sandra at Pool. Wicked! Casual observer notices that half the contents of the magazine are contributed by a certain "M.Rodrigues".

Bong! February. Dual subscribers such as myself, are informed that due to pressure of work, Sandra is to hand over editorship of SOOTHSAYER to John Barnsley. New series begins. "Pat's other patch". All about using the GAC and similar utilities. Didn't understand a word of it but knew it had to be useful for future reference. More contributions from "M.R".

Bong! March. "Pooling Resources" begins by Pete Gerrard. I expected this to be about how he finally was victorious over Sandra at pool, but it wasn't! Record Breaker. (Where's Norris?). A review of, and a full solution of the same game appear in this issue. How's that for one-upmanship? PLUNDERED HEARTS is reviewed by Mandy Rodrigues at the beginning of the March Probe and by the end appears the serialised solution by who else, but "M.R".

Boing! April. Bye bye Sandra. With much sadness, regular Probers are forced to relinquish their guiding light, as their mentor over the previous 22 months announces that due to an imminent operation, she will have to hand over the reins to somebody else. The knowledge that the "somebody else", is that regular contributor Mandy Rodrigues, helps to ease the anxiety that this is not just another subscription that's gone down the toilet. News of the month! Part four of the "LOST PHIRIOUS" is to be serialised. It begins. It is to be continued. We are still waiting.....! As usual, M.R. contributes at least 50% of the content. (Those were the days..)

Bong! May. The magazine is under "new management". Volume 11 Issue 5 or Mandy 1, takes it's public bow. Trying to ignore the awful print quality, we all agree that Mandy's heart is in the right place. Probe look's like it is in safe hand's and should prosper. Some fool of an Amstrad owner, get's so carried away that he actually writes to the mag, suggesting that there should be more Amstrad articles. Clever Editor proves that she is not wet behind the ears, by inviting said complainant, to contribute said articles himself. Contributor, knowing when he has been grabbed by the short and curries, responds and the rest, as they say, is history!!!

But then, as Henry Ford is supposed to have said. "History is bunk": Happy New Year.

What now 89?

Bob Adams.

YOUR INFOSCOPE FOR 1989
BY THE GRUE!

HELLHOUND

(March 21 to April 18)

Eat lots of food with names beginning with a 'T' such as Truffles. This is a good time to learn a foreign language.



DRYAD

(May 21 to May 24)

Consider a hair transplant and sell any kitchen appliances you've had for more than six years.



BROGMOID

(May 28 to November 18)

If you have ever thought of robbing a bank, now is the time to do it. Sell all your premium bonds at once.



GRUE!

(April 10 to May 20)

Frequent dark alleys. Eat your food quickly without chewing. Avoid going to the zoo and bright lights.



DORN

(May 25 to May 27)

Don't go swimming. Wrap up well if the temperature is less than 40 degrees. Phone your Mother-in-Law.



BLOODWORM

(November 20)

Wait 24 hours then buy all the premium bonds you can lay your hands on. Do not taunt worms or taxi drivers.

YIPPLE

(November 21 until 3:00pm)

Give chocolates to your mate. Eat three cookies. Challenge your boss to a duel.



ROTGRUB

(November 22 to January 3)

You will meet an old friend in the pub. Don't chat too long or you'll miss last orders.



ORC

(Anyone born on a bank holiday)

Only marry people named Wally or Myrtle. Don't read your horoscope it could be fatal!



WHATEVER SIGN YOU ARE BORN UNDER, HAVE A HAPPY NEW YEAR!

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SURMIN

(November 21 after 3:00pm)

Go to the hospital and comfort someone who is ill. If necessary poison a healthy person to make them ill.



KOBALD

(January 4 to January 17)

Don't marry anyone named Wally or Myrtle.



NABIZ

(Anyone born during a total eclipse)

Talk to strangers. Cross the street without looking. Don't phone your Mother-in-Law.

See how many questions you can get right - the answers will appear next month.

- 1) Name three of the five infocom games beginning with "B".
- 2) How about three of the seven infocom games beginning with "S"?
- 3) What was the adventure set around the Fab Four called?
- 4) In which games do the following characters appear?
 - a) He's got mental powers and travels on a skateboard!
 - b) This wizard prefers a flying platform!
 - c) A somersaulting agent?
 - d) An annoying companion who likes to sit down and sing about gold!
- 5) Which space-trading game was the first British game to top the American charts?
- 6) How many games are there on Ocean's "Magnificent Seven" compilation?
- 7) By what names are these games better known?
 - a) "Crafton & Xunc".
 - b) "Trashman II".
 - c) "Zork IV".
 - d) "Boulderdash II".
- 8) First came "Lords of Midnight". Then "Doomdark's Revenge". What was the name of Mike Singleton's planned third game in the trilogy?
- 9) Which budget game on the Silver range featured the Firebird logo UPSIDE DOWN?
- 10) In which games do the following people star?
 - a) Kim Kimberley.
 - b) Berk.
 - c) Ingrid Bottomlow.

 CHRISTMAS ADVENTURE TRIV. ANSWERS!!
 (How many did you get without help?)

1. Bored Of The Rings. 2. Squeeze the rag. 3. Quest For The Holy Grail. 4. Adventureland. 5. He tells you to "REMEMBER NIGHTMARE", making you VERY mad and VERY strong! 6. Cures sore feet. 7. The Helm. 8. Arrow Of Death Pts. 1&2. 9. Killed by a poisonous spider. 10. She once rescued Zelda from a Knight. 11. The game ends! 12. E-T-E-R-N-I-T-Y 13. Smoke the cigarette. 14. Green Door. 15. Play It Again, Sam. 16. THROW SALT to melt him. 17. Invoke the Ritual of Decairn...it brings rain and destroys the Naslava, who are susceptible to rain. 18. VERITAS. 19. Jinxter. 20. Seas Of Blood. 21. "TWIDDLE KNOBS". 22. Smashed. 23. Because your bed is in a different position, the Demon falls over it next morning and knocks himself out - leaving the door open! 24. "SWEEP CHIMNEY" using the Besom brush. 25. Twenty-pound notes. 26. Alpha-Trica III. 27. THROW the Ice Stone. 28. It keeps the Rats at bay. 29. Push him in the bath!. 30. Because you'll wake the Guard. 31. It must first be "SHAKEN". 32. On the collar of the Dog in the Kennels Area. 33. He fears spiders!. 34. Ludovic. 35. To reveal a door leading East. 36. You are shot!! 37. The game comic shows a picture depicting the method to cross a canal.....and the water in the Catacombs is CANAL water!. 38. Polystyrene. 39. The Pay-Off. 40. You must wait until he leaves and puts up a notice which reads 'Back in 1 hour'. 41. Put the film in the projector, remove the lens cap and examine the screen.....Aunt Hildegarde's message tells you what tune to play!. 42. You are ambushed by a car full of hoods on your way to the docks! 43. Human skulls. 44. 1000. 45. "PLUG LEAK" with the hemp then repeat "BALE BOAT" using the bucket. 46. Renfield. 47. To unload mail. 48. 'Dungeons & Clever Escapes'.....a red key!. 49. 25 Feet. 50. 'BEELZEBUB'.



HINTS AND TIPS



By TRACY TATTUM played on ATARI ST

FISH

Ask Rod to make the coffee. Search the rubbish to find the torch.

THE UNINVITED

Get the knife from the kitchen cupboard, go to the front room, operate knife on chair, get key.

Burn the wooden box to get the pentagram.

SHADOWGATE

Put the WHITE gem in the hole when in the pedestal room.

To freeze the lake, drop the crystal Sphere into it!

INGRID'S BACK by ANDREAS REUTERSWARD played on Amiga

Part 1. To get past the river, drive the carriage up the hill first!

Part 2. To stop the steamroller, do just like Arthur Dent, then tell Gnoah to do the same! (Lie down in front of it!)

When the steamroller appears at Soggybottom, flood the place then use your loaf!!

THE BARD'S TALE 3 by SIMON MAREN played on Commodore

If the priest always sends you to the Catacombs instead of Uterbrae, try Chaos and not Tarjan when he asks for the Mad God's name.

Unterbrae riddle:

I have no lips, yet my kiss is deadly. I am not a razor, but those I kiss need never shave again. Your best friend, I will kill you. The answer is SWORD.

The route to take after entering the lowest level through the portal is N, E, N, E, E, S, S, E, E, E, E, N, N, W, N, N, W, W, N, then follow the wall on your left to avoid all energy and magic sapping squares.

Some useful locations:

Wilderness:

Crystal Spring 5 paces north and 2 paces east of the refugee camp.

Old Dwarf Mine 9 south and 13 west.

Shadow Rock 3 south and 4 east.

Vale of Lost Warriors 2 south and 5 west.

Cold Peak 7 north and 15 west.

Sulphur Springs 11 south and 3 east.

Twilight Copse 7 south 8 west.

Shrine 4 south 14 west.

And in Skara Brae:

Temple of The Mad God 2 north and 10 east of the city gates.

Review Board 4 north 14 east of city gates.

LANCELOT by MANDY played on Commodore 64

To get the harp from the Mermaid instruct the knight who is with you in the boat KNIGHT WAIT, WEST then TAKE HARP.

To get past the sentries near the beach at Tintagel wait for the cart then IN and the cart will take you safely past them. A bit of arson might just be the thing to defeat the invading army!

If an invisible enemy is causing you trouble pay him a visit at home and close the shutter before you attack.

If the booby trap in Turquin's Manor is causing you trouble why not try to get someone to hold the trapdoor open for you whilst you tread on the planks? Getting someone else to destroy the crossbow and to hang around a bit might just add a little weight in the right place.

If the giant keeps waking up when you remove his sack just make sure that someone else is ready to give him a soft head-rest at just the right moment.

THE REALM by JOAN WILLIAMS played on Spectrum

Jump in pond to escape the bees.

"Collect" firewood from thicket.

Mirror/Glow-worm will get rid of the spider.

The cloak will help you get past the Goblins in the fortress.

Give a monk a bone.

The Dragon's tooth is in the fortress.

The crystal ball is to be found SE, E, N from the edge of the Realm.

Do not carry the Fwoobie to the Raven Location.

Climb a tree for a feather.

KNIGHT'S QUEST by JACKIE HOLT played on Spectrum

You need a squire so kill the elves.

You need a friend so feed the dragon.

You need a horse so "Say Drose".

Strangle a snake to find a rope.

Drop a pansy to open a cloudy door.

The stick makes a good want and the drape a good cloak.

Tell the dwarf to open the lid.

Fly up to find the jewels.

SHADOWGATE by STEVE COOMBER played on Amiga

Trying to open the globe behind the library. Operate the scroll which reads "Lands under the Heavens..." on the globe.

THE UNINVITED by STEVE COOMBER played on Amiga

To catch the spider, operate the bottle of Cider Spider on the railings, go back inside the house, then go outside again.

Contributions are needed for this section please.

GAME HELP

HELP ON QUEST FOR THE GOLDEN EGGCUP
By THE INNKEEPER played on Spectrum 48/128K (1988)
For further clues turn the book upside down!

CAN'T GET THROUGH THE TILEROOM HOLE WHEN CARRYING ITEMS?

You are carrying too much!
Put all in the hole that you think you will need.

CAN'T FIND THE GOLDEN EGG?

This one is the easiest!
Examine cabinet in the office.

WHEN YOU HAVE GONE DOWN THE BEANSTALK, CAN'T GET BACK TO TILEROOM?

You need to have done a lot first!
Don't open again till you've put 3 eggs somewhere & got the eggcup!

HOW DO YOU GET PAST THE GUARD?

He likes Indian food!
Give him/her the magic beans and all will be revealed! (Phew!)

HOW DO YOU ARREST THE KILLER OF SHERLOCK?

Interrogate and investigate!
Actually it's a very big red fishy thing!

CAN'T FIND A WAY OUT OF THE MAZE EXCEPT THE WAY YOU WENT IN?

Find an unusual resting place!
Sit on a pink cushioned seat at a dead end for transport!

HOW TO CATCH THE FLUTTERING BIRD IN THE MAZE?

Remember the Crowther and Woods game?!
You need the bird cage from Wongo's home.

THORON NICKS FINGS AND YOU CAN'T FIND THEM AGAIN?

They are in his house!
From Maze Dead End where trapdoor is go S, E, N, E to guess place.

CAN'T FIND THE SILVER EGG?

You've added the game properly!
It's where Harvey Loader is in a tower.

CAN'T GET ACROSS RIVER ON THE FERRY?

You need some plastic money as ferry trips are only free one way!
Search straw at seat transport location.

CAN'T GET THE WAND FROM WONGO THE WITCH?

Eye of newt, leg of toad etc etc!
Give Wongo the bottle that the guard dropped when he ate beans.

DANDALF NICKS THE WAND?

That will teach you to carry wizards' implements!
Always drop the wand when not wanted.

CAN'T GET OVER CREVASSE?

Need a lift! Another version of Crowther and Wood!
Have wand at crevasse then drop it.

CAN'T OPEN GATES TO THE TEMPLE?

You need to look in an expensive container!
Find Harrods' bag in maze near dwarf's home.



HOW TO GET RID OF THE GUARDIAN?

That's a fluttering nuisance isn't it?

Open cage and bird will attack, that is if you have already caught it.

WHERE DO YOU GET THE EGGCUP?

Oh come on, do some of this yourself. God helps those who help themselves!

CAN'T FIND BRONZE EGG?

You need to break a wooden floor!

Drop as many of the useless items as you can inside hollow of tree.

EMERALD ISLE By Sam Dart.

Wear the robe to enter palace.

Make a note of the letters, they give the password needed for the guard at the end of the game.

Give the parachute to the seamstress to get the BRONZE coin which is needed to buy carbide granules for the lamp. (The lamp also needs water and for underwater use an inverted bowl).

Use the SILVER coin for a season ticket, the COPPER coin for the telescope and give the GOLD coin to the nurse to pay for vaccination.

Throw the glue west at the rugged rocks to get past the spider.

Take the flat pan from the volcano to pan for gold in the multi coloured gravel.

You need the manual and axe to carve the log into a canoe.

Examine the scarecrow to find the overalls, wear them in the airport.

Dig on the beach for the spikes, wear them to get down to the lava chamber to dig for diamonds, also to get through the blowhole to reach the car park, modern city, and airport.

The wallet is in the car park, take it to the police station for the reward money then go shopping.

Buy the hammer to undo the plank, drop the plank to cross the marsh and get the small key for winding the clock. On the plaza you will then be given the ornate key needed to open the gates.

Buy food and give it to the beggar for the identity card.

Buy the painting last.

Extend and drop the ladder to cross the river.

Wear the armband to get past the logging machine.

The short rope is in the mine and you need to push the ceiling with the fence post to get to it.

The long rope is in the complex, to get there insert the fence post as a lever below the plaque on the monument. You will also need to push the carvings, and then insert the identity card to reach the control where you pull the lever to start the cars.

The ropes can be tied to the pinnacles, the short takes you to one set of locations, the long to another set.

Use the boathook to get the hanging vines and cross the slow river, also to push the roof in the low crawl beyond the crypt.

In the crypt examine the statue to see the arm, stand on the block, throw the long rope over the arm and pull it.

In the granite grotto read the odd writing, throw the stone block south.

In the lift examine the controls, undo the plate with the screwdriver, mend the wires with the pliers and push the button to visit the top floor. Go to the office for the gems (only there after starting cars).

GETTING YOU STARTED

SKEGPOOL ROCK.

(Start in the bedroom of Mo's guest house!) - OPEN DRAWER - (find a plastic card) - TAKE CARD - EXAMINE CARD - (has 'security key' written on it) - W - DOWN - EXAMINE MAT - TAKE MAT - (find a key) - TAKE KEY - UNLOCK DOOR - W - N - E - E - N - DROP MAT - TAKE BUCKET - N - FILL THE BUCKET - ("FILL BUCKET" not recognised!!) - S - S - E - S - UP - (thin slot here) - INSERT CARD IN SLOT - E - EXTINGUISH FIRE - (can now read: "The second figure is 'P'.....make a note of these 'figures' and their order for a useful code!) - DROP KEY - W - DOWN - E - S - TAKE KNIFE - N - W - N - W - W - W - W - S - SE - W - (door is tied with rope) - CUT ROPE - (using the knife) - W - DROP KNIFE - TAKE LADDER - E - E - NW - N - E - E - N - (auto-tram takes you down the sea front) - S - (outside Theatre) - E - S - E - (follow colour order of rainbow - i.e., Red, Orange, Yellow, etc.) - S - (Red Corridor) - NW - (Orange Corridor) - UP - (Yellow Corridor) - N - (Green, to the upside down room) - CLIMB LADDER - GET PAINTING - N - (now outside!) - EXAMINE PAINTING - (read: "by the FOURTH figure 'T'") - (Score is now 18 and you have so far found '- f - T' of your hidden code!!).

LANCELOT (C64 cassette version).

(Obviously 'Y' to commence!) - E - (you are challenged by the 'Black Knight') - CHALLENGE KNIGHT - (he eventually yields.....accept it!) - YES - (it is King Arthur!!) - GO TO MERLIN - (go and make a cup of coffee while the adventure plays itself for a minute!!) - MERLIN,HELLO - N - WAIT - WAIT - (you sleep) - GO TO BOOKS - READ BOOK - (repeat this input NINE times for useful clues) - FIND TABLE - (the famed 'Round' one!) - N - (the King greets you) - WAIT - WAIT - WAIT - WAIT - WAIT - GO TO LOGRIS - [SAVE GAME] - [LOAD CASSETTE 2] - (you are now at Logris, on a Wide Avenue) - DAMOSEL,HELLO - GO TO LYONESSE - CLIMB ELM - (see a trapped hawk above you) - UP - EXAMINE HAWK - UNTIE HAWK - DOWN - DOWN - (Sir Phelot arrives - is it really old Laff Phelot?!!!) - TAKE WOOD - THROW WOOD AT SIR PHELOT - GO TO LYONESSE - (meet the Black Knight) - KILL KNIGHT - (he yields) - YES - N - (meet the Green Knight) - KILL KNIGHT - (he yields) - YES - N - (meet the Red Knight) - KILL KNIGHT - (he yields) - YES - (this Knight salutes you!) - N - TAKE HORN - BLOW HORN - IN - (the Red Knight enters) - KNIGHT,FOLLOW ME - (he agrees) - GO TO BRACHET - FOLLOW BRACHET - (you locate Sir Meliot, who tells you that his wounds may only be cured by a cloth) - FIND CLOTH - S - TAKE CLOTH - (the evil Hellawes vanishes!) - FIND SIR MELIOT - (Sir Meliot touches the cloth and is healed. He then rides off to Camelot to join Arthur) - (your score is now 180/1000).

LEGEND OF THE SWORD.

(Observe the graphics closely!) - INVENTORY - (carrying a heavy broad sword and wearing a leather back pack) - EXAMINE CAPTAIN - ASK CAPTAIN FOR MAP - EXAMINE MAP - (shows the Island of Anar's geographical features) - EXAMINE PACK - (waterproof lining!) - PUT MAP IN PACK - E - (you are now on the beach) - LOOK - (the 'Lady Juville' puts to sea and you notice a signpost) - READ SIGNPOST - S - LOOK - EXAMINE ROCKPOOLS - EXAMINE FISH - EXAMINE ROCKS - EXAMINE WINKLES - (they ARE edible but you'll be ill!) - N - N - UP - E - (arrive at a crossroad) - LOOK - (see a mango tree) - EXAMINE TREE - TAKE MANGO AND EXAMINE IT - (you

grab them all and distribute them around your party) - W - W - EXAMINE GATES - (ten feet high) - OPEN GATES - (un-openable from THIS side!) - CLIMB GATES - OPEN GATES - W - EXAMINE DOOR - (covered in fungus) - TAKE FUNGUS AND EXAMINE IT - (orangey-red.....Yuk!!) - DROP FUNGUS - IN - UP - (halfway up you find the skeletal remains of a human) - EXAMINE SKELETON - (stabbed in the back!!) - TAKE KNIFE AND EXAMINE IT - (carved handle of ivory and razor sharp) - EXAMINE WALL - (through a crack you see a thin line of smoke from the trees to the Southeast) - UP - EXAMINE DOOR - (wood) - OPEN DOOR - (jammed on the stone floor!) - BREAK DOOR - IN - EXAMINE TABLE - OPEN DRAWER - (find a scroll) - TAKE SCROLL AND READ IT - ("Somewhere amongst the tunnels of the troll, Beyond a broken wall is your first and major goal, The object is golden and lies to the north, While once obtained you can now venture forth, From here you'll travel ten miles south, Seeking a gateway with a mist in it's mouth, On the far side beneath an illuminated ceiling, Is the sword and shield to help begin the healing!") - DROP SCROLL - LOOK THROUGH WINDOW - (see a lake and wooden shack, East by Northeast from your current vantage point!!).

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BRIMSTONE.

YES - (to the Programmers warning) - (Now you must enter a specific word from the book!) - SLEEP - (so begins Chapter One:The Dream) - N - (Gawain can see a banner) - WAIT - (about four times until the breeze stiffens and unfurls the banner) - LOOK AT BANNER - (see emblem of a horn) - N - LOOK AT LION - (see a gold tooth) - GET TOOTH - LOOK AT TORTOISE - (see a tiny brass handle) - PULL HANDLE - (a small chamber in the back of the tortoise opens!) - LOOK AT TORTOISE - (see a silver key) - GET KEY - UNLOCK DOOR WITH KEY - N - N - LOOK AT CASE - READ QUESTION - (remember what you saw on the banner?!!) - HORN - (the case disappears) - GET SWORD - (the armor...American text!!.....falls to the floor) - GET ALL - WEAR ARMOR - WEAR GLOVES - WEAR SHEATH - (no comment!!) - E - (the child seeks your identity) - GIRL, "I AM SIR GAWAIN - (Type that in EXACTLY as it is!!) - (the child's name is Enitharmon and she asks you to identify the two animals guarding the gate) - ENITHARMON, "TORTOISE AND LION - (she now asks the identity of the two treasures you found!) - ENITHARMON, "GOLD TOOTH AND SILVER KEY - (she now asks for these two objects) - GIVE GOLD TOOTH AND SILVER KEY TO ENITHARMON - (she applauds you and a new exit is at your disposal!) - W - N - (Master Adam challenges you!) - FIGHT ADAM WITH SWORD - FIGHT ADAM WITH SWORD - FIGHT ADAM WITH SWORD - (you can now proceed) - N - (you are beckoned to the table) - N - N - (you fall to a Court Room!!) - (Chapter One is now complete.....nqw your problems begin!!.....Type 'Score' to recap on what you have achieved so far).

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Serialised Solutions

THE SNOWQUEEN - PART 1

(St. Bride's/Mosaic Publishing)

John R. Barnsley - Commodore C64

UP - E - HAVE A WASH - LOOK UNDER BED - TAKE SHOES - WEAR SHOES - TAKE DOLL - W - KISS GRANDMA - DOWN - S - DOWN - E - N - (you see something on the ground) - LOOK GROUND - TAKE PURSE - S - W - S - GIVE PURSE TO LADY - (she presses something into your hand) - INVENTORY - (you see you have a Copper Coin.....just in time, because now you are very hungry!) - N - E - E - BUY BREAD - WITH COIN - (you eat it there and then!) - W - S - S - S - (you meet a group of rough girls!) - GIVE DOLL TO GIRLS - (they snatch it and run away) - S - ENTER BOAT - REMOVE SHOES - THROW SHOES INTO RIVER - (the boat then carries you downstream) - CALL FOR HELP - (an Old Lady takes you to her parlour) - LOOK LADY - (you have a cherry first, then the Old Lady combs Gerda's hair and leads her into the garden) - N - N - LOOK CLOCK - LOOK BOOKSHELF - (you see TWO books but you can only take ONE out of the house at any one time and you are unable to read either of them inside the house!).

TAKE BIRD BOOK - S - S - S - S - SIT ON SEAT - READ BOOK - (Gerda has to be told to read it again....properly!) - READ BOOK AGAIN - YES - (time will pass and she will read it again) - N - N - N - N - N - PUT BOOK BACK - TAKE PLANT BOOK - S - S - S - S - SIT ON SEAT - READ BOOK - READ BOOK AGAIN - YES - (Gerda can now "TALK" to, and understand, birds and flowers) - N - N - N - N - N - PUT BOOK BACK - W - (if the Old Lady is sitting at her desk, then go outside the cottage and re-enter: E - S - N - W.....she will now have left her desk) - LOOK DESK - (you will see a scroll) - READ SCROLL - (you will not be able to understand it yet.....and you cannot take it!) - LOOK GLASS - E - UP - (ignore the door to the West - you cannot go in) - E - SLEEP - W - DOWN - S - S - S - S - CLIMB DOWN WELL - YES - (Gerda gets wet and climbs out again) - CLIMB - (the program now takes over and you end up in a Tree!) - LOOK NEST - TAKE OPAL - N - N - CALL FOR HELP - (the Old Lady is really a Witch, and she 'floats' you down to the ground) - REDESCRIBE - (you now see that you are safely back in the Walled Garden).

LOOK FLOWERS - TALK TO SNOWDROPS - TALK TO BUTTERCUPS - E - LOOK FLOWERS - TALK TO NARCISSI - TALK TO TIGER LILY - N - TALK TO DAISIES - (you learn that you are in an Enchanted garden and that you are under a spell.....you must get some water and bathe your eyes - THREE times!) - S - W - S - S - GET WATER - BATHE EYES - BATHE EYES - BATHE EYES - N - N - N - N - W - (if the Old Lady is there you see her hat - if she isn't, consider the scroll which you couldn't read before) - READ SCROLL - (you learn the 'words of wakefulness' - "VIGILUM VIGILORUM") - E - S - N - W - LOOK LADY - (you can now see the rose on her hat and your memory returns!) - E - S - LOOK SOLDIERS - LOOK JACKET - LOOK POCKET - (if you find nothing, try the other soldier!) - LOOK GROUND - TAKE KEY - S - E - N - UNLOCK GATE - (it is now open for you) - N - (the gate crashes shut behind you and the key crumbles to dust!) - N - N - N - N - N - N - N - LOOK TREE - TAKE NUTMEG - TAKE PEAR - TALK TO RAVEN - GIVE OPAL - (the Raven takes the opal and starts to talk to you, but is interrupted by a gunshot - he flies off and drops a Chain).

TAKE CHAIN - LOOK CHAIN - N - N - N - W - W - LOOK BOTTLE - TAKE CORK - E - E - N - N - (you now see a Dark Soldier who wants to know where you are staying for the night) - AT THE GOLDEN CROWN - S - S - E - E - E - E - ASK FOR A ROOM - (how are you going to pay?) - WITH NUTMEG - (you are now in a cosy little Bedroom) - LOOK WINDOW - OPEN WARDROBE - TAKE

COATHANGER - TAKE MOTHBALL - WAIT - (this ensures that everyone is asleep when you leave!) - S - DOWN - E - E - PULL RING - (the trapdoor is 'too dry' to be lifted) - LOOK BARREL - (you see a Spigot) - TURN SPIGOT - (you've started a flood!) - CORK BARREL - PULL RING - (the trapdoor now opens revealing some steps leading down) - DOWN - CLIMB RAMP - LOOK TRAPDOOR - (you see a catch on the far side) - HOOK CATCH - WITH COATHANGER - (this trapdoor is now open) - UP - W - W - N - N - (you now see a Fair Soldier) - GIVE PEAR TO SOLDIER - (he runs off) - N - W - LOOK WALL - (you see an Iron Ladder fixed to the wall) - CLIMB LADDER - OPEN CUPBOARD - TAKE TELESCOPE - LOOK GROUNDS - (you can now see the Clockwork Soldiers and you must get to their sentry box to get their winding key!).

PUT TELESCOPE BACK - DOWN - E - (the Clockwork Soldier will keep throwing you out but keep going North until you eventually get to the Sentry Box) - LOOK SENTRY BOX - (you see some ginger beer just inside) - LOOK BEHIND BOX - (you now see that Winding Key!) - TAKE KEY - (you will be thrown out again but if you NOW go North three times to the Sentry Box, you will see two 'run-down' Soldiers!) - N - E - (there is a nosy dog now following you!) - DROP MOTHBALL - (the dog is now confused!) - W - UP - SHOW CHAIN TO RAVEN - W - LOOK - LOOK FOUNTAIN - (you see a Golden Ball - ignore it.....it turns up later in the 'Jack The Ripper' adventure!!!) - W - TAKE CHAIR - E - E - DROP CHAIR - CLIMB CHAIR - TAKE LAMP - N - N - VIGILUM VIGILORUM - (your head clears and the word 'PRIMULA' is whispered in your ear!).

PART ONE IS NOW COMPLETED!!!!

SOLUTION TO GNOME RANGER - LEVEL 9

PART ONE

KNOCK ON DOOR. WAIT. IN. WAIT until the Centaur offers you an envelope. TAKE ENVELOPE. TAKE SHOVEL. GO TO PUDDLE. TAKE COIN. GO TO BRAMBLES. TAKE HAIR. GO TO MARSH. TAKE ALL. WAIT until the eagle comes into sight. FOLLOW EAGLE. WAIT until the eagle picks you up and takes you to her nest. HIT CHICKS WITH SHOVEL. The eagle is so pleased that she takes you back to the base of the pinnacle and gives you a little bell. GO TO LLAMA. TAKE FLOWER. GO TO COTTAGE. RING BELL. WAIT until the eagle arrives. EAGLE, GO NORTH AND TAKE PEG THEN FIND ME AND GIVE PEG TO ME. WAIT until the eagle returns with the peg and gives it to you. At this point a dog should arrive from the north. FOLLOW DOG until it meets a pack of dogs who are so grateful that they present you with a whistle. GO TO COTTAGE. WEST. DROP ALL. LIFT ROCK. TAKE BRIDLE. TAKE ALL. GO TO FOREST. EAST as far east as you can go. WAIT until a Nymph appears from between the trees. GIVE FLOWER TO NYMPH. NYMPH, HELLO. NYMPH, FOLLOW ME. GO TO WATERFALL. WEST. GIVE SHOVEL TO NYMPH. NYMPH, GO EAST AND DIG. WAIT until the nymph uncovers a crock of gold. EAST. GET GOLD. GIVE GOLD TO LEPRECHAUN. He will be delighted and offer his help. NYMPH, FOLLOW ME. BLOW WHISTLE. DOGS, FIND UNICORN. FOLLOW DOGS. When Nymph and Unicorn meet they fall in love and give you a set of pipes. GO TO COTTAGE. NORTH. NORTHEAST. NORTHWEST. PLAY PIPES. The Unicorn arrives. UNICORN, BREAK DOOR. I suggest that you save at this point because timing is crucial for the last bit. SOUTH. SNAP FINGERS. The Leprechaun will arrive and, hopefully, won't run off south! LEPRECHAUN, FOLLOW ME This is to keep him by your side. WAIT until the witch arrives. LEPRECHAUN, BREAK WAND PART ONE COMPLETED.

To be continued

PRECISION CORNER

LANCELOT PART THREE

By SHARON LOWNDES played on Commodore

When in the Antechapel give Bors de Garis the container with the water, give Percival the container with the sand and give Galahad the horn. Then enter:

BORS, WAIT 3, THROW WATER
PERCIVAL, WAIT 3, THROW SAND
GALAHAD, WAIT, BLOW HORN
Then TAKE KEY.

MICRO-MAN

By SILVIA JANSSEN played on Spectrum

To get out of the car:
CLIMB SEAT, TURN HANDLE, WIND HANDLE, OUT.

PRINCE OF TYNDAL

By SILVIA JANSSEN played on Spectrum

To cross the gap in the bathroom:
JUMP ACROSS.

SHIPWRECK

By SILVIA JANSSEN played on Spectrum

To light the driftwood:
FOCUS SUN (need piece of broken bottle).

KINGS AND QUEENS OF THE CASTLE

DOREEN BARDON, Lendel Cottage, High Street, Slingsby, York, YO6 7AE offers help with the following (updated list) SPECTRUM:

The Hermitage, Enchanted Cottage, Dark Sky, The Test, The Castle, The Cup, They Say the World Would Die in Fire and Ice, Time of the End, Theseus and The Minotaur, Dusk over Elfinton, For Your Thighs Only, Nythyel, Book of the Dead, The Calling, Quest for the Golden Eggcup, Crom, Fairly Difficult Mission, Quann Tulla, Skelvullyn Twine Pt 1, Scary Mansion Pt 1, Soul Hunter Pt 1.

TRACY TATTUM, 66 Alver Road, Fratton, Portsmouth, Hants, PO1 5HW or Tel: (0705) 730050 between 5pm and 9pm. For help with Kings Quest III.

When writing to any of our Kings and Queens please don't forget to enclose a S.A.E.

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.

Alter Earth. A.R.C. Aztec-Hunt for the Sun God. Avior. 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. BORED OF THE RINGS. The Bard's Tale 1. The Beast. Bureaucracy. Border Harrier. Bulbo and the Lizard King. Book of the Dead. Beattie Quest. Ballyhoo. The Boggit. The Bear Hunter. The Big Sleaze. Blade of Blackpoole. Borrowed Time. Buckaroo Banzai. Brawn Free. Black Fountain. Barney Brown and the Chicago Connection. The Black Knight. Bugsey Pts 1 & 2. The Curse Of Crawley Manor. Cricket Crazy. Cuddles. Corruption. Chrono Quest. Castle Eerie. Castle Thade Revisited. Castle Thade. Computer Adventure. Crystal Quest. Cursed be the City. Crown of Raahotep. Colossal Cave Adventure(H). The Challenge. Castle of Riddles. Classic Adventure. Crystals of Carus. The Cup. Crystal Cavern. Citadel. Claws of Despair. The Curse. Custer's 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 Adventure. The Calling. Crimson Crown. Circus. The Canasto Rebellion. Castle of the Skull Lord. Crystal of Chantie. Dark Lore. The Devil's Hand. Dracula's Island. Dragonworld. Dusk Over Elfinton. Deja Vu. Don't Panic - Panic Now! Dungeonmaster. Domes Of Sha. Dark Planet. Double Agent. Devil's Island. Desert Island. Dragonscrypt. Dr Jekyll & Mr Hyde. 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 Dorado. 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. FAHRENHEIT 451. Funhouse. The Forgotten Past. From Out Of A Dark Night Sky. Frankenstein Pti. Firelance. Fairly Difficult Mission. Forgotten City. Flook Two. Future Tense. Football Frenzy. Fuddo & Siam. Fantasia Diamond. The Fourth Sarcophagus. Four Minutes to Midnight. Final Mission. The Forest at Worlds End. Fistfull Of Blood Capsules. The Golden Rose. The Gods Of War. 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. HAMPSTEAD. A Harvesting Moon. The Hollow. Holiday To Remember. The Hermitage. Himalayan Oddysey. Heroes of Karn. Hollywood Hi-Jinks. The Hulk. Hammer of Grimmoid. 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. INGRIDS BACK PT1 (S). INGRIDS BACK (H). The Island. The Inner Lakes. Introduction Adventure (Tartan 6-in-1). The Institute. Inspector Flukeit. Infidel. Imagination. Invincible Island. The Inferno. Inca Curse. Ice Station Zero. THE JADE NECKLACE. Jinxter. Jade Stone. Jolly Duplicator. Jewels Of Babylon. Jack and the Beanstalk. Jack the Ripper. KOBYASHI NARU. King's Quest 1. Knightmare. King Arthur's Quest. Knight Orc. Kentilia. Karyssia. The Knights Quest. LIFEBOAT. Lancelot. Legend Of

The Sword. The Labours Of Hercules. Lapis Philosophorum. Lifetern. 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. Legecy. MASK OF THE SUN. Madcap Manor. The Moreby Jewels. Mindwheel. Mansion Quest. Matchmaker. Mutant. 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. Mafia Contract II. Moron. Moonmist. Ninja. Nightmare Planet. Necris Dome. Nine Princes in Amber. Nythyhel. Nova. Neverending Story. Operation Berlin. Open Door. Orbit Of Doom (H). The O Zone. One Dark Night. The Odyssey of Hope. Picture Of Innocence. Pride Of The Federation. Pete Bog. The Pen And The Dark. Pharoah's Tomb. Pirates Gold. Project X/Microman. Planet Of Death. Pirate Adventure. The Pay-Off. The Philosophers Stone. Play it Again Sam. Prospector. Plundered Hearts. The Pawn. Planetfall. Pilgrim (H). Perseus & Andromeda. Prince of Tyndal. Quest For The Poorly Snail. QOR Pt1. Quest For The Holy Grail. The Quest Of Merravid. Quan Tulla. Questprobe III. Quest For The Golden Eggcup. (old and new versions). Ronnie Goes To Hollywood. Red Lion. Return To Doom. Realm Of Darkness. Red Door. 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. The Sandman Cometh. Soapland. Strange Odessey. Shadowgate. Spycatcher. Seas Of Blood. Shipwreck. Subunk. Stranded. Smuggler's Inn. Suds. SpooF. SCARY MANSION. Skelvullyn Twine. 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. Seastaiker. 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. THERMONUCLEAR WARGAMES. To The Manor Bourne. Temple Of Terror. 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. The Uninvited. Ulysses and the Golden Fleece. Urban Upstart. Upper Gumtree. Virus. Velnor's Lair. Volcano Of Raka Tua. Voyage To Atlantis. Valkyrie 17. Vera Cruz. Voodoo Castle. THE WIZARD AND THE PRINCESS. The Wizard's Scrolls. The Weaver Of Her Dreams. Wizard's Warrior. Witches Cauldron. Warlord. Witch Hunt. 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. Yukon. The Zaraqon 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.

*** 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 but please try to telephone before 10pm.



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 757786 Sun to Sat 10am to 10pm

ATARI ST

MERC - Tel: 0424 434214 Any reasonable time.

AMIGA

Jason Deane - Tel: 0492 622750 Any reasonable time.

AMSTRAD

Doug Young - Tel: 01 6815068 Mon to Fri Evenings
Weekends/anytime.
Joan Pancott - Tel: 0305 784155 Sun to Sat Noon to 10pm
Isia Donaldson - Tel: 041 9540602 Sun to Sat Noon to 12pm
Nic Rumsey - Tel: 0323 822737 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: 01 482 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

Please do not ask Allan or The Innkeeper for full solutions!

!!! 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. Or write to 64 County Road, Ormskirk, West Lancs, L39 1QH. Please remember that The Grue will give help on INFOCOM ONLY!

PLEASE ONLY RING AT THE TIMES SHOWN

