

# ADVENTURE PROBE

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# ADVENTURE PROBE

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## LETTERS

If you write in it will be assumed that the letter is for publication in Probe unless it is clearly marked NOT FOR PUBLICATION, or obviously just a covering note for your subscription, contribution etc. If an interesting point is raised, and you probably didn't intend it to be published, I will always seek your permission before publishing.

## SUBSCRIPTIONS

Copies can be ordered monthly or in multiples up to 12 issues: sorry no discount for quantity. Prices per issue: UK £2.00, Europe & Eire £2.50, Rest of World (Surface) £2.50 (Airmail) £3.00. All payments in pounds sterling please. Cheques/Crossed Postal Orders or International Giro payable to **ADVENTURE PROBE**. Please do **not** send cash, but small amounts (i.e. up to £4) may be in the form of 19p, 25p or 29p stamps to save on poundage/bank charges.

## BACK ISSUES

All back issues are available, at the above prices. Volume 1 comprises 19 issues (June 1986 - Dec 1987), subsequent volumes are 12 issues Jan - Dec.

## ADVERTISING RATES

Short, private advertisements in the In-Touch section are free to subscribers. Trade prices are: FULL PAGE £5.00, HALF PAGE £3.00 but one page per issue free (subject to available space) for regular subscribers i.e. 3 issues or more in advance.

## DISTRIBUTION

Adventure Probe is distributed during the second week of the month. Copy date for contributions and advertisements is 23rd of the previous month.

## CONTRIBUTIONS

All contributions are gratefully accepted. Please keep me well supplied with computer and adventure-related material. It doesn't matter how brief the entry is. It may be the very information someone has been waiting for. It will be **very** helpful if items for different **sections** are on separate pieces of paper. It doesn't have to be printed or typed but best handwriting will be appreciated, as I am not familiar with every detail. When you submit an entry for the IN-TOUCH section please mark which are adventures, utilities, arcades, etc.

## POSTAL ADDRESS

Please send all correspondence, subscriptions, etc. to:-

Barbara Gibb - Editor, Adventure Probe  
52 Burford Road, Liverpool, L16 6AQ  
England, UK.

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## HALL OF FAME

*Many thanks to the following readers who have sent in contributions since the last issue :*

Dorothy Millard, Mary Scott-Parker, Barbara Bassingthwaighte, Sharon Harwood,  
Sue Roseblade, Martin Freemantle, Anne Borland, Edwina Brown, Jenny Perry,  
Gareth Pitchford, Steve Clay, Jean Childs, Larry Horsfield, Jon Scott,  
Ellen Mahon, Sharon Lowndes, Barry Scannell, Ann Bailey,  
Ron Guest, John Schofield, Martin Bela.

*Special thanks to:*

Zenobi for software, Geoff Lynas for his usual excellent printing job  
and Alan Batchelor for the cover picture.

## EDITORIAL

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How time flies! It is already issue 108, and next month will be my 36th issue as editor, but more importantly, Probe's NINTH Birthday.

I have tried to come up with something special, but so far not much. However, there will be a special message for you to decode, and the ever-reliable Mary Scott-Parker has been busy writing more of her marvellous stories which will be serialized from next month. The first is a revised version of A Monstrous Tale originally published in Alternaties, featuring Tuff (A Torc, which is a cross between a Troll and an Orc) and Bronco (a Bogrol, which is a sort of Balrog) and their attempts to become soap stars. The hilarious second tale has them blind-dating. I do hope I have whet your appetite!

If you're an 8-bit owner have you ordered Simon and Debby's Guide to the Quill? There is a noticeable slowing down of *new* adventures being published for these machines – still the best for text adventures – and it will be great if some new authors can now learn how to program their ideas. I telephoned Gilsoft, who are still engaged in "home-brewing" but *not*, unfortunately, of adventures, and the nice gentleman told me "he doesn't have any Quills left, but may have a few PAWs in the attic." However, he wasn't confident about that, and said it was better not to contact him. Anyway, the last address I have for him is not his present one, and the new one was not volunteered. So, if you need Quill or PAW, your only choice is to obtain it secondhand. Please contact me if you have an unwanted copy of Quill or PAW, or if you are interested in obtaining one. I'm sure something can be arranged.

For those who haven't seen it yet, I thought I would mention that on Monday, 29th May, The Movie Channel has the last showing of Lord of the Rings.

My thanks to everyone who came to my rescue when I ran into trouble when I tried to load my saved (snapshot) position into part two of Magnetic Moon. Like all good puzzles the solution is obvious, but only when you know the answer. In case there are any more like me, I'll publish details next month.

Easter came, and so did the bad weather. Now, a few weeks later, the sun is streaming through the window. Or rather it would if I hadn't closed the curtains to protect the software. Let's hope that summer has finally arrived in the northern hemisphere, which means it should soon be as warm here as it is in winter down in Australia and South Africa.

'til next month, happy adventuring,

**Barbara**

A.F.I.O. Hon. Member

## LETTERS

---

**From Ann Bailey of Swadlingcote .....**

Thank you Mary, for the poem.  
This one really got me goin'.  
I've tried to make up a rhyme,  
But for me it's a waste of time.  
The best I can do .....

Is thank Barbara and you,  
And Probe for being in its prime!  
Best wishes. Live long and prosper.

\*

My goodness, adventurers are talented. This poem is inside a card, and on the outside is a wonderful hand-stitched picture of a fire-breathing green dragon. I really wish I could reproduce it in Probe, but I'm afraid you'll just have to do with the poem. Many, many thanks Ann. I've passed it on to Mary for her to see, as she did all the hard work for the competition. (Barbara)

**From Anne Borland of Canvey Island .....**

In reply to Ellen Mahon and Tinkerbell, of course I believe this magazine should be democratic and that Personal Messages should not be scrapped. I never suggested this, only that it could be shorter and left, i.e., for congratulations and thanks. Meaningful things. After reading Ellen's letter I then read the previous months' Personal Messages and now understand that, indeed, there is an on-going correspondence. Surely this can be left for letters, phone calls or meetings. What would happen if all us subscribers sent in and replied to messages on a regular basis?

New subscribers (and they are what we want) will not be attracted to a magazine which appears to have such a large cliquy section. Personal Messages is excluding, unwelcoming and quite frankly I'm surprised that it's been allowed to expand for so long. It seems an unfortunate state of affairs if, by your own admission, the people who write prolific Personal Messages are the ones who keep your files bulging. It's apparently a Catch 22 situation, which can only be rectified by others breaking the circle and contributing.

That is, unless I'm the only disgruntled reader and everyone else is quite happy. I'll just go and fall on me sword, then.

\*

Put the sword away, Anne, you're not the only one to complain about the Personal Messages. I've had letters for and against them, and the "score" seems to be a draw. So far *nothing* has been omitted that would otherwise have been published if the messages column hadn't been so long. Please see my replies to Barry and Reynir - any other suggestions will be gratefully received and duly considered. (Barbara)

## From Sue Roseblade of St. Neots .....

I meant to write this in time for the last issue of Probe but time just flies when you're having fun ... and I am!

Since the ASC closed down I have at long last been able to play, for pure enjoyment, all those games that have passed me by in the past few years. No more editing, no more reviewing and no more having to play games that I didn't like because I had been sent a review copy!

I am keeping my collection of over 1000 solutions up to date and would be very happy to help anyone that I can (not just our ex-members as Barbara stated in the February issue!), so look out for my number on the back page.

I'm also writing in agreement with Anne Borland's letter in that issue. It does appear that the Personal Messages are getting way over-the-top. Even though I do know who some of the contributors are, they may as well be writing in Ancient Egyptian for all the sense it makes to anyone else. I do not own an Amiga but I am perfectly able to understand and enjoy the Amiga Column. Likewise all other parts of the magazine.

Also I have a suspicion that there are only three or four participants and they are writing under several names each! Maybe one way of controlling the volume would be to restrict the number sent in by each person? Limiting them to half a page would seem more appropriate.

Having said all that, I do agree with Ellen in her reply in the last issue (March '95) that the messagers are also regular, active contributors to Probe and are helping to keep it thriving. So those of us that criticize must be prepared to do so constructively and to do our bit for Probe as well.

In the old days, the letters published in Probe were funny, informative and interactive. So wouldn't it be a good idea if, instead of writing a set of unintelligible one-liners, we all wrote one interesting letter each month that would be understood by everyone and could be replied to by anyone.

Come on! I will if you will! Now then, back to my latest game...

★

Sorry about the mistake over who could ask for help. Sue's telephone number is on the back page – but please keep within the times stated.

In fact a lot more than four readers contribute to the Personal Messages, and more than ever for this month's column. Please see my replies to Reynir and Barry.

This month the letters are, as usual, on various subjects, and may I entreat readers to write in if they have ANYTHING to say, who knows, it may make you (in)famous. On the other hand, if everyone *did* write a letter I don't see how I could squeeze 170 letters into 5 to 6 pages. so something else would have to go – Personal Messages? Reviews? Hints? Stories? (Barbara)

---

## ADVENTURING SAYING by MARY SCOTT-PARKER

Why do I play adventures?

Because they are there! (Mountaineer)

## From Larry Horsfield of Charlton .....

I won't start this letter with "Thanks for another superb issue of Probe" as it always IS superb. Right, that's the grovelling bit over – now down to business!

In answer to Martin Bela 's question about global routines in Quill/PAW, if the author hasn't put in an entry for when you try to swim anywhere but the river, it is down to either laziness or ignorance. It is such a simple thing to put in an entry (Quill/PAW) such as :

```
SWIM _  
MESSAGE 1 (not here, there's no water!)  
DONE
```

The author might forget to put such a routing in, but the playtesters (if they are competent, of course) should point it out as a matter of course.

I was interested in the comment Barbara made in her reply to Keith Burnard's letter in the April '95 issue, where she said "Quite a few readers who contributed regularly five or six years ago still subscribe but rarely contribute....." .

This is a coincidence as a group of us were discussing this very point a few weeks ago. This group is one that meets about every 3 months for an informal "mini-convention" at a pub in Central London, and the group includes Bob Adams, Sharon Harwood, Martin Freemantle and myself. We were discussing why we no longer contribute and came up with varied but quite valid reasons. I myself have always felt a bit guilty about this, and therefore I'm enclosing a couple of reviews, an article, and a contribution for Beginners Corner!

Although FSF Adventures is no more, I haven't quite given up adventure writing as I have just finished (at LONG last), a new 4 part adventure entitled "DIE FEUERFAUST – the Fist of Fire", featuring my old hero Alaric Blackmoon. In order to finish this adventure I had to borrow a (tape) Spectrum from a friend – my own trusty(?) +3 failed quite some ago and I borrowed a friend's only to have the disc drive fail on that! Having no money to buy a new one or get the other repaired, I put the game on hold for ages. I might be buying a secondhand +3 soon, if only for convenience sake – using a tape Speccy is driving me nuts!

As for writing more adventures, a) is it worth the effort and b) can I do it? One of the reasons I'd stopped writing was mental block. Due to my wife being ill and the subsequent stress that caused me, I found it very hard to think up new ideas. Where as a few years ago I used to carry a notebook with me all the time to write down the ideas I'd get every day, these days I rarely get any inspiration. Having said that, I was very pleased with the way "Die Feuerfaust" turned out, especially part 4 which developed into an adventure within an adventure! (Quick plug – buy it, buy it!)

With so many people using 16-bit computers and now upgrading to PC's (three of our group already have PCs, Bob Adams is about to get one and three are thinking of getting one) is it worth me spending months working on a new game for the Spectrum? I must admit that I did enjoy finishing off "Die Feuerfaust" a lot. I always got far more pleasure writing games than I did playing them and I found when I stopped writing and started playing again, I didn't have the patience any more. If I got stuck in a PAW'd game my immediate reaction was to load the database into PAW and find the answer to the problem from that. Hardly the way to play an adventure game, is it?

It did occur to me to offer my services as an adventure programmer, in case there are any Probe readers out there who have an idea for an adventure game, but are unable to get to

grips with any of the currently available utilities. The only way this would be awkward is if the author had a different machine from me (I would program using PAW on the Spectrum). Still, if there are any would-be adventure authors out there who are unable to program their games, please get in touch with me (address below).

Chris Lord's letter gave me a distinct sense of *deja vu*. It reminded me of a few years ago when 16-bit users asking for articles and reviews on RPG's and graphic games, etc, in Probe. Us (then) 8-bit users poured scorn on the idea - and here we go again! My view is that the computer sections in any newsagent are positively bulging with magazines dedicated to console machines, so why does Chris want such material in Probe? Apart from Chris, I doubt if anyone else would contribute anything of this kind let alone want to read it in Probe. Having said that, the 8-bit enthusiasts who moaned at the 16-bit crowd then are nowadays 16-bit owners themselves, playing the graphic adventures we used to pour scorn on!

Finally....Personal Messages. Isn't it getting a little silly? The same sort of childish messages - meaningless to 99% of the readership - month after month, to the same people from the same people. If they want to send silly messages to each other, why don't they use the Royal Mail? Surely half-a-page of these messages is more than enough, but not a page and a half - it's getting a bit ridiculous! Sorry if I sound like a wet blanket but I know that I'm by no means the only one who feels this way.

★

My thanks to everyone who has sent in contributions since the last issue - check out the names in the Hall of Fame.

I, personally, think it is worthwhile writing for the Spectrum, as the games can then be converted or emulated to play on most computers. There is no doubt sales are dismally poor, but I still prefer the type of adventures that were and still are being written for the 8-bit machines. I've found quite a lot of PD/Shareware adventures for the Amiga, but to be honest very few of them have puzzles, text and presentation to the standard I'm used to on my Spectrum. Larry can borrow my +3 anytime he gets the inspiration to write another adventure, or a non-programming budding author asks for his help. So, don't let his and your talent go to waste, write to him at 40 Harvey Gardens, Charlton, London, SE7 8AJ. (Barbara)

### **From David Dewberry of Dunmow .....**

A few years ago a book called "The Captain 80 Book of Basic Adventures" was published.

This contained about 18 basic adventure listings, each one in Microsoft Basic which is easily converted to most computers. Besides the listings, it also contained hints and tips on writing adventure programs and an adventure generator.

Should any Probe reader require any further information regarding this book, I would be willing to try and furnish it.

★

I don't know the titles of the adventures, but it is worth checking out. Please contact David at Chaureth Hall Lodge, Broxted, Dunmow, Essex, CM6 2DA, enclosing an SAE. (Barbara)

## From Jean Childs of Bagshot .....

It was pleasing to read some very interesting letters in April's Probe.

Firstly, I'd like to comment on the one from Martin Bela regarding the use of global and local routines. I quite agree with him that the "I don't understand" response leads the player into thinking that certain verbs cannot be used. However when I was programming with STAC for the ST, I found that it was far easier and used less memory to use local routines for certain actions. But I would then have the same verb in the global routines in order to cover the use of the verb in other locations. To use Martin's example of "swim", the global routine would always respond with, for example, "That would be fun, but not here". I found that using both local and global routines used less memory than trying to cover it in global, and was fairer than using local only.

I was also interested, and a little surprised, to read the letter from Chris Lord regarding console adventures. A few years ago, having temporarily withdrawn from the adventure scene, I bought a Megadrive. I played Sonic to death and tried a few other games. But for some time now the Megadrive has sat in a corner of the room collecting dust. I was therefore surprised to read Chris's letter, and rushed out to buy a console magazine. I couldn't find any American magazines and bought a couple of British ones. What did I find? There was absolutely no mention of anything that so much as came close to an adventure. So I for one would be interested in seeing reviews for console adventures (but not RPG's). In the meantime I shall have to look around to find who sells them. I also enjoy playing strategy games and one review that I read in one of the magazines was for "Theme Park". It said that although the graphics were good, control of the game was more difficult on the Megadrive than on other machines. Yep! That sounds like the Megadrive.

Well, having put pen to paper, I suppose I had better (with both feet) have my say on the topic of the Personal Messages. Being one of the "minority" that sends them, of course I think they should stay. If the "majority"(?) think that there are too many, maybe the number per person per issue should be limited. But I love Phil Glover's idea. I've always wanted to be a centre page pull-out.

\*

I'll see if I can squeeze Chris's reviews in the next issue so that readers can judge for themselves if they are the sort of games they wish covered in Probe. The titles mean nothing to me, but then I play text adventures.

Are Megadrives difficult to use? I was surprised how well Lemmings has been programmed for the Lynx. Considering all the icons-clicking necessary in the 16-bit versions, the controls seem quite easy - at least Heather seems to manage quite well just pressing various parts of the single control-pad.

Personals! Please see my reply to Reynir and Barry. (Barbara)

---

## REYNIR'S THOUGHTS FROM ICELAND

Where Quark goes - anything goes!

Research has shown that research causes cancer in rats.

## From Dorothy Millard from Croydon .....

A letter from Australia..... Some thoughts on playtesting, reviews, etc.

Playtesters, aren't they marvellous? They work so hard to find as many "bugs" as possible, and still the occasional one slips through. even in "commercial" games where resources are more freely available. Should we ignore the occasional minor "bug" which doesn't affect playability of a game, mention it casually when reviewing, or make a big thing of it slipping through?

Looking at reviews of games through the eyes of different reviewers it is interesting to note how differently they view the same game. I know on occasions I have read reviews of games and thought to myself "I must play that, it sounds great", only to be disappointed when I eventually got the games and found myself wondering whatever they saw in it.

I wonder, should reviewers have a code? Maybe a check list containing things like :

(a) Suitability, beginners, intermediate or advanced. Perhaps this would avoid the advanced player (which most reviewers are) from slagging an easy game. Easy games are necessary, as well as hard games, in order to keep all members of the adventuring fraternity happy.

(b) Subject matter. Not everyone enjoys dungeons and dragons or fantasy type games. Some prefer space or more modern settings, and all types of interest need to be catered for. A game should not be slagged because it isn't the type of game that suits the reviewer's interests, but played on merit within its field. A point of interest here is that in some D & D type games it is quite permissible to go killing everything in sight, but put in a different setting the same actions are considered by some people to be in poor taste.

(c) Volume of text versus number of puzzles, taking into consideration the machine the adventure has been written on. On the smaller 8-bit computers it is usually a trade-off between the above because of memory restrictions. The choice is usually to have volumes of text, lots of locations, detailed messages or numerous puzzles. Whatever is decided by the author I have found "out of memory" soon becomes a problem on the 8-bit computers. If games are to continue to be written for these machines then memory restrictions should be taken into consideration when a review is written. I have an Amiga and a multimedia fast PC, but I still like the type of adventure commonly found on the old 8-bit machines (Commodore/Spectrum/Amstrad), *but* I don't expect the same quality and volume of data from the 8-bit machines as I do from a CD for example. There isn't enough memory in the 8-bit computers for everything and this must lead to compromises. The reader should be informed what compromises have been made.

(d) When was the game written? If it was written some time ago then this needs to be pointed out so the reader is aware of its age. An example of where this may occur is when older games are converted to other formats or re-released. Games need not be slagged for being in an earlier style or being written with inferior programs to those available now, so long as readers are informed in order that they are aware of the game's limitations. Earlier games tend not to have the character interaction of later ones (it wasn't fashionable then, apart from a few) and as in most things adventure games have evolved over the past ten years. Weight limits and mazes were popular in the early days and to some degree these have gone out of fashion. These things should be pointed out to readers, but it is not necessary to completely discount an older game, as some of them, despite their shortcomings, can pass a very pleasant evening or two.

(e) How well has the game been written? Are the puzzles interesting or mundane? Is the vocabulary adequate? At this point the reader could be informed of whether or not the puzzles are logical. When considering the above the level at which the adventure is aimed should be taken into consideration.

(f) Finally the reviewer's point of view (separate from the above). Whether or not he/she enjoyed the game and why. Whether it was enjoyed or not for a personal reason (for instance the type of game was not to the reviewers liking), or whether it was or was not because the game was well or badly written etc.

It is interesting to note that some of the games which reviewers have stated are easy have been sources of difficulty to others, as evident by the help line which I run here in Australia. I personally don't think a game should be slagged because it isn't to the author's taste or because it is too easy. Others have different tastes and, as reviewers tend to be experienced adventurers they need to consider the newer adventurer who needs games which are aimed at an easier level. Many a prospective adventurer has given up because games have been too hard.

Items which could be included in a reviewer's check list :

- (a) How the game was written.
- (b) When written.
- (c) Machine written for and any conversions.
- (d) Memory restrictions imposed by the computer the game has been written on.
- (e) Instructions – adequate or not.
- (f) Level – advanced, beginner, etc.
- (g) Subject matter.
- (h) Wordy or lots of puzzles.
- (i) Style written in.
- (j) "Bugs", grammatical/spelling errors encountered.
- (k) Reviewer's comments.

If nothing else, the above notes would be a good check list for prospective reviewers to get them started.

The main thrust of the above discourse is that prospective buyers should be given an opportunity to make up their own minds about a game, rather than having the reviewer's biases thrust upon them.

If you disagree with the above then that's fine, write and present your comments for publication, but please don't become personal. For example I was sorry to read in a recent edition of Probe how the point of view expressed by Anne Borland was taken personally by Ellen Mahon and Tinkerbelle (whoever he/she may be). I did not feel Anne was being selfish, just stating a point of view. I too find the Personals utterly boring and I feel Anne had the right to state that she felt this way. BUY as I believe in "live and let live", if others enjoy the boring personals then so be it. Would someone like to explain the "Personals" to me sometime? Let's have constructive criticism, don't slag authors or other adventures, give them a go and then they might write some more and we will all benefit.

That's all from Australia, it's back to work next week after the Easter holidays and my time will again be limited.

✱

Hear, hear. Dorothy's check list will be most useful for anyone who would like to review. I would just add that it is a good idea to make notes as you are playing the game because it is so easy to forget your "thoughts" by the time you get to the end.

A Personal Message is just that – a message sent from one reader to another, who presumably knows what it means. (Barbara)

### **From Reynir Stefansson of Reydarfirdi .....**

I finally feel cool and calm enough to bang up a reasonably coherent reply to Anne Borland: Mumble blech froggy cobol! Well, that's about as coherent as I can be about her flames against the Personals.

Perhaps you oughta put the Personals on a loose sheet, which Anne and similar-thinking readers could then unsubscribe to.

✱

As I've said elsewhere in this issue, I don't want to discontinue the Personal Messages column, but I don't want it to lose me any readers. Phil Glover suggested I put them on the centre pages, and Jean Childs approves but for a slightly different reason, but that would mean I have to either fill four pages with them, or readers not wishing to keep them in the magazine would also be removing what I consider important advertisements. A separate sheet may well be the solution, but I'll see how things develop before taking that step. (Barbara)

### **From Barry Scannell of Swadlincote .....**

I don't mind the Personal Messages column as people are communicating with each other. Let's hope we all carry on keeping in touch with each other.

I am enjoying Probe, you are doing a great service to us. Well done to you Barbara. Long may you keep doing what you started.

✱

The number of contributors to the Personal Messages has *increased* since the last issue, and I have no plans to scrap the service, which, as Barry points out, helps people to communicate. I'm still thoroughly enjoying editing Probe, and hope, with the help of the readers, it will continue to thrive. (Barbara)

---

## **JOKE OF THE MONTH by ELLEN MAHON**

Why do dragons sleep during the day?

Because they like to fight Knights!

## From Martin Bela of Alvaston .....

Could I just clear up a point I made in the April issue of Probe?

I said that if a player typed "SWIM ACROSS RIVER" when in the wrong location, then a suitable reply such as "Go and find a river" should be printed. From the letters I've received I think this has led to a bit of a misunderstanding. I didn't mean that the reply should give away the answer by telling the player what to do. No, what I meant was that the reply should indicate that the command has been recognized but isn't the correct thing to do.

On second thoughts, I think a better reply would be "There's nothing here to swim in". This indicates that SWIM has been recognized, without giving away the answer.

The only reason I used "Go and find a river" as an example is because in my game "The Zeta Zone" that is the reply given. It doesn't help you though, because when you do want to cross a river you soon find out that swimming is definitely *not* the way across.

It was a bad choice for an example, I know, but I hope this has made my point a little clearer now.

Another thing I mentioned was that I program in ADLAN. I've had one or two comments about the "bugs" in the ADLAN language, which, although I've noticed them in some ADLANned games I've played, to be honest, I've never found them in my version. I've got a list of the bugs that Simon Avery gave me ages ago, and I've tried my best to reproduce them, but they just won't appear for me.

I know early versions of the rom were bugged, but I believe mine was the last version that Graduate Software produced, and can only assume that all of the bugs were ironed-out (can't have wrinkly bugs can we?)

However, I have found one problem when using the PROTEXT word processing rom in conjunction with ADLAN.

If you set PROTEXT's ruler length to more than 255 columns, then any game text (location descriptions, etc) that happens to fall on column 256 will have a return character inserted when the game is running. So, it's best to set your ruler length to a maximum of 255 columns, do a normal return before this, and then continue your text at the start of the next line down. This "255 column return" problem can also affect the commands used in the program. I usually have the ruler set to 512 columns, but I take care not to have text or commands straddling the 255/256 columns. If it does, then I just "move it on" a little. Extra spaces in the program structure do not take up any extra memory in the compiled game, so this method isn't wasteful.

\*

First, an apology from me for mistyping Martin's surname.

It is great to see that Martin got a good response to his letter, both personally, and through the letter pages of Probe. I know how helpful readers are, so if anyone else has something they wish to "air", don't just think about it, actually write in, it may prove beneficial to both yourself and other readers. (Barbara)

## REVIEWS

---

### BEHIND CLOSED DOORS 1, 2 and 3

Written by The Balrog

Reviewed by Harold Dixon on an Amiga 1200  
(under Spectrum emulation)



BCD 1 – I never knew you could have so much fun trying to free a Balrog from being locked in the toilet!

Those blasted boggits have locked him in there! Well, at least he could relieve himself, and a few choice inputs might free him, or might not, as the case may be. I spent four hours first session on this little adventure. I got to know a mouse with a headache, and an unhelpful spider.....hmmm. The usual commodities one might find in a toilet? Well, not exactly, that is unless you turned the clock back about forty years. I remember a toilet something like that in my youth, but that's another story!

Okay, if you use your imagination you can set him free. I managed second session, after I found out you had to use EXAM and not X. Reading the Gazette proves interesting, if not very helpful, but the responses are amusing and you can do lots of little things that produce interesting results, although again not very helpful. I tried a few "naughty word" inputs which also produced hilarious responses... ahem....

Altogether quite an amusing little pastime which, incidentally, must be done in one go, no saves. All in all a nice gentle breakthrough on the adventure scene, proving that even going to the toilet has its moments!

Further along the lane, in BDC 2, our poor friend is locked *out* of the toilet this time!

Because of the nature of things he can't move far, and if he makes too much noise the big ole' troll from next door will come round and bean him! This unsociable character likes privacy, so don't annoy him. He also has a sense of decency which you must be careful not to upset. The plants in the garden seem to have a life of their own – try a few experiments with them and you'll see! Watch it though, because if you get too rough certain actions will be taken against you. As in the first part, you can read the Gazette, which may, or may not give you a clue, and all the funny response are there as in the first adventure.

I didn't really get too far into this one, but got far enough to see that it has great potential, that is for an adventure on this subject. Balrog really is in urgent need here!!!! I wouldn't like to be in those little hobbit's shoes if ever he catches them!

BCD 3, the third adventure in this series goes much along the same lines, with dear old Balrog in an awkward situation. Might even be able to do the crossword in this one! Quite a nice little romp that doesn't tax the mind too much, and shows that one can have adventure even in the everyday things in life – and broadminded enough to give one a laugh without offence.

A good little collection that you can go back to for a laugh time and again. Might be an old one, but it's worth buying, certainly a good one to start on.

Available from Zenobi Software – Price : **Spectrum** £2.99 (tape and +D 3.5" disc), £3.49 (+3 disc), **Atari, Amiga & PC** (under Spectrum emulation) £2.99.

## CIVIL SERVICE 2

Written by Jack Lockerby

Played by Jenny Perry on a Spectrum +3

After the success of Civil Service, Jack Lockerby has issued another batch of tough mental tests to kick our brain cells into gear. These consist of extremely difficult word and number puzzles. As in Civil Service 1, invigilators are dotted around the mental assault course and will tell you what to do when you say hello to them. When you complete a puzzle you will be given a numbered disc. Collect 13 of these to attempt the near-impossible puzzle at the end.

I was glad to see that, in this sequel, you start off fully clothed. This enabled me to fully concentrate on the wonderful range of interesting, exciting and original puzzles which will stretch your brain to the limit and also increase your general knowledge. My Spectrum ended up surrounded by dictionaries, reference books and little pieces of paper with numbers scribbled on them.

Apart from using "EX" instead of "X" for examine, I found no trouble with obscure commands – it was a great relief not to have to look carefully *anywhere*, or to hunt through the Thesaurus for strange verbs. However, this game is a cartographers nightmare as the puzzles all take up lots of space. I found the best way to map it was to put the main locations on a different piece of paper from the puzzles.

My usual gripe about these types of posers is that they're often far too simple but Jack has created some completely original and truly tricky teasers. You can be justifiably proud of yourself if you can complete any of them unaided. This is a game that may take a while to play, but you'll keep coming back to try another way of solving the puzzles, especially the last one.

Available from Zenobi Software – Price : Spectrum (tape and +D 3.5" disc) £2.99, Spectrum +3 disc £3.49, Atari, Amiga & PC (under Spectrum emulation) £2.99.

## MARBLES (P.D.puzzle)

Reviewed by Barbara Bassingthwaighte on an Amiga A1200

Once I got the hang of this game I loved it, brilliant is a word that comes to mind. It's not a shoot-em-up type of game, but a game where patience is needed and a touch of brainpower.

The idea is to get the marble from A to B and collect all the diamonds on the way. Sounds easy! Well, the first few games are, then it gets harder and planning your route is essential to avoid skulls and collect the key. You do get bombs in some games which, if placed in the right position, can blow up a couple of skulls or an unwanted arrow which doesn't seem to fit anywhere. Once you have been on a square it vanishes, except for the big cobblestone ones (you can use these twice). With the help of the mouse you can move the squares to more convenient positions, avoiding the skulls. I did, however, find one game I just could not do, it was about the 8th game on level 7, and is a rectangle about 4x8. Has anyone done it?

I really enjoyed Marbles and would like to get more of the same.

My disc was supplied by Zenobi Software. £1.49 including postage.

## THE LEGACY

Written by Laurence Creighton

Reviewed by Joan Williams on an Amiga (under Spectrum emulation)

Your eccentric uncle has passed away and you are requested to attend the reading of his will. Down through the years there had been talk of his priceless stamp collection and a set of rare coins but you put it down to speculation or just wishful thinking. As you make your way to the lawyer's office, you wonder if there really is some great wealth hidden away just waiting to be found.

You begin this adventure in the office and with no time wasted, the contents of the will are read out to you. It seems that the entire fortune has been left to a home for arthritic hamsters but the speculation about stamps and rare coins appear to be true, as you have been bequeathed both, but you must first prove your resourcefulness by overcoming a few small problems here and there before you can claim your inheritance. Having digested this information, you find yourself in a taxi with the meter ticking over and the driver anxious to be off. A quick inventory will show that you have some money but don't be in too much of a hurry to leave, remember who wrote this game, just make sure that you leave after satisfying yourself that there is nothing more to be gained.

A locked gate prevents progress southwards, so east it is, into a shack with not much chance of seeing anything due to poor lighting. Luckily the solution to this problem isn't far away and when solved will reveal a couple of useful objects. Once you have managed to open the gate you can enter your late uncle's mansion and are fairly free to roam around, which gives you a good opportunity to begin to work out how to go about things and also you should benefit when it comes to manipulating objects. For example, what does one do with a penny whistle? Blow it of course – but if you looked around first you would have been aware of where NOT to blow it, so think before you act or you will come to a sticky end if you ignore the warning signs. The mansion has plenty of rooms to explore, most of which contain something useful, but you don't have a very generous carrying allowance, so it can be a bit frustrating having to decide which objects to keep and which to leave, however, mapping is straightforward so there is not much time wasted going back and forth. One nasty surprise awaits you in the cellar and I can remember the trouble I had when I first played this game with this particular problem. Now, with hindsight, I realize that the clue is screaming at you in the text, (sneaky old LC).....

The inevitable loved or loathed maze crops up and you do need to persevere with this as there are two vital objects tucked away, without which you will be in all kinds of trouble, but don't go in empty handed. It goes without saying that you will need to find a source of light and this should be done as soon as possible and you should also make use of the ramsave facility ..... there are many traps to fall into. Although we have come to expect a sophisticated parser these days, verb/noun is all that is required here so beginners will find this game a good one to tackle. It is hard to believe that it was written nearly five years ago, it seems like only yesterday ..... doesn't time fly. I enjoyed this the second time around as much as I did the first which is proof to me that LC's games will stand the test of time. Nice easy mapping, user-friendly inputs, and nicely balanced between fairly easy problems to ones a little more difficult.... BUY IT AND ENJOY.

Available from Zenobi Software. Price : **Spectrum** £2.99 (tape and +D 3.5" disc), £3.49 (+3 disc), **Atari, Amiga & PC** (under Spectrum emulation) £2.99.

## LOST IN TIME

Written by Laurence Creighton

Reviewed by Joan Williams on an Amiga (under Spectrum emulation)

In the year 2193 a scientist developed a method of travel – a SONIC MOBILIZER – which enabled him to move through time. He arrived at 1993 but was mugged and the mobilizer stolen. Can you help him find it, so that he can return to his own time?

You start on a path, a piece of paper in view, but before you get a chance to collect it, away it blows, hopefully to be found later? East of you is a shack in which you should spend some time, there's more than one problem to solve in that location, just because you find one useful object, that doesn't mean that you should accept that that's all there is – **never** forget who wrote the game! A fork in the path outside means that you have to make a decision, SW or SE, either will do, but SW will be more beneficial for there you should find a pair of helping spectacles. Wear these and you will be rewarded with very useful hints, plus a little taster of the problems ahead. You obviously need to buy an apple (no thieving allowed) but how do you get the coin? The blacksmith will help you with another problem, but you'll have to help him first. A fence is just asking to be climbed over, dare you risk it? If you get over the fence, yet another decision has to be made, there is a building which is unsafe and 2 objects to be obtained, which one will you choose – you only get one chance, the building will collapse around you if you dither.....

Somehow you will have to cross a fissure which happens to be just a smidgen too wide for you to jump, until you have worked out how to cross this fissure you will remain on the wrong side so to speak. Luckily the spectacles provide crucial clues (should you require them) so it shouldn't really have you totally baffled. Across the fissure is a lake, a canoe is thoughtfully provided, and great news, you don't need to find any oars (hurrah!) so if you're brave enough, cross the lake and enter a village. There are various places of interest to explore, each with a problem or two to solve, most of which are fairly straightforward, although I did have to ask the King of Zenobia for a help sheet because I totally missed an important object and didn't realize it until I was almost at the end of the game. The trusty Ram Save saved my sanity though, so I didn't have to start all over again, but from then on I had the Golden Rule firmly planted in my head – always examine things twice!

One particular tricky problem involves collecting the vase; you know where it is, but how to get at it doesn't become clear until you've completed a few little tasks, the only danger you get into is either standing too close to the dynamite (you did get some dynamite, didn't you?) or you are found standing by a dead body, if you don't act quickly enough you can look forward to a spell in prison and a re-start to the game. Dealing with the dog has a random element, so it would be wise to Ram Save before you attempt whatever it is you've decided to do, and when you finally get into the cottage, as with the shack at the beginning, don't be too dismissive once you've obtained what you think you need, important things go on in this cottage and it's only when you sort all that out do you stand a chance of locating the Mobilizer and collecting a reward....

This is yet another cracking little game, maybe not as devious as some of LC's others, but still tricky enough to frustrate. The spectacles proved to be a Godsend, and location descriptions well up to the usual high stand. buy this for your collection, you'll enjoy it.

Available from Zenobi Software – Price : **Spectrum** £2.99 (tape or +D 3.5" disc), £3.49 (+3 disc), **Atari, Amiga & PC** (under Spectrum emulation) £2.99

## LEOPOLD THE MINSTREL

Written by Jamie Murphy

Reviewed by Phill Ramsay on an Amstrad CPC

The title seemed to me to be vaguely intriguing; but only vaguely. However, not wanting to be accused of judging a book by its cover, I decided to play the game through before making any decisions about how interesting the game might prove to be – or not, as the case might be. Unfortunately, I have to accuse myself of hypocrisy. For one of the very few times in my reviewing career, I found my mind firmly made up about the game before I was even a third of the way through it.

This, in itself is not a unique event, but it does make the sometimes onerous task of reviewing a game more of a pleasure. However, before I start talking about the actual *content* of the game, let me give you some facts about it.

It has been converted to Amstrad using the Amstrad version of the PAW, and is therefore available only on disc, and runs under CPM. A very unusual and somewhat peculiar feature of the game is that it is in two parts. That's not so unusual in itself, but it's not a case of playing through part one and then moving to part two. You have to move between the two parts as you progress within the game. Part one concerns the puzzles in the woods and surrounding areas, and part two the puzzles set within the town.

Since you have to travel several times between the woods and the town to solve the numerous problems within the game, you will find yourself having to make numerous saves to disc, to load in the other part, to reload your saved position. I reckon that if you have no mishaps and manage to do everything in the correct sequence, you can get away with having to save and load your position (along with the alternative game part) around thirteen times.

Yes, this is an irritation, and does tend to break up the flow of the game, and in lesser games it would be such a distraction that interest in the game would quickly be lost. Fortunately, Leopold is *not* a lesser game, and the irritation of having repeatedly to save and move between the two positions is much diminished by the sheer quality of the game. I am told the game had to be converted in this manner due to memory limitations on the Amstrad PAW. It's a shame but there was no other viable option.

Having mentioned the one bad point in this game, let me immediately attempt to redress the balance by moving on to the game itself, and to my impressions of it. You play the part – you will be surprised to discover – of Leopold the Minstrel. Now, Leopold had always wanted to be a minstrel, for as long as he could remember. He managed to become apprenticed to Old Sam, one of the most renowned minstrels in the kingdom. After several months, there was an accident, the results of which was that Sam's beloved lute had been destroyed and was now in need of repair. As Sam was somewhat indisposed with 'flu, the task to get the lute repaired fell to Leopold. If he didn't manage this simple task, he was informed, his apprenticeship could be terminated.

So there was my quest. Repairing a lute? What could be easier or more straightforward? I started off in the woods, and soon found an Inn. Entering this, I decided that the task of repairing a lute would be more easily accomplished on a full stomach, so I ordered a meal. It's a pity that I didn't have the money to pay for it.

However, after a little thought, I managed to obtain enough money to buy a meal. Entering a discussion with one of the maids nearby, I was asked to dispose of a drunk who was propping up the bar. I decided to flex my not inconsiderable muscle to chuck him out, but he is so drunk that he appears to be rooted to the spot, and deeply unconscious.

What I needed, I deduced, was a way of bringing to drunk around, so I went out to find it. After looking around for a considerable time, I managed to find a bucket. I already knew where a lake could be found, so it was obvious what I had to do. Nothing to it. Fill the bucket, empty it over the drunk and throw him out. Nothing easier! Except that the bucket had a hole in it.

Sneaky, that was: very sneaky. However, Jamie Murphy obviously hadn't reckoned on *me* playing the game. I solved the problem with the bucket with contemptuous ease, rid the Inn of the drunk, and was given some advice by the grateful maid. In the course of solving that problem, I inherited a friendly gnome who insisted on perching on my shoulder, and told me all about his brother who was being held by the pygmies. Must be very painful, I thought.

However, the gnome insisted that, since I was a Hero, (at least ONE character had, apparently, heard of my adventuring prowess), I must rescue his brother. And sure enough, every now and then, this gnome piped up reminding me that I had to rescue his brother. I decided that I'd get around to it after I'd repaired the lute. I did try, on occasion, to rid myself of my troublesome companion, but he seemed to have a very well-developed sense of balance.....

Having made my way to the town, I managed to find a musical instrument repairer. With a broad smile at the ease with which I had solved this game. I went in and showed the lute to the craftsman. He looked at it very carefully, and agreed it was in desperate need of repair.

Unfortunately, the lute had magicke in it, and repairing such an instrument was well beyond his humble talents. With my broad smile now just a memory, I prepared to find another repairer. However, the craftsman told me that his partner could easily repair the lute for me. With my smile reappearing, I waited for the partner to appear. He didn't. Apparently, he hadn't been seen for a long time. Not since he had an argument with that witch which lives in the forest.

I left the shop with a heavy heart. Where should I look to find the missing craftsman? I deduced that the area around the witch's hovel – er beautiful house – deserved scrutiny. Examining every location carefully, I eventually found a cave. Now, I didn't have to go into the cave, but I don't know the meaning of fear. I entered regardless. The bear who lived there wasn't at all pleased to see me. It was End of Game.

For future reference, I've now looked up the definition of fear!

Later on, I managed to find the missing craftsman (after a lot of searching), and it was revealed to me that I had to obtain something from the witch. When was I going to be able to repair the lute? I seemed to be ever straying further from the object of the quest, with the end moving proportionally further away.

So, I went to have a talk with the witch. She didn't want to know. Not unless I did something for her first – and the only thing she could come up with was find her missing cat!

Sneakily, I'd already made a note of where the missing feline could be found, so I hurried there, and found that I couldn't climb the tree up which the cat was stuck. A sharp intake of breath (and several muttered imprecations later) I realized that this was yet another sub-sub-sub quest. I mean, it was getting farcical!

I managed to find certain objects, and by using these, was able to make an ally of an Eagle. Indeed, she trusted me so much, I was entrusted with her egg to keep safe. The Eagle got rather peeved when I dropped it and it smashed. Yes, reload position time.

Now things seemed to be going my way. The Eagle helped me get the cat, the cat enabled me to get what I needed from the witch. (A clue here is to be less scrupulous in your dealings with her). Having passed this on to the craftsman (Douglas the Fixer), he told me what I needed to obtain to repair the lute. Strings, Oldine Wood, Hoskill Water, Dragon Fire.

And that's all there is to it.

I found the Dragon, and he explained that his strength is gone, his teeth have been stolen, and he has been chained up by an evil Ice Wizard. If, he ventured, I was to smash the forcefield which surrounded his teeth (the most magical part of a Dragon), I was informed), obtained them, deal with the Ice Wizard, return the teeth to the Dragon, free him, give him his strength back, he might just help me out. Whilst I was thinking about this, the Dragon told me I'd need a magic weapon. There used to be one called Johnnie the Sword knocking about, but it's not been seen for years... (why did that not surprise me?)

So much later, I returned to obtain the Dragon's aid. As expected, the Ice Wizard put in an appearance, and unless you've deduced how to tackle him, this will be the point at which you die. However, having liquidated the Wizard, I freed the Dragon, gave him his teeth back, and he promised to return and help me when the time was right. Well, I wasn't going to start arguing with him.

In the town I discovered the man who had the water that I needed. All he wanted for it was the chief of thieves brought bound to him. Of all the problems set, this is one of the more convoluted and difficult to achieve. You need the correct password, and must have several objects to hand, otherwise the thieves will capture you and you will meet a swift (and messy) end.

Then there is still the problem of the gnome to contend with. I managed to enter the pygmies' village, and even found the poor gnome inside a cage, but those pesky pygmies wouldn't allow me to free him. The thinking and logic here are obvious after the event, but having missed an earlier clue, I found this problem insoluble, and had to ask for help.

Having freed the gnome, I was invited to visit their land, but alas, I was too big. If only I was able to reduce my size Alice in Wonderland style, I might have been presented to the king of the gnomes. He might have helped me travel to the realm of magic and impossibility and imagination. I might even have found the strings which I needed, had I been small enough to visit the gnomes' land.

And then there was the question of the wood to get. Again, this is a difficult problem, but if you're thoughtful and know how to go about it, you may find a singing pillar is a veritable mine of information about what to do and where to go.

Unfortunately there is the problem of a Gurgle to get past. You may wonder – as did I – what manner of creature a gurgle is. The game does tell you, but just to be sure the information Jamie gave is accurate, I checked in my Adventurers' Encyclopaedia for Avoiding Big and Nasty Monsters, and read:

**GURGLE** – An ethereal creature vaguely resembling a Pooka, both vicious and dangerous. It is so named since *gurgle* is usually the last sound made by adventurers who meet one.

And, I found, this was true.

Having managed to destroy the Gurgle, I proceeded to the tree which would yield the wood that I needed. But it wouldn't. No, not until I told it its name. It's typical of my luck to meet a recalcitrant and temperamental tree. However, once I found and gave this information, the tree happily yielded all that I needed. I only had to take these items to Douglas the Fixer, and all would be well again.....

What can I say about this game? It has humour by the bucket full. Large dollops suddenly hit you when you least expect it. I was underground at one point and decided to summon my friend the Eagle. The response had me doubled up at the keyboard. try it and see what I mean!

The problems set are all logical, but many of them are fiendishly difficult and convoluted in places. I found it to be a difficult game to solve, and I had a copy of the solution to consult when I got stuck.

The text is atmospheric and very well thought out. The intelligent use of the English language makes the game even more impressive.

As regards the difficulty level of the game, I have no hesitation in placing it firmly at Advanced. I should think that even the most advanced adventurer will have some fun solving this game. It's really frustrating, yet so well written and put together that you are crying out for more even when you're stuck in what seems to be an impossible problem. I found there to be hardly any location where you don't have something to find, or something to do.

Having recently reviewed Jamie's game The Khangrin Plans, I wondered whether that superb game might be just a one-off. Leopold the Minstrel provides the answer in emphatic tones. In terms of plot, originality and playability, it's easily up to the impossibly high standard set by Khangrin Plans. The only drawback, as mentioned earlier, is the limitation of the Amstrad's memory. However, don't allow that to put you off buying and playing an absolute cracker of a game. It is very highly recommended, and easily worth the asking price. However, be prepared to ask for loads of help...

**Amstrad** version available from The Adventure Workshop - Price : £5.00 (disc only)  
Cheque/p.o. payable to P.M.Reynolds.

**Spectrum (128K only)** version available from Zenobi Software - Price : £2.99 (tape or +D 3.5" disc), £3.49 (+3 disc).

**PC** (under Spectrum emulation) version available from Zenobi Software - Price : £2.99.  
Note: This is a 128K game, and therefore not available for the Atari and Amiga under Spectrum emulation.

## **DANGER MOUSE (P.D.arcade)**

### **Reviewed by Barbara Bassingthwaighte on an Amiga 1200**

A very playable platform game which starts with Danger Mouse jumping over fireballs, across castle ramparts, avoiding spiked balls and swords. The first five levels are very easy - anyone can do them

The graphics are good and clear. You get 3 lives with chances to gain extra along with way. I found it a bit addictive.

My copy was supplied by Zenobi Software, £1.49 including postage

## **SIM CITY 2000**

### **Played by Jenny Perry on a PC**

This game allows you to create a complete city from scratch.

You are Mayor, which involves making lots (and lots) of decisions – the first is to choose a difficulty level. each of which has a different starting budget for you to create your city.

To begin with, your citizens (Sims) want to know where to build so you designate zones for them to construct industrial, residential and commercial areas and, later on, an airport and seaport. It is fascinating just to watch and see what the Sims build, but they soon start moaning they have no power, roads or railways, so you generously provide these too.

The demands on the city budget don't end there – your Sims want water in their homes and workplaces, a police force, firemen, hospitals, schools and more. When I raised their taxes to pay for all this, the Sims didn't like this and upped and left. Wouldn't it be nice if we could all do the same?

Balancing the Sims wants and needs with the money in your budget is like walking on a tightrope wearing roller skates, but there is an option to choose auto-budget if you don't fancy juggling money.. As time goes on and money increases (hopefully) you can add all sorts of fun things to your city, like zoos, parks and marinas, or just designate more zones and watch what your Sims construct.

As in real life, disasters occasionally strike and your Police and Fire forces have to cope – luckily you have the option to turn off the disasters completely or (as my boys prefer) turn them all on one after another. There are also some pre-loaded disaster scenarios based on real life events which I haven't tried yet. There are also 4 pre-constructed cities you can either play with or just look at them admiringly.

Maxis seem to have thought of everything in this game. It's my first attempt at simulations but the manual was so helpful and informative I was confident enough to start my own city unaided within an hour. The manual gives a step by step starter guide for beginners like me and is well worth reading a few times before installing the game. The people at Maxis are helpful too – I needed a boot disk to play this and they send me one by return of post.

A *brilliant* game and an extremely helpful software house – who could wish for more?

## **ROCKETZ (P.D.arcade)**

### **Reviewed by Barbara Bassingthwaighte on an Amiga A1200**

I reviewed this game earlier in the year, and stated it was unplayable. Sorry John.

John (Wilson) tells me that to control the spaceship it requires short controlled bursts of power (just jab the fire button), then steer the craft without applying any power. When you have mastered this you will be able to whiz around the screen.

I must admit I did get a bit further, but still had trouble controlling the spaceship There is obviously a knack to it. Maybe you have it?

Available from Zenobi Software, £1.49 including postage.

## **VALHALLA and the Lord of Infinity**

**Published by Vulcan Software**

**Reviewed by The Pathfinder on an Amiga**

VALHALLA and the Lord of Infinity is hailed as the first ever Amiga speech adventure and is one of those games which is quite novel and which I found can get very addictive.

The plot of Valhalla is quite simple. The old King of Valhalla died and the elder of his two sons, Garamond, had inherited the crown. The younger son, Infinity, was consumed with jealousy. When Garamond had a son, the little Prince of Valhalla, Infinity saw there was no way he could inherit and he declared war on Garamond, eventually killed him and enslaved the people of Valhalla. The little Prince was **secreted away and years after**, having come of age, returns to Valhalla where he is the rightful King, to destroy his father's murderer and release the people of Valhalla from the slavery and oppression of Infinity's reign.

VALHALLA is set in the castle of the same name and is on 4 levels, each apart from level 1 being accessed by a passcode. You are looking down on the Prince from directly above and it has to be said that to some people (Hi Jenny!) he looks more like a little old lady with her hair in a bun! The Prince is controlled by joystick and there is NO text apart from if you read a book, etc. for information and clues. If you want to examine an object or person, you face it, select the LOOK icon and the Prince then looks up at you and tells you, in a funny voice, what or who it is. He does actually say something after each action, such as "I've got it!" or "Incredible!", which holds up play and can get quite irritating.

The sound effect that does get on your nerves is the CLUMP, CLUMP the Prince's boots make as he walks around. I wish you could turn this off as it gets a bit annoying after a while. Some of us were playing Valhalla last October at the Adventurers' Convention and the sound of the Prince's boots positively echoed around the hall!

The levels are quite easy to map as they are, apart from level 3, covered in large floor tiles and each tile can be represented by one square on your map. I found it best to use A3 graph paper with 5mm squares on which to draw my maps. The levels are entitled The Crypt, Sanctuary, Chapel and Tower respectively and if you have an external drive attached to your Amiga you should disconnect it when playing levels 2 and 3 as they need more memory. The game comes on 6 discs and is hard-drive installable.

The puzzles are mostly object orientated and, although a few are a bit obscure, they can be solved by any adventurer. I did find that some puzzles were solved purely by chance and had me wondering "How that hell did THAT happen?". Another annoying aspect is the multitude of holes and traps that the Prince can walk onto and fall down. You have to walk around these and they are just a nuisance, adding nothing to the game. Similarly, there are also altars, stools and plants dotted around which you also have to walk around and very few of these play any part in the game whatsoever.

Controlling the Prince is, as mentioned, done by joystick (although I used a basic Sega joypad) and there are only four functions to use - Look, Take/Drop, Operate/Insert and Drink, plus joystick and disc icons. The latter enables you to save, load or restart, but one major fault, in my opinion, is that you can only load back your last saved position, rather like a ramsave, so that if you make an error like I did at the end of level 3 - I went through a door that closed behind me and saved my position, then realized I didn't have all the objects I needed - you have to restart from the beginning of the part!

Across the top of the screen is the Prince's "rucksack" in which you can carry a maximum of 9 objects; on the left is the potions indicator and right is the stamina indicator. The latter will go down if the Prince hurts himself. but can be replenished by the bottles of stamina that can be found lying around or hidden throughout the four levels. If the Prince has to drink a potion, the indicator on the left will rise to the top and then slowly descend, so you have to do whatever you have to do before the potion runs out. Unfortunately, if you need to drink another potion very soon after, you have to walk about until the first one runs out before you can drink the second. This happened to me a couple of times and I was annoyed because I was so eager to get on with the game!

All in all, I found Valhalla very enjoyable to play and highly addictive, although it won't of course be to everyone's taste.

**Amiga** only. Shop around for the best price. (Special Reserve offer it for £19.49) [The Pathfinder has also written a review of Valhalla – Before the War, which will be published next month. In the meantime, here is Steve Clay's review.....Barbara]

## **VALHALLA – Before the War**

### **Reviewed by Steve Clay on an Amiga A600**

In this game you play the part of Infinity, the villain from the first Valhalla game. "Before the War" follows Infinity in his quest to overthrow his brother the good King Garamond and become the ruler of Valhalla. So the sequel is actually the prequel.

For those who don't know, the Valhalla series are different because instead of text the little chappie talks to you via a series of samples that are held on disk and loaded in as required. There is some text and this is held in books and on pieces of paper and generally these are here to point you in the right direction. You control the character with the joystick and the current level scrolls around you. The joystick is also used to select the icons below the main game screen. Pressing fire will give you a row of icons.

The first of these allows you to view a map of the whole level. You are represented by a white cross and locked doors are also noted. The eye icon allows you to examine the object or tile that Infinity is facing. The open hand icon allows you to take portable objects and the use icon – a hand with a spanner in – allows you to manipulate things. The joystick icon returns you to walk mode and the disk allows you to save, load or restart. The mouth icon allows you to cut out all superfluous speech. You are allowed only one save position per level as games are saved to the current level disk. This is one of the few niggles with the game. The way around it is to have two or three backup copies of each level and use these to save to.

The top of the screen has nine icons, each showing an item in your backpack. This is activated by pressing fire then pushing forward on the stick. You can then select an item and press fire which gives you the options – via another set of icons – available; Examine, Drop, Use or Drink. The last applies to potions that give you a certain ability for a short period and is used frequently in solving puzzles. You view the game from above and the tiles are big and detailed. The game covers four levels with levels 2, 3 and 4 reached via a password.

So that's the system what about the game?

Well in my opinion it is the best graphic adventure I've played and is even a vast improvement on Valhalla 1.

The puzzles are of a good standard and bear a close relationship to those found in traditional text games. The levels are well designed and you often find solving one puzzle can open up a large area of the game. The type of things you can expect to encounter are an oracle who first tells you to 'Bring me luck' and having done this you're asked to 'Bring me a sign'; doing the first opens a door, while complying with second gives you a useful object. There is an awful lot of walking back and to. Many times you find an item that is needed the other side of the level. Level 2 is fortunately supplied with several teleports and things aren't quite so bad.

I have yet to encounter a game that draws you in quite as much Valhalla and I have had the rest of the family joining in and the wife now sees Valhalla as a joint affair. While many heads help occasionally (Okay frequently I have had to phone a wiser head for help).

There is a lot of work involved on each level and it's only when you realise that you have to start the whole level again because you have overfed a cookie monster (and ignored your own advice regarding saved positions) that you realise just how much you have done.

There are a few drawbacks but they are only minor.

My main headache is the sound FX that accompany Infinity all around the level. Tap, tap, tap. I could turn the sound down but that is a bit of a no-no when you need to hear what's being said. Some of the samples have you wondering what has been uttered. Such as the Comedian potion that sounded like a Medium potion!

Also, not a fault, just a worry, is that creeping feeling that you have innocently trapped yourself by doing something in the wrong order. The cookie monster is a prime example of this and my only clue is that always keep one cookie back and you can still pass this pest. Occasionally there is a difficulty in working out just how you do something, but this is reminiscent of trying to get the wording of an input right!

Overall, and it's nice to be able to say it, Valhalla 2 is brilliant and not to be missed.

Available for the Amiga from Special Reserve £21.49

## **DYNAMITE WARRIORS (P.D.arcade)**

### **Reviewed by Barbara Bassingthwaighte on an Amiga A1200**

You are a little warrior and your mission is to be the last one left alive on the screen.

You start trapped in a corner and have to "bomb" your way out by blowing up the obstacles to make a pathway through, *without* blowing yourself up.

Some blocks allow you to go quicker, some give you a shield from the bomb blast for a time. Some act as transporters and you end up in a different part of the screen (which can be dangerous).

There are four other warriors on the screen, which are computer controlled unless designated to a player. They are quick and devious, so beware. It is possible to win though.

Available from Zenobi Software, £1.49 including postage.

[I found the computer-controlled warriors moved *a lot faster* than any warrior I controlled...  
Editor]



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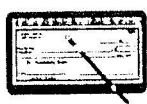
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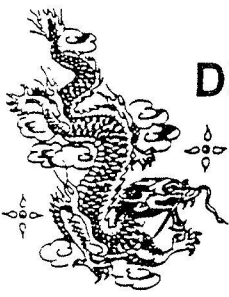


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**WITH COMPLIMENTS**

# The Adventure Workshop

Adventures for the Amstrad

## NEW RELEASES

### MAN ABOUT THE HOUSE

by GARETH PITCHFORD

Those of you who have followed the earlier adventures of Ernie Spludge will probably be very surprised to hear that he has managed to do something right without your help. What that 'something' is won't be discussed, as this is a family adventure, but I'll point out that Ernie's wife is expecting a baby.

And yes, it is his.

Indeed Rosie has had their baby and is due out of hospital today. Ernie, of course, in the time-honoured tradition of the male of the species, has coped admirably while she was away... he has turned their sparkling clean home into a total dump with hardly any outside assistance at all.

Your task in this game is simple. Just make sure that Ernie picks up his wife at the proper time and that the house is presentable... or at least, still standing! It should be easy - Providing, of course, that Ernie hasn't initiated any full-scale disasters. And knowing Mr Spludge, I wouldn't plan on things going too smoothly...

### PERSONAL COMPUTER WHIRLED

BY GARETH PITCHFORD

It was Friday the 13th of November, and the day of yet another Microfair. The 101st to be exact. You were looking forward to this one. There would be no Journeys into outer space, no trips into alternate dimensions, no encounters with demented time-lords like at the last fair. All in all, it would be a peaceful day. Of course, you were going to deliver your new game to DTHS. But there would be no problem with that. After all, their stall was on the first floor.

So you found yourself standing in front of the Sugar exhibition complex for a second time, with your ticket clasped firmly in your hand. It was then that the problems began. Out of nowhere, for that is where these creatures live, came a Grue! It punched you in the stomach, grabbed your game and legged it into the building shouting, "If you want to get your game back, you'll have to catch me!".

Oh well, you thought, at least he hadn't eaten you (Grues usually do this). All you had to do was go in and get your game back. It was then that you noticed that your ticket was missing.

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# The Adventure Workshop

Adventures for the Amstrad

**NEW RELEASES**

## **REVENGE OF THE SPACE PIRATES**

by LARRY HORSFIELD

It is six months since you, Mike Erlin, found the Starship "Galaxis" and opened up the Universe for exploration and colonisation by mankind. Already several sister ships are being constructed in space docks in Earth orbit and you are proud to have been promoted to the rank of Captain, and will be given command of the first of these starships, which will be called the "Christopher Columbus". In the meantime, you have enjoyed some rest and recuperation after your exploits leading up to the discovery of "Galaxis". This R & R came to an abrupt halt when the news came through on emergency communications channels that the "magnetic" moon Psia had been raided by Space Pirates, comrades of those who you gassed in the underground installation, and the High Priestess of the Psian people, Jaelaine, kidnapped!

When you arrived on Psia, the Space Patrol informed you that the raid caught the meagre defenses unawares, as they never dreamt that the Space Pirates would be ruthless enough to mount a revenge raid upon the moon. They have concluded that the raid was carried out for one purpose only - that of kidnapping Jaelaine - as surprisingly little damage was done to the installation or to the underground city where the Psian people live. However a number of Federation personnel and Psians lost their lives, something for which the Space Patrol intended pursuing the Space Pirates for, as well as rescuing Jaelaine.

Once again, the Space Pirates managed to elude the two small ships that chased them as they made their getaway from Psia, and it is not known where they took Jaelaine. However, two of the Space Pirates lost their lives during the raid, one of whom took his own life after being wounded and subsequently captured. As a matter of routine the bodies were searched and the only clue the Space Patrol found was a cigarette lighter one of the pirates had in his pocket. This lighter had on it an advertising slogan for a fitness gymnasium in the chief city of the planet Daris, a planet several parsecs from Earth in a sparsely populated section of the galaxy. Other information that a tattoo on the arms of both the pirates revealed was that they were part of a galaxy-wide terrorist organisation known as "The Brotherhood of Space".

A conference was held in which a plan of action was discussed. With so little to go on, the Patrol was reluctant to mount an action against this planet, but you volunteered to go alone to the planet to try and find out where Jaelaine is really being held. The Patrol agreed and provided you with false ID papers - your name is too well-known to risk going yourself. They also announced their intention to send out a small fleet of assault ships to the region of empty space near Daris, supposedly to undertake exercises. The Commander of the fleet tells you to try to contact them - using the codename WOTAN - when (and if) you have located Jaelaine. You were told to use the codename MERLIN with which to identify yourself.

You decided to travel to Daris by regular interstellar passenger ship flights, to avoid any secret agents the pirates might have working for them, and three weeks later, after a pleasant voyage on the Orion Spacelines passenger ship "Valkyrie" you find yourself standing in the arrivals hall of Darisopolis shuttle port, wondering what dangers lie before you ...

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"NUMBER SIX IN THE VILLAGE"

In the 60s a great many new ideas and influences sprung up and surprisingly enough a large number of these were so influential as to become 'cults' in their own right. Some of these 'cults' have retained their faithful followers even unto this very day, whilst others were so 'select' as to vanish beneath the mists of their own obscurity. However one such 'cult' was a television programme and a 'home-made' one at that. Unlike 'STAR-TREK', which went on to spawn numerous clones and even more 'sequels', this small television programme remained a 'one-off' - though some would say that there was at least ONE sequel/clone - and its followers were more than content to rewatch the various episodes throughout the years that followed. This programme was none other than 'THE PRISONER' and much has been made of both it and its star. However this game is just simple 'tribute' to a much loved series and hopefully will evoke many great memories.

THE STORY SO FAR ...

You are a top government agent working for British Intelligence. However you suddenly take it upon yourself to resign - but they won't allow that! You hand in your resignation and drive to your London home to begin preparing for a short vacation. As you pack your suitcase a jet of gas sprays through the keyhole of your door causing you to black out.

When you next awake you are in a room which is an exact replica of your own but upon looking through the window you are shocked to find yourself in the surroundings of a strange 'village'. Why have you been brought here and what is the purpose behind the transportation ??

You take it upon yourself to explore your new home and to your amazement find yourself on an unfamiliar island, cut off from the mainland and surrounded by miles of open sea - escape seems impossible.

All the citizens of the 'village' are known only as 'numbers' and are ruled by an enigmatic and unseen 'NUMBER ONE', ably assisted by his subordinate chief 'NUMBER TWO'. Some 'numbers' have been held here for years and appear to accept the way of life. Your number is '6' ... **YOU** are the PRISONER .. if you had played THEIR game and co-operated then you might possibly have been allowed to leave. However until you do, and provide them with the information they want, then you seem doomed to spend the rest of your days in the 'village'. It is a picturesque place, with adequate facilities and entertainment, and all the comforts you may require - but it is not home! Your only thought is that of escape .. and then to return home and report this place to appropriate authorities .....

Spectrum 48K/128K+2

NOTES

This game will accept all the standard 'inputs' and will also recognise such complex ones as DROP ALL EXCEPT THE CUP and GET THE HAT AND WEAR IT. Though the normal VERB/NOON input should suffice in most cases. Also a 'string' of commands can be linked together with the aid of punctuation .. e.g. UNLOCK DOOR, GO EAST, SOUTH, NORTHEAST AND THROW SPEAR. Use the commands RAMSAVE and RAMLOAD to store a game-position to MEMORY but always use the normal SAVE and LOAD to make a more permanent record to DISK or TAPE.

HINT

Not all doors need KEYS to unlock them and make a MAP in order to navigate the 'village'.

ADVENTURE

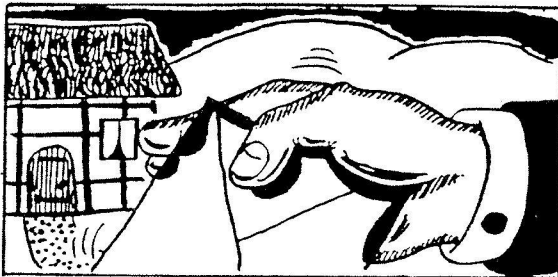
# Zenobi Software ADVENTURES

## THE FINAL DEMAND

Twice before you had sallied forth to do battle with a bunch of 'evaders' and twice before you had returned triumphant ... the 'dues' clutched tightly in your sweaty little paw. Why, you had even been successful in obtaining the monies owed by the infamous mob known as '**SNOW WHITE AND THE SEVEN SHORT GUTS**' and that had been no small feat — or in this case about fourteen of them!!

This time though, things were on the close side of being 'impossible', or at least that was what all your superiors thought ... you of course knew different!

This time around you would have to pit your skills against the likes of **OLI HUNCO** (even the 'name' was enough to bring tears to a grown man's eyes), **RAPUNCENT, A DRAGON, A FAIRY GODMOTHER** and the mighty **COL OSAL!!!**



It is going to be a tricky task and one that will take a great deal of lateral thinking, number-crunching and other skills possessed by one who was now a legendary name in the profession of '**Tax-Collection**'. It will be up to **YOU** to bring these 'evaders' to task and to convince them (in whatever way you think best) to cough up the 'readies' and settle their bills. Anything else you may encounter on your travels (such as a **Topaz, Mirrored Ball, or a Bab O'Shay Egg**) will be purely incidental and should be put to whatever use you see fit for them — though it should be pointed out that without them the task cannot be solved .. hint! hint!

## ADVENTURE

### NOTES

In this game all 'exits' are indicated by the use of a clever little 'icon' positioned in the top-right corner of the screen — the more astute amongst you will have noticed that the little 'arrows' point in the direction of the 'available' exits .. clever no?

As usual the commands '**P**' or '**PAID**' will provide you with a list of the debtors who have settled up and the command '**FONT**' will change the character set displayed on the screen. Use the commands '**RAMSAVE**' and '**RAMLOAD**' to store and recall a game position in **MEMORY** but always use the standard '**SAVE**' and '**LOAD**' to make a permanent record to **TAPE** or **DISK**.

### HINTS

Put the numbers on the list to a good use and **Col Osal** will cough up the 'readies' and remember what little 'words' that you may hear or even read ... they can prove very handy. If all else fails, you can always resort to the ruse of any good player .... just cheat!!



Spectrum 48K/128K+2



# Cover Caption Competition

## Adventure Probe - March

I didn't think anyone would believe how hard it was to judge a competition like this so I have printed ALL of the entries. Now everyone can make their own minds up. However, details of the official winner appear at the foot of the page. Great response - thanks to all who took part.

Knightmare./Happiness is a Prince called Hamlet./I do wish these adventurers wouldn't insist on carrying rope!/That's the third (K)night this week./I'm fed up with tinned food./That's the trouble with this convenience food - it is all packaging./Next!/ That was a tough Knight to crack./Phew - What a knight he was./He should have made a map./I love these novice adventurers./Thanks Zenobi - keep them coming./ Very tasty but I wish they would make the tins a bit easier to open./Now I wonder what I can find for dessert./I always wanted a good toothpick./Trouble with these adventurers - the little bones get in your teeth./Replete!/Packed Lunch!/Picnicking!/ They think of everything these days don't they?/Now I see they're enclosing toothpicks with the meals.../That knight was joust the job./Summer knights always give me terrible indigestion./Now, that's what I call fast food./I do wish adventurers came ready-peeled./My dad always said: "Once a knight is enough!"/I'd LOVE to know where they hide the wish-bone./I wonder if he REALLY wanted to know the time?/Bloody adventurers!/I'm sick of Lancelot./Can I retire from eating people, please?/You know you're getting past it when they die laughing!/No smoke without fire, eh?/Knights do taste better than Dwarfs, and there's more meat!/When they're wearing armour I only have to breath on them and they're cooked./ ... and the lance makes a good toothpick./Sorry George; this time I win./Only those that subscribe to Probe can learn the art of survival./As if a suit of armour wasn't bad enough, that last one had a full set of gold teeth as well./There was a young knight called Dwight, who always loved a fight, he found me annoyed, and was not overjoyed, when I devoured him with all of my might./They're quite tasty really once you've removed the shell./Don't you just love 'em - succulent on the outside with that delicious crunchy centre./ Hold back the Princess for a bit, Josef. I've still got bits of the starter stuck between my teeth./Ah well, that's another hard knight's work over./This new toothpick's great./A knight to remember./Dragon saying - "Ah - now I see the point to the lance!/Sometimes knight shift can be a drag - on!/By George sir - you tasted good!/I suppose I'll have a nightmare now!/Oh what a knight! - oh what a knight he was, he really was, such a knight!/I told him not to tell me to cool it!

... and finally one that appealed to both Barbara and I in a week that celebrated the 50th Anniversary of the end of WW2. A terrible influence those '*Eastenders*'!!!  
Congratulations Keith Burnard of Hounslow.

**You put your toothpick in, your toothpick out,  
in, out, in, out, and wiggle it all about...**

# Convention News 4

The executioner examined the irons within the brazier, which had been brought into the cell shortly before. Not satisfied, he plunged them deeper into the glowing orange coals.

The attractive woman, now similarly secured to the wall opposite, spoke to me. "Stranger, you don't lack boldness, or bravery. I cannot believe any would deliberately walk into the palace dungeons. What made you do it?"

Why not tell the truth? It would never be believed by my torturers. I sought a friend. I believed him to be held here."

The woman's eyes opened wide. "I wish that I had such friends..." she began. The executioner suddenly spun on his heel and slapped her backhandedly across her face.

"Quiet, bitch!" he raged at her. "Another word out of you and I'll give you a taste of this," and he jerked his thumb towards the brazier.

The woman tensed, and I saw her hatred burning in her eyes. Wisely, she remained silent, although the executioner laughed easily.

"Your turn will come," he assured her. "When the king finds time to attend you. You will tell us many things, and then perhaps you will be given to me."

Abruptly, he was beside the brazier again, and once more examining the irons. He spat on one, and puffed at the crackle which resulted. He moved towards me, and all I could see was the bright red tip of the iron coming ever closer to my face.

Less than an inch away, it paused, tracing the contours of my head. I tried to pull away from it, yet could not. The iron continued its journey downwards, the executioner's eyes never straying from my own.

"We know you are an assassin. All you have to tell us is who hired you. If you do, you get a swift, clean death."

The captain, who had been a silent spectator thus far, moved irritably. "Never mind the reasoning. Just get the information out of him."

The executioner turned to answer the captain. His manner indicated that as far as prisoners were concerned, he, not the captain, had jurisdiction.

In that instant, the door to the cell was thrown open with the force of a hurricane, and Draffan burst in. The captain, with lightning reflexes, managed to half-draw his sword before Draffan's fist connected with his head, and he slumped to the floor.

The executioner backed away, waving an iron in front of him as

though to ward off the inevitable. Draffan slapped the iron aside, and shoved the executioner against the wall with a bone-jarring thud. Not bothering to make sure that the executioner was now insensible, Draffan turned to face me, shaking his head in exasperation.

"I TOLD you you're getting old. I might have guessed that you'd get caught. You Humans are a menace to the adventuring world, and that's no exaggeration."

As he spoke, he broke the manacles from my limbs. "Now come on, and keep close to me. Our luck can't hold much longer. I've had to knock out sixteen guards just to get this far. Fine mess you've stirred up."

"Free me! Please, I beg you," shouted the woman.

Draffan stopped dead, and turned his ugly face upon her. I don't think he had even noticed her presence before she spoke. But then, considering the way Orcs view females, this oversight was, perhaps, not surprising. Draffan glanced at me, confusion written over his features.

"Is it your wish to take the female?" he questioned me. I wished he had questioned me less ambiguously.

"Only, she will hamper our escape."

"I won't," she contradicted him. "There is a secret passage which leads from the guard room to the River Kranger. Free me, and I'll show you the way."

I grinned at Draffan. "It might be better than having to go through the palace again."

Draffan nodded. Seconds later the woman was leading us through dark passages as though familiar with them. Suddenly, she darted to one side, and following, we found ourselves in a crude tunnel. Following our guide we emerged, some half an hour later, into starlight.

Wishing to get further away from Kranger, we continued into the night. Only when we reached the outskirts of a wood did we stop for rest and sleep.

On waking, I found myself alone. Blowing out a deep breath, I pondered my situation. I cursed Sappleaf, Grimwold, and myself. A sudden breaking twig startled me to my feet.

Draffan appeared by my side. "Not bad," he approved. "Perhaps you're not as rusty as I thought. I've been into Kranger and checked with my contacts in the Thieves' Guild. The Elf escaped, as you had guessed, and was last seen heading for the Gloomy Forest."

"Damn it," I muttered. "The one place I wanted to avoid..."

Draffan nodded gloomily. The Gloomy Forest was a daunting proposition.

To be continued...



## SODS LAW IN ADVENTURES by JON SCOTT

---

How many times while playing an adventure has that old maxim, "If something can go wrong, it will", come true? Many times, I hear you say, many times! Here follows a list of the ten most common occurrences of the phenomenon that is Sods Law (in my experience, anyway). They aren't in any particular order, since I haven't bothered to count the number of times a particular incident has occurred in different adventures and subsequently rank them - I *do* have a life, after all! Well, here goes (nothing?) .....

1. Your torch, lamp, lantern.... okay, "source of light", I don't want to get too extreme with these.... starts to flicker. Sometimes it does this for 10-15 moves which in some games corresponds with an hour (believability rears its ugly head again, eh?) THEN chooses to run out just when you are in the slavering jaws of a grue.
2. Having crossed a rope-bridge for, say, the fifth time in a particular game, it then decides to "give way" and a) you're stranded in one location, or b) you fall to your death. This may go some way to explain why in reality adventurers avoid rope-bridges like the plague.
3. You have completed a sizeable portion of an adventure, decide to RAMSAVE, only to discover that you desperately need an object you are in no position to obtain. Also termed the L.C. syndrome - after whom, I wonder?
4. You have been playing an adventure for ages, stuck on a problem involving a pedestal. You blame the author for a "bug", only to have your beliefs confirmed some time later when you discover that the uneducated buffoon can't spell and you have to enter PUT SFERE (sic) ON PEDASTOL (sic).
5. You drop a bottle or some similar "fragile" object and it smashes. This happens in every location. Dunno about you, but I have never fathomed how an item of its kind can "break into a million pieces" in a DESERT!
6. We've all "wandered about an adventure, casually mapping, not paying much attention or taking heed to what's happening" - not noticing the seemingly innocuous message, "a cliff edge to the south" - only to fall screaming to our deaths. Why, oh why do we put up with such signposted deaths?!
7. Dork the Orc looms menacingly in your direction, his blade earthshatteringly close to you. "I've got this *sussed*", you surmise, "use the sword what's in my inventory!" So you KILL ORC, only to be told "With what? Dork's blade cuts intricately through your flesh and you see a steady trickle of blood before losing consciousness". So KILL ORC WITH SWORD works, unless you get back the legend: "I don't know the word WITH. Dork's blade cuts ....."
8. Every 40 moves you get a "I'm hungry" message, so good old pro-active you EATS RATIONS one move before. This doesn't stop you dying of hunger, unbelievably, five moves later.
9. Your INVENTORY message includes a "You are wearing nothing". Now we know these naive, egg-headed adventure writers aren't lewd, but just mean "In addition to your clothes, you are wearing nothing". One can't help feeling embarrassed playing such a game, though!
10. You have nearly finished mapping a difficult maze when, lo and behold, some PILLOCK'S BEEN MOVING OR PURLOINING YOUR OBJECTS THE WHOLE TIME! Take me to Gransha, the English village - with its asylum!

## SOME RAMBLING THOUGHTS by DAMIAN STEELE

---

I was asked recently, "Why do you write adventures?"

My first thought was to reply "Because it gives me something to do". But there is more to it than that. After all, twiddling ones thumbs is something to do but it is not very enjoyable.

I suppose my reason goes back to when I was twelve and a friend showed me a copy of Ian Livingstone's Fighting Fantasy book "Deathtrap Dungeon". It was one of those interactive story books where you read the text and then chose what to do from the options given. For a couple of years I was happy with this type of book but then I started to feel restricted by the limited options available. I wanted to have the chance to do something else in each situation.

Then I progressed onto Dungeons and Dragons. Basically D&D was the same idea, you were given a description of a situation or location and were asked what you wanted to do. Now the only real restriction was your own imagination and the imagination of the person running the game. Between yourself, any other players, and the Dungeon Master as he was called, you could try almost anything.

Again, for a while, this was great. But it did require a lot of time and a number of people. What I needed was a compromise between the books and D&D. That came when I saw an adventure game on a friend's Vic 20 called Pirate's Cove. A few years past and I bought a secondhand Commodore 64 (which I still use). Originally it was a toy. I played the usual arcade-type games but soon became bored. There was little variance or challenge.

Then the same friend who had the Vic 20 game me a copy of Commodore Format 16. The covertape included a program called Graphic Adventure Creator and inside the magazine was a two-page article on the basics of its use. I gave it a go and produced an abysmal game about a newspaper reporter. My problem at that time was a lack of knowledge. I needed to know more about how to use GAC. So I wrote to Incentive Software who produced the GAC and obtained a manual.

A short time later I wrote "Billy Barker in Walesville" and foolishly included something that was meant to be graphics. Other games followed and my knowledge of both GAC and adventure writing increased. I was able to spot and rectify earlier mistakes. (One way I did this was to forget about graphics.)

After a few games I got into something like a routine when writing the games and learnt one of the most important lessons about games writing: keep notes as you work. The amount of notes can vary from author to author and game to game but some note-keeping is essential. It is far easier to look something up on paper than having to plough through all your previous work to find something out.

After a while I became frustrated with GAC. It was very slow when parsing in input and somewhat awkward to use at times. So I tried to find an alternative. When I found was a copy of the Quill. This is the system I now use and am happy with. When I swapped over from one to the other, I found that much of my knowledge was still applicable and only had one slight problem.

In GAC to end a data statement, the author inputs END. This tells the program that you have finished that line. In Quill, using END in a data statement terminates the game. i.e. kills the player's character. This caused me a few headaches until I became used to it.

So, to get back to the question. I now create an environment where the player can participate and help a character with a variety of puzzles and situations. I enjoy doing this.

Maybe it is a "control thing". Maybe I like to be in charge and dictate a situation? No, there's more to it than that. What I enjoy is watching or hearing about someone playing through one of my games and seeing them enjoy themselves.

So I suppose I write adventures for the same reason that people perform any recreational activity: it is fun.

## PERSONAL MESSAGES

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To Cheryl – Congratulations on the birth of Sarah Anne (Dorothy)

To Larry – O where did you get that hat?! (Martin)

To Jenny – Do you want a glass of rye? 'Course you do (Martin)

To Sue – You're face wasn't cheeky was it? But it was a picture thou. (Martin)

To whoever it may concern – Mark and Martian want to play the spanking game again (Martin)

To Anne – If you don't keep them glasses straight you might collide with another hairy chest (Martin)

To Peter – A long hard drive for a hard drive and it was hard work to find you, was it hard cash? (Martin)

To Sharon – What can I say, ok I won't. (Martin)

To Jill – We were watching you, elbow the coffee, drink more beer. (Martin)

To Lynne – Keep pulling them faces we all love you. (Martin)

To Sharon – Don't keep putting your cat on my lap 'cos it makes my dog bark. (Martin)

To David – I noticed that lamb curry makes your eyes perspire, mine too. (Martin)

To Sharon – The pencil's up my nose, so things are pretty normal around here. (Martin)

To Bob – Roll roll, roll your fag lick it down the edge, hold it up, light the end, blow the smoke life is like a dream. (Martin)

To Anne – Roger Moore, Roger Moore, galloping through the night. (Martin)

To Sharon – It's of sustainable Scandinavian forests you know. (Martin)

To Larry – A whole day without phoning home. E.T. (Martin)

To Lynne – Are you not joining us for some har hars? (Martin)

To Sue – I only have eyes for you. (Martin)

To Sharon – The banana's in my ear, so things are pretty normal around here. (Martin)

To Snow White – Do you like 7 UP by any chance? (M.Polo)

To Pete – Didn't know you were into Karaoke; must be pretty heavy carrying OK! (M.Polo)

To Ellen – Thank goodness it didn't stick. Are you really gonna let Pete sing? (M.Polo)

To The Viper – There's nothing I like better than a good drop of snake stew and nothing more elegant than a snakekin pouch. As for "special attention", you'll have to deal with my *machete*. GETTIT ? (M.Polo)

To Snow White [or is that S\*\*\*\*?] – If you don't reveal my name, I'm certainly not going to reveal myself. (M.Polo)

To The Dum *wynd* – I think, therefore I am. (Fry–them–with–one–puff)

To the Dum *wynd* – Acidspit doesn't think, therefore he isn't. (Fry–them–with–one–puff)

To Keith Burnard – 'Tis a shame to be left out, but please don't WINGE. The Viper does enough of that (Miss Demeanor)

To Squiggle – Like, straighten out man. (Dylan)

To Dougal – Like, thanks for the compliment man. (Dylan)  
 To M.Polo – Wow man, no boots? Heavy! (Dylan)  
 To Uncle Horace – Like. not that hot man. (Dylan)  
 To Santa Claus – Wow man, thanks. Just what I wanted! (Dylan)  
 To Snow White – Yes, you're right, just one "L". Have you bound and gagged Grumpy?  
 No wonder he's been so quiet! (The Old Zetonian)  
 To The Young Lad – How much do ya charge for a darn good pressing?  
 (The Old Girl)  
 To Bruv – Roses are Red, Violets are Blue, With a haircut like that, I just have to laugh at You.  
 (Sis)  
 To Sue – Get in there and do your stuff. (Shaz)  
 To Larry – White suit ummmm, Jacket better. (Sharon)  
 To David Jeans – I'll talk to you next time... promise!! (Sharon)  
 To Bobsssch – Hee, hee, hah, hah, hee. (Shazzzscch)  
 To MF – If you put that thing in my drink again, I'll have to parade you around Southend. (SH)  
 To Anne – One drink too many? (Sharon)  
 To Sarah, Joanne and Katy's Mum – Put 'em away, you hussy! (A Friend)  
 To Jenny – Don't believe everything Sonic tells you, he's a tease. (Sharon)  
 To Sonic – Hubble, Bubble, Let's make trouble III! (The Witch)  
 To The Witch Of Stanley – Who's this "That"? And what's he been saying about me? (Uncle Horace)  
 To Grimwold – Then stop taking it!! (Uncle Horace)  
 To Damian – How's about you nominating me for an Oscar? (Uncle Horace)  
 To Damian – Where on earth did that camel come from? It's the CAMERA I was feeling sorry for (Ellen)  
 To M.Polo – Are you sure you're running "right side up"??? (Ellen)  
 To John Brandon – Rumour had better be wrong! And if he has it, then tell him to give it back – or else. (Ellen)  
 To Phill – That "wind up" WASN'T funny! Speechless, I was – bet you thought you'd gone deaf, didn't you? (Ellen)  
 To Martin Bela – I'll do my very best, OK? (Ellen)  
 To Sue Roseblade – Thanks for the lovely card – see, you *did* remember after all! (Ellen)  
 To Jonathan Scott – You've got a GREAT set of values. (Ellen)  
 To Mad Cat – The "zorch" finally delivered the ingredients – and the cauldron was already on the boil. Result – delicious!! (The Witch Of Stanley)  
 To M.Polo – Nope, there isn't – shame or what? Oh, and I know what a "call" is, but what's a "beck"??? (Snowy "Blanc")  
 To Keith Burnard – Yes, it is a shame, but you can come in anytime you want to, y'know! (Snow White)  
 To Mad Cat – H-E-L-P! I've just seen a mouse. (Snow White)  
 To Phill – What is it you've to "reveal" to Loobiloo?? (Snow White)  
 To M.Polo – S'funny, but I didn't think vipers had ears, did you? (Dopey)  
 To Pete – I'd refuse Ellen's offer, if I were you – I've never been the same since I heard her sing. (Dopey)



## ADVENTURE WRITING WITH AMOS by STEVE CLAY

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The improved SAVE routine. Alter the message which asks for a filename to something along the lines of :

Print "Enter filename-use only letters of the alphabet. Maximum 6 characters"

SVING1:

Input F\$

If F\$="" : Goto SVING1: End If

If Len(F\$)>6: Print "Filename too long!":Goto SVING1: End If

F\$-Upper(F\$)

For N=1 to Len(F\$)

C\$-Instr(F\$,N,1)

If C\$>"A" and C\$<="Z": OKAY=1: End if

Next N

If OKAY=0: Print "Invalid filename!": Goto SVING1: End If

F\$=F\$+".Adv"

then continue with original save routine.

For the next couple of issues I'll take a look at how to add a few extras to the presentation of your game such as graphics and sound. This month I'll look at improving things via the use of icons. Icons are small graphic blocks that can be thought of as building blocks. You can put these together to form larger pictures. An icon must have a width that is a multiple of 16 -( 16,32,48 etc)- and can be as high as you like within reason. The most simple use for icons is to put a frame around your text window. For a basic frame you will need 8 icons. One each for the four corners and one for each side of the frame. The following example will create all 8 icons although AMOS Pro users will be better served with the object editor.

The example I have created uses a lowres screen although icons work equally well with hires modes. Trial and error will put you right regarding icon widths in hires. Icon 1 will be the top left corner of the frame 2 top right, 3 bottom left and 4 bottom right. Icons 5 to 8 will be the side pieces top, right, bottom and left.

Rem \*\*\* Text Frame Demo \*\*\*

Rem \*\*\* Use to create your screen \*\*\*

SCRDIS:

Gosub MICON: Rem \*\*\* Go and make icons

Screen Hide 0

```

ZY=16
For N=1 to 12
Paste Icon 0,ZY,8: Paste Icon 303,ZY,6
ZY=ZY+16
Next N
ZX=16
For N=1 to 18
Paste Icon ZX,0,5: Paste Icon ZX,203,7
ZX=ZX+16
Next N
Paste Icon 0,0,1: Paste Pcon 303,0,2: Paste Icon 0,203,3: Paste Icon 303,203,4
Screen Show 0
Wind Open 1,16,16,36,23: Paper 0: Pen 2: Clw
Return: Rem *** Only use Return when using the above with a Gosub SCRDIS
Rem *** command
MICON:
Rem *** Makes some very basic icons
If MADE=1: Return: End if
Rem *** So you can reuse the screen display routine during your game a simple
Rem *** check is made so that you don't try and make the same icons again. Rem
*** AMOS Pro users can load in an icon file if the like. See the PC Rem ***
program for details.
Screen Hide 0: Rem *** Remove this if you want to see what's going on!
Ink 4
Bar 4,4 To 15,15 : Get Icon 1,0,0 To 16,16
Bar 16,4 To 27,15: Get Icon 2,16,0 To 32,16
Bar 36,0 To 47,11: Get Icon 3,32,0 To 48,16
Bar 48,0 To 63,11: Get Icon 4,48,0 to 64,16
Cls
Ink 5
Bar 4,4 To 15,11: Get Icon 5,0,0 To 16,16
Bar 16,0 To 23,16: Get Icon 6,16,0 to 32,16

```

Bar 32,4 to 48,11: Get Icon 7,32,0 To 48,16

Bar 52,0 To 59,16: Get Icon 8,48,0 To 64,16

Cis

MADE=1

Screen Show 0: Rem \*\*\* Remove this if you have removed the screen hide command

Return

Next month I'll continue with icons and if there's room, location graphics as well.

## BEGINNERS CORNER

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### **ALL IS NOT AS IT MAY APPEAR by KEITH BURNARD**

Some of the following may confuse some beginners.

For instance, you read the location text and are told that YOU ALSO SEE A SPADE. You type in GET/TAKE SPADE and are told OK. SPADE TAKEN. You check your inventory and find that you are carrying the spade, yet on checking the location description you still see "You can see a spade." If you redescribe by typing LOOK, L, R or whatever, the screen will clear and the spade will be gone. Also if you move to another location and return the spade will also be gone. The reverse applies if you drop an item.

Also, sometimes if you search an object you are told that you find something but it may not appear on the screen until you redescribe. The reason for this is that it takes too much memory to keep clearing the screen and showing the object. Fortunately, the above does not apply to all games, for example many of Jack Lockerby's Spectrum adventures have an INSTANT screen update.

### **INVISIBLE BARRIERS by BARBARA GIBB**

These can originate from various sources.

If from a malevolent being, you will probably need a crucifix, holy water, spell, orb, or something equally powerful, which may have to be dropped, placed, thrown or cast.

If generated by mechanical means, you may have to switch it off (look for a switch, key, lever, computer etc.) or you may have to short-circuit it by throwing water or other object at the beam or forcefield.

A barrier of laser beams may be invisible until something is sprayed on it (like one of the current advertisements for Barclaycard), or you may have to wear special glasses to enable you to dodge, jump over, crawl under, etc. the beam(s) if it can't be deactivate.

Another type of barrier can be in place of a physical door, and may require something special to be carried or worn, e.g. ring, cloak, crystal, medallion, orb, etc. before you're allowed to proceed. (Next month – more on mapping mazes)

## AMIGA COLUMN by STEVE CLAY

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Return Of The Living Text Adventure (or ROLTA for short) is a PD text adventure I've had my eye on for a while. Having recently obtained a copy I am pleased to say it looks good and plays well. The programming behind ROLTA is excellent. There are lots of features including a command line spell check facility. I discovered this by mistake having attempted to examine the MOUTH of a fountain only to be told the computer didn't recognise mouth and did I mean SOUTH. Having had a look at the ReadMe file the spell check feature is mentioned.

The story behind ROLTA pits you as a journalist, who having been on the job for only two days, may well have got yourself mixed up in a story that seems to involve devil worshippers. You are with Estelle, a journalist with years of experience and a nose for a story. She has waded across a river in an attempt to enter a house she feels is the centre for the Devil worshippers. Thing is, that was half an hour ago, and now you find yourself kicking your heels wondering whether to follow Estelle or not. You make your way to the rear of the premises and find your way blocked by an electric fence. It is about now that a piercing scream fills the night air, and number one favourite for that scream is Estelle. Thus the game begins.

Getting into the grounds of the house is fairly straightforward, and you gain a lot of confidence from this early success. Inside the grounds you should discover a pentagram, more evidence that this is not a God-fearing household.

The version on the PD market is on two disks. One disk holds the game, the second has the graphics. You are unable to save your position but it is claimed that the whole game is here. Upon registration you will receive the three disks and a manual that will allow you to make use of the help system. I think the shareware fee is \$25 (US) and the programmer lives in Australia. Enquiries are under way as to whether in fact the whole game is on the disk as there does seem to be a question mark over this.

The graphics in the game are better than most I've seen in PD stuff, and the whole thing has a very professional look. I found the game wouldn't load with an external drive fitted, and I ignored the ReadMe advice that you need to load this file and that to make the game work; the program loaded nicely once the external was disconnected. Well worth looking at!

SpaceJest was on the coverdisk of Amiga International - who seem quite willing to include adventures and puzzle games not only on their disks but also in their PD column. The game is written by a South African, Simon Champion (of Pegasus Software) who asks for £5 Sterling as a registration fee, should you require help or would just like to show your appreciation.

In the game you play a space bum who, having been suspended from the Federation, has managed to lose all your credits at a spacecasino, and now on the journey home you have run out fuel and crashed on a small island, in the middle of an ocean, on an inconspicuous planet. Very little survived the crash apart from you and a few other bits and pieces. Your aim is to escape the planet one way or another.

You are allowed to wander around the opening area quite freely and will find that there are several odd things on the island, such as a fortified clearing and an underground chamber with everything and the kitchen sink in it.

There is a house with a computer terminal up in the attic. This computer is logged on to a net of some sort and a lot of technical data is printed on screen. I assume that this terminal will be used to contact something out in space to come and help you. I could also be very wrong about that. In the time honoured adventure tradition I noted down all the user numbers, version numbers on the screen because you never know!

What I have seen is quite pleasant and apart from the sometimes wierd locations I'm quite enjoying it. The only drawbacks I've found are that you not only have to state what key you want to open a door with, but also when it is unlocked you need to open it. Also every twenty or so (I didn't count) moves after your input you receive a message along the lines of "This is an unregistered version - you'll have to type that command again!". Not too bad if you've just entered 'E' but not quite so enjoyable after typing 'Unlock red door with red key!'

Next month I hope to have a look at the F1 licenseware disk, GRAC, which is a Graphic Adventure Creator. Whether that means it creates text and graphic games or point and click graphic games I don't know. We shall wait and see!

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## HELP WANTED

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Has anyone got, or even heard of an old text adventure called SPY STORY from Activision? If so, any details will be very welcome, especially if you know the answer to the following. When outside the ultrajet, with the cockpit open (using the key given by the guard at the century box), how do you enter the plane? Please contact the Probe office.

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## IN TOUCH

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FOR SALE : **C64 tape** - WORM IN PARADISE (Level 9) £3, KILLED UNTIL DEAD £3, FRANKENSTEIN £3, KNIGHT ORC £7, LANCELOT £7. **C64 disc** - JINXTER (no instructions) £3, THE PAWN £7. The following Infocom wallet-packaged adventures are £5 each - ZORK I, II, III, SUSPENDED, DEADLINE, STARCROSS. **Amiga** - CRUISE FOR A CORPSE £8, HOOK £7, INDIANA JONES AND THE LAST CRUSADE £10, THE PRESIDENT IS MISSING £5, SHOGUN £5, ARTHUR £3, NIGHTMARE £5, IT CAME FROM DESERT/ANTHEADS £5. **Amiga 1 meg** - KING'S QUEST V £12, LURE OF THE TEMPTRESS £10, CURSE OF ENCHANTIA £8, INDIANA JONES AND THE FATE OF ATLANTIS £12, SECRET OF MONKEY ISLAND £12. **Budget Mastertronic version of Infocom for Amiga** - SORCERER, ZORK I, II, III, ENCHANTER all £5 each. All prices include postage.

Offers, *in writing* by 10th June, for the following original Infocom adventures. **C64 disc** - LURKING HORROR, SORCERER, HOLLYWOOD HIJINX, ENCHANTER. **Amiga** - INFIDEL.

Please contact Sharon Lowndes, 54 Blackberry Lane, Four Marks, Alton, Hants. GU34 5DF.

FOR SALE : **CD games for the PC** - GOBLINS 1,2 and 3 £10 each, KING'S QUEST 1-6 (boxed set) £20. ERIC THE UNREADY £8, One careful lady owner.

WANTED : SAM AND MAX for the PC on CD or 3.5" disc.

Please contact Jenny Perry, 5 Orchard Road, Hampton, Middlesex, TW12 2JJ, telephone 0181 979 4851.

## NEWSDESK

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### **Date Set For Adventurers' Convention**

This year's convention will be on Saturday, 21st October at the regular venue of Royal Angus Thistle Hotel, Birmingham. Tickets will be £5, details to follow, so watch this space!

### **Latest Releases from Zenobi Software**

"The 39 Steps" by Jack Lockerby is the latest of his adventures based on classic novels. As you would expect, you play Richard Hannay who flees to Scotland in his attempt to search for the anarchists' hide-out. Available for 128K Spectrums and PCs under emulation.

"Flameout" by Laurence Creighton begins with you in a smoke-filled aircraft, and ends ..... well, I haven't played it yet so I can't say, but I bet it won't be easy getting there. Available for Spectrums, plus the Atari, Amiga and PC under emulation.

"A Fistful of Necronomicons" by George E Hoyle involves Brian Woodhouse, hero of "Brian: The Novice Barbarian" whose best friend has managed to active a teleport spell causing a High Mage's spell book to be sent to goodness-knows-where. Brian has to find it before the High Mage returns from his journey? Available for Spectrums plus Atari, Amiga and PC under emulation.

I know there are still a few of us who have an Atari, so have you tried the Spectrum emulated games? Although, as with the Amiga(e), you have to be very careful with the keypresses, to give it time to "think", I've found it a convenient way to play games without having to spend 20 minutes setting up my Spectrum. All the titles, including the bargain compilations, are available, and they look good, especially if you have a monitor.

The recently introduced PD arcade catalogue for the Amiga hasn't brought a flood of orders. I can understand why *some* of the shoot-em-ups and platform games aren't popular, but I'm disappointed the likes of "Marbles" and "Peg It" aren't being ordered.

### **The End of ZAT**

Darren Blackburn has informed me that ZAT 28 (out now) is the final issue. He has just started a new job which means he has little spare time, in fact by the end of the year he will probably have even *less* time, and so he is also closing the IEBA group – the next newsletter, covering the show in Gloucester on 29th April, will be the last. There is the possibility that David Ledbury of SAM PRIME may revive ZAT, but there are no definite plans at the moment.

### **Venue for a Northern Convention?**

Harold Dixon has sent me a very detailed leaflet of the accommodation offered for hire by St. John's Methodist Church, Colne, Lancs. This is in the town centre, opposite the town hall, has its own car park, and is on the main bus route. They have a concert hall with stage, folding tables, 200 upholstered chairs; a lounge with 40 upholstered chairs; a well-equipped kitchen; toilets for the disabled; a video room with 12 chairs; plus two more downstairs rooms and 1 upstairs.

The very reasonable charges are in multiples of 2 hours. For a leaflet, send a SAE to Edgar Hepworth, Lettings Committee, 11 Manor Road, Colne, BB8 7AS, or Frank Hill, Lettings Secretary, 12 Skipton Road, Colne, BB8 0NH.

## PRECISION CORNER

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### THE 39 STEPS

When in the dark you *must* GET ALL FROM SOCKS.

### BALROG'S DAY OUT

Although there are few puzzles to solve, you can have great fun looking for all the different messages. Try inputs more than once as the response may have changed e.g. X COUPLE, TALK to GIRL, FOLLOW FOOTPRINTS, and go through the "hazy doorway" more than once. You can also try READ PROBE (found under the bench) and dropping the burger by the tree before you know about the squirrel. There are two rings, try giving Bulbo one whilst carrying both.

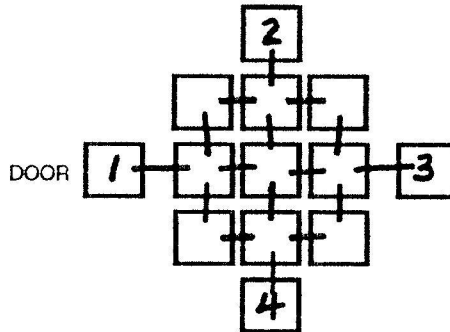
## A-MAZE-ING

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### The Final Demand

The Great Maze-hater Steve Clay has put what he calls a "revolutionary puzzle" in the Final Demand. It is a thinly disguised and very vicious maze, but here, brought to you courtesy of Hamay-Zing Krackers, is the solution.

TURN DIAL (for 1), E (into maze), E, N (E.3.W), W, E, S (S.4.N), N, W, N (N.2.S), S, S (potion), S, W.



## ADDITIONAL SOLUTIONS

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The following solutions have been added to the files recently. Subscribers may purchase a solution (providing the adventure has been released for at least 6 months) at a cost of one 29p stamp each, plus one 1st or 2nd class stamp (regardless of the number of solutions) for return postage. AZTEC TOMB REVISITED (revised), BLADE OF BLACKPOOL (C64 - max.score 480), CAVERNS OF DOOM (max.score), DAY IN THE LIFE OF A TUPPERWARE SALESMAN, EXCALIBUR (Alternative Software), JESTER QUEST (128K version), LAST BELIEVER, LOST DUTCHMAN'S GOLD, MISTY ISLAND, ODESSY, SPY TREK (C64 - revised), VALHALLA - Before The War.

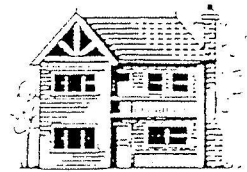
# OBJECTS AND THEIR USES

## CONVENTION BLUES – compiled by Jenny Perry on a C64

Book .....	contains hint
Bottle .....	fill at fountain & sprinkle on the ghost
Battery .....	for the torch
Cheese .....	for the rat
Clothes line .....	tie to well
Gloves .....	wear them in the shed
Hat .....	contains something useful
Handle .....	insert in the shower
Dynamite .....	moves rocks
Jemmy .....	force kitchen door
Knife .....	cuts washing line
Ladder .....	to reach trapdoor
Matches .....	light the dynamite
Net .....	to fish for treasure
Pole .....	to reach a high switch
Rock .....	break shed window & throw at tree
String .....	use as fuse for dynamite
Stick .....	throw to dog
Shovel .....	dig in well

### Treasures and where to find them

Coin.....	parlour
Plate.....	dining room
Rose.....	rose garden
Necklace.....	in gravel
Jewellery Box.....	wardrobe
Chest.....	secret passage
Opal Ring.....	in tree
Bell.....	kitchen garden
Brooch.....	in swimming pool
Painting.....	attic



## GETTING YOU STARTED

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### **BORED OF THE RINGS Pt.1 played by Barbara Gibb on a C64 (Pegasus version) – also available for other computers**

Start in a party field under a great tent. WAIT, WAIT (Bimbo stands on his chair and announces he is leaving, then, true to his word, he vanishes). W, W, W (comfortable tunnel-like hall of Fag End where Bimbo and Gandalf are talking). WAIT (Bimbo throws a ring at Fordo who actually manages to catch it), R (until Spam, Pimply and Murky arrive), E, E, S (junction), S (hear a horse coming along the road), HIDE (from Dark Rider). Now in woods. N (Farmer Faggot's Triffid Farm), S (inside farmhouse – see barrels of ale). DRINK ALE, N, N, N (western end of the Brandname bridge), E, E, E, E (at hedge), S (see tunnel under hedge), U (into forest) [In some versions that last input is Down], E, E, N, N (river bank where the party become trapped by an old willow tree), SHOUT HELP .....

### **LIFEBOAT played by Karen Tyers on a Spectrum – also available for C64, Atari ST/STE, Atari(e), Amiga(e) and PC(e)**

GET OAR, SPEAK TO SHAMUS, SAY GET OAR, ROW BOAT, ROW BOAT, GET DOG, EXAM DOG (note number on collar), EXAM WOMAN, LOOK, GET CASE (Pedro tries to hit you), HIT PEDRO (he goes overboard), ROW BOAT (repeat until you arrive at the jetty), U, N, IN, EXAM WOMAN, GET BOOK, READ BOOK, KISS WOMAN, HOLD HAND, SIT ON CHAIR .....

### **MISTY ISLAND played by the author, Dorothy Millard, on a C64**

Start on a sandy beach. EXAMINE BEACH, GET BINOCULARS, LOOK BINOCULARS, N, U, GET TWIGS, EXAMINE TWIGS, E (to bushy area), EXAMINE BUSHES, GET NET, EXAMINE NET, N (into forest), EXAMINE FOREST, EXAMINE TREES, W, EXAMINE TREE, GET SHOVEL, EXAMINE SHOVEL, N, NW (to hollow tree), EXAMINE TREE, ENTER HOLLOW, GET MATCHES, EXAMINE MATCHES, EXAMINE JUNK, GET fishing LINE, E, SE, S, S, S (to estuary), EXAMINE MUD, GET fishing HOOK, EXAMINE HOOK, E (to wild flowers), SIT ON SEAT (note the rabbit) .....

### **MAGNETIC MOON played by Barbara Gibb on a Spectrum & Amiga(e)**

PART ONE – SEARCH FOR THE SOURCE OF POWER Start in control room. WAIT (Captain Morgan leaves), WAIT (Commander Pocks leaves), AF, ST, AF (flitter bay), SEARCH FLITTER, TAKE BACKPACK, WEAR BACKPACK, AF, SEARCH TOOLS, TAKE HEADSHIELD, AF, LISTEN (hear conversation), LOOK PO, WAIT, LOOK PO, WEAR HEADSHIELD, PO (not recognized if wearing headshield), PO, FO, ST (stores), OPEN CUPBOARD, SEARCH CUPBOARD, SEARCH SHELVES, SEARCH RACKS, TAKE FLASHLIGHT, TAKE FORCER, TAKE LASER cutter, TAKE short ROPE, PUT ALL INTO BACKPACK, (other items not required), PO, AF, ST, ST, FO, REMOVE HEADSHIELD, DROP HEADSHIELD, FO, PO (main hold), TAKE GRAPNEL, PUT GRAPNEL INTO BACKPACK, TAKE AXE (which won't fit into the backpack so has to be carried – shovel not required), ST, FO, FO, PO, AF, ST (sickbay), SEARCH SICKBAY, TAKE oxygen BOTTLE, PO, FO (long gangway – see panel), X PANEL, PRESS HAND ONTO PANEL, SAY ERLIN INTO MICROPHONE (door opens), PO (port lifeboat bay), FO, U (inside lifeboat), FO, X COUCH, SEARCH COMPARTMENT, TAKE HELMET, AF, D, AF, PO (by airlock), PRESS BUTTON, ENTER AIRLOCK X HELMET, ATTACH OXYGEN BOTTLE TO HELMET, WEAR HELMET, PRESS BUTTON, LEAVE AIRLOCK (on lip of hull of spaceship), PRESS BUTTON (door closes), JUMP (onto surface of moon).....

**SEARCH FOR THE NETHER REGIONS played by John Schofield on a Spectrum – also available on the Atari(e), Amiga(e) and PC(e)**

Part One – I (money), X MONEY (2 wibbles), N, X JUNK (see a hole punch), GET PUNCH. X PUNCH, X CARPET, LIFT CARPET (see newspaper), GET NEWSPAPER, READ NEWSPAPER (you tear out a coupon), DROP NEWSPAPER. X COUPON (20p off elephants), X CEILING (see a light socket), X SOCKET (see a bulb), UNSCREW BULB, E, X HOLE, X WINDOW (a toilet roll), GET ROLL, X ROLL, W, W, X MAN (Floyd has a wine bottle), X BOTTLE, LIFT MAN (he was lying on a baking tray), GET TRAY, X TRAY, E, S, S, X BAR, W, X WALL (see a barometer), X BAROMETER (note it is pointing to "sun"), W, X PIANO (see slot for music roll), PUNCH HOLES IN ROLL .....

**KEY TO PARADOX played by Ellen Mahon on an Amstrad CPC464 tape**

WEST, GET SACHEL, EAST, GET BEADS, EAST, SOUTHEAST, GET KEY, EXAMINE KEY, WEST, WEAR HAT, REMOVE HAT, BUILD SAND CASTLE, SOUTHWEST, SOUTH, GET BOX, OPEN BOX, INVENTORY, DROP BOX, SOUTH, NORTHEAST, NORTH, NORTH, NORTH, WEST, TAKE PILL .....

**SCAPEGHOST – Pt.2 played by Peter Clark on an Atari**

Start by your own grave. Go N to Joe Danby's grave. Joe will meet you there and tell you he will follow you. Go N to the New Graves and then E to the Winding Path. Tell Joe to run to the front garden and then do so yourself until the lights of an approaching car send you back to the Winding Path. Now Run Quickly North until you reach the Front Garden with Joe. While in the Front Garden, keep concentrating and you will find out just how you met your death. When the vision finishes, go to the Herb Garden and examine the herbs. Here you will find your Police ID Card. Now go to the Hall and drop the card.

Return to the Herb Garden, examine the ditch and the branch then freeze the water. You will now be able to get the map which is on the branch. Examine the map then take it back to the Hall where it should be dropped .....

**S\*M\*A\*S\*H\*E\*D played by Ellen Mahon on an Amstrad CPC464 tape**

ASK CRANK ABOUT STILL, SEARCH PIT, GET MONEY, NORTH, NORTHWEST, NORTHEAST, NORTH, WEST, GET CAT, EAST, SOUTH, SOUTHWEST, SOUTH, X-ray CAT, NORTH, WEST, ENTER CHOPPER, SWITCH ON, PULL JOYSTICK LAND CHOPPER .....

**TEMPORAL MISPLACEMENT played by Barbara Gibb on an Amiga A600**

Start near a security gate. I (laser, matches), EX LASER, S, GET PASS, N, GIVE PASS (to guard), E, READ SIGN (that makes the problems ahead so much easier), E (front desk), N, N (female rest room), GET CARD, EX CARD (expired but may be useful), S, S, W, SE (prisoners' admittance area), GET KEY, EX KEY, E, E, E, N (main control room), USE KEY (in keyhole in console – a security gate to the south is now open), DROP KEY, S, S, S, W (education centre), USE CARD (on locked door), DROP CARD, W, GET DISK, EX DISK, E, S (see computers), USE DISK (it prints out a password), DROP DISK, GET PASSWORD, EX PASSWORD, N, E, S, S, S, S (by security gate which should be open if you used the key), S, GET PEN (the guard doesn't prevent you), W, N, W (medium security cell) .....

## HINTS AND TIPS

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### **ADVENTURE ISLAND played by Barbara Gibb on a C64**

If the rat follows you, feed it with the sandwich.

Using the branch, POLE VAULT across the mud to the cliff.

Tie the vine to the tree, then LIESBA down to complete the adventure. The fish, coconut, shell, pebbles, dice, tin of petrol, ignition key and helicopter are all red herrings.

### **BOOK OF THE DEAD played by Ellen Mahon on an Amstrad CPC464 tape – also available for other computers**

#### Part One

Lift the weights to increase your muscle power. Pluck the lbis to get a quill.

The Hermit will give you a scroll in return for a fleece. Give the needle to the Mad trader.

Put out a fire in order to get some charcoal. Eat the brain of the sailor. (Yuk!)

### **THE CHALLENGE played by Barbara Gibb on a C64 – also available on Spectrum, Atari ST/STE, Atari(e), Amiga(e) & PC(e)**

To get the flint you need to find the flaky stone – PART REEDS east of the north side of the bridge.

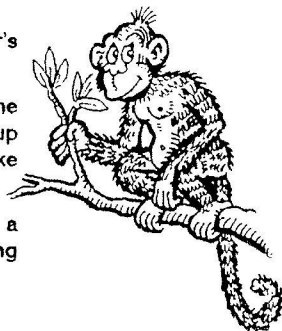
You need the brass key to open the door into the raftmaker's workshop.

To get the silver key at the wide trail location, drop a banana for the monkey, leave, then return to pick it up. Here you can also go up the tree and examine the branches to find some feathers – take these to the arrowmaker.

If, when you enter the "edge of the forest" location you hear a rustling noise, go in to the shelter to secretly observe something useful. If you don't get the right conditions, return later.

At the campsite, SIFT ASHES to find a hook.

When the storm arrives and lightning strikes, go to the NW corner of the forest where a large limb of a tree has crashed to the ground. The small side branches must be chopped off before you can move it.



### **DAY IN THE LIFE OF A TUPPERWARE SALESMAN played by Barbara Gibb on a Spectrum – also available on an Amstrad**

The chicken is chicken when it sees the pox.

Tau will open the locker in the waiting room, he can also transform something into a boat.

Visit the police station to learn something useful, then go to the graveyard. Prepare a trap and then hide and wait for someone to appear.

Tau will pull the sword from the stone – an item you will need when you encounter a gambling man and a Two-in-One monster.

### **CAPTAIN KOOK played by Barbara Gibb on a Spectrum**

How to gain strength and use it – go to the galley, X CANISTER and OPEN TAP WITH PLENCH to release a curious gas. The spacesuit is protecting you, so REMOVE SUIT. You now slump to the floor, unconscious. LOOK eight times until you awaken, much stronger. Now WEAR SUIT again to protect yourself from the smoke in the engine room where you can now PULL LEVER. The lever comes off (useful elsewhere) but the generator is now working.

In the Communications Room – to send of distress signal, TOUCH SET (whilst *not* wearing the gloves) to activate a morse code message. Continue to touch the set until a coded message appears.

Records & Stores – feed the message (obtained from the printer) into the slot. Examine the computer until the message has been decoded. This can take about 15 moves, so you can go away and do something else and return later. When it is present, TAKE COPY and READ COPY for vital instructions.

To reach to Observation Dome – STAND BELOW HATCH in the engine room and PULL RING on the spacesuit.

The Videorb – it will duplicate itself ad infinitum if touched by your bare hand (rendering the videorb useless) so ensure you wear the gloves first. Take it to the V-O Dome and put it into the cavity. SPIN BALL for details of what is needed to enter part 2.

### **THE CUP played by Barbara Bassingthwaighte on a Spectrum – also available on C64, Atari(e), Amiga(e) & PC**

To get the scythe – give the salve to the Grim Reaper (to soothe his hands). He lets you borrow the scythe, but don't waste time as he doesn't give you long before he takes it back.

To get past the Abominable Snowman – Shake the can and spray it on your fur coat.

To kill the Lion – You need the sword. Repeat KILL LION until he is dead, then skin it with the sharp hunter's knife.

To get past the priest at the temple – Wear the mask. At the altar, offer a gift of resin in the chalice (filled at the gigantic tree – tap tree).

### **ESCAPING HABIT played by Barbara Bassingthwaighte on a Spectrum – also available on C64, Atari(e), Amiga(e) & PC(e)**

Wait at the main gate for the monk to arrive. Go to the church and confess your sins.

Look behind the Commandant's hut for two useful objects.

Enter the huts and examine the bunks to get the slats to help you when digging the tunnel.

In the theatre you need the crowbar to break the floorboards.

Bribe the guard in the tailor's shop with the cigar.

Examine the radio to get the battery for your torch.

Keep an eye on the sports field to see which hut is playing football.

Crawl under the table in Hut 2 to find a knife.

Don't miss roll call.

## **EXCALIBUR played by Dorothy Millard and Donald Hay on a C64**

It is important to make a map as there are a large number of locations. Most objects are only useful for mapping, as there are a lot of maze-like areas.

PULL lever to operate the drawbridge, PUSH lever to change transporter location.

You need the RUBY and SAPPHIRE to get Excalibur.

The maximum score is 346. To get this you must have fixed the print, and need to be carrying the Candelabra, Emerald, Wand, Gold Bars and Painting when you throw Excalibur.



## **FISHER KING Pt.1 played by Barbara Gibb on a Spectrum – also available on the Atari(e), Amiga(e) & PC(e)**

At the beginning you must say NAY otherwise you won't get the sword from the Loathly Damsel.

When challenged by the rude Knight, attack him with your sword. The sword breaks but you win his arms and armour.

When you've crossed the ford, go south until you see a shield which you should HIT. Greet the Hermit and then follow him to receive some information.

When inside the pavilion, you'll lose 10% if you kiss the damsel; instead wake her. You should now be transported to the enchanted chamber. Greet Sir Ector (before he dies). Examine the hangings to find a vital object. Providing you have the ring you can PRESS STAR to return to the pavilion. Note the colour red has great significance.

Ensure the knight in the forest doesn't see anything to indicate that you have met her.

If the insects cause your horse to bolt, it takes you back to the "shield on the tree" location; you'll have to hit the shield and follow the hermit again to exit the Blighted Enchantment.

Warn the fisherman about the dangerous water for a reward a bit later in the game.

You need the rod to connect the linkage before you can move the bridge.

## **FLIGHT OF THE UNICORN played by Barbara Gibb on a C64**

The "witch" doesn't recognize you when you look like a commoner. Drop the sovereign down the well to be granted a wish – don't forget to go down to collect it.

The unicorn likes hay. It can be led into the castle but not ridden by a stranger.



## **SECRET OF DARK MANOR played by Barbara Gibb on an Amstrad**

You need the key and the part words found on the note in the study desk and the one under the rubble in the store-room on the moon.

To complete the game fabulously rich, return to the manor and find the secret room.

### **JOLLY POPPA DOWN played by Barbara Gibb on an Amstrad**

Knock on the igloo door. When you **re**describe the location text you can **see** a dead seal. Buy it using the handbag(!) Use the seal to lure the polar bear to the icehole, then kick it into the icehole, you can now return to, and enter, the cave.

Scatter the good cheer onto Santa so that the colour returns to his face.

If you want to see some extra puzzles, instead of lighting the candles as soon as night falls. REST or SLEEP to be captured and taken to a cave.

The dice will catch the attention of the Arch Imp, then you can hit him.

The vial of acid will dissolve the chains.

You can ARNAS TUOBA HTORAGZA KSA to get him to leave the cave. However he is waiting for you outside, so ensure you are carrying the mirror before leaving (west) the cave.

### **RAYMOND PRINGLE'S QUEST/JAR/PICKLED CABBAGE played by Barbara Gibb on an Atari(e) – also on Spectrum, Amiga(e) & PC(e)**

You can only carry up to 4 items. Each item is used only once, so it can be dropped when finished with. The handbag and can of aftershave are red herrings.

SSERTTAM TFIL to find a useful item.

To get passed your landlord, imitate a revolting rock star.

Do what comes naturally to get the pea.

Take the weight off your feet to find something pointed.

To find a sharp instrument you'll have to YSPOTUA MROFREP.

Do **NOT** X ALLOTMENT, at least not without saving your position first.

Drop the meat pie at the bottom of the cliff. Unlikely as it seems, the result of your action is the first part of the solution to getting to the top.

Summon the long arm of the law to get rid of the thug, then do a bit of slapstick comedy to progress.



### **SPACE QUEST 4 played by Jenny Perry on a PC**

When you enter the time capsule, after completing the copy protection, you are faced with a keyboard with futuristic letting. Click on the letters forming the word SIERRA.

### **SPY TREK played by Dorothy Millard on a C64**

When you examine the wallet, if 0 coins are present it will not be possible to get the umbrella. This is because you have started the game incorrectly.

You **MUST** start with EXAMINE LID and the coins will always be in the wallet. If you PUSH LID or LIFT LID first then you will not get the coins.

**SETTLEMENT XIII Pt. 1 played by Barbara Gibb on a Spectrum – also available on Amiga(e)**

To check what is inside your rucksack – REMOVE RUCKSACK and LOOK IN RUCKSACK.

In your apartment – ROOD ESOLC and examine it to find something to wear. Note that this item has a pocket. You can WOLLIP the REDNU KOOL.

In the outer offer – YDNAM OT KLAT and ELBAT REDNU KOOL. Give her something and you will be rewarded.

At the stall – Buy the torch, not the hammer. DNUORA KOOL and then enter the jeep to be driven to the old channel tunnel.

In the Channel Tunnel – Enter the car and find the rope. To climb over the cars blocking your progress, X CARS, X GAP, TIE ROPE TO UMBRELLA and THROW GRAPNEL AT FIXTURE. Providing you are only carrying the torch, you can climb the rope. Now unhook the grapnel and look around to see another fixture to the west. By jumping, looking around, grabbing, hooking and jerking, you will eventually struggle passed the blockage. SEARCH the DEBRIS to find something useful, even though it doesn't seem likely as all the cars are useless. Don't get caught – you should ensure you're not noticed, so make the men think you are somewhere else. Do it correctly and you can escape from the tunnel. For the rest of the day, keep away from main roads.

**STAFF OF POWER played by Barbara Gibb on a Spectrum – also available on C64, Atari(e), Amiga(e) & PC(e)**

The drawbridge will be lowered when you approach it dressed in armour.

Go inside the fireplace to reach a large room.

The pink potion slows everything except yourself.

Examine the shelf in the library to find a book of spells.

EGDIRB EKAM between the balconies using the plank. To overcome the force at the bottom of the stairs RUOMRA EVOMER and/or RUOMRA PORD.

The glass key unlocks the northern door at the bottom of the stairs. Do not try to get the crystal. Instead, play the harp to reveal a silver key which unlocks the eastern door in the wolves compound. If you drink the blue potion the wolves become docile.

The statue is Reya, the daughter of the Lord of the Castle. Use the restore spell to bring her back to life.

**WELL OF ZOL played by John Schofield on a Spectrum – also available on the Atari(e), Amiga(e) and PC(e)**

The woodsman's hammer will repair the key and smash the boulder to help with the statue.

When the woodsman has gone, borrow his axe to open the chest. Be gentle with the paddle, just give it a tap. Check to see if there was something under the paddle.

Search the shed *thoroughly*. The lamp can be carried *after* picking up the logs.

Make yourself a craft to cross the lake. The elusive feather will please Zolad.

Check behind the wardrobe, in the cupboards and under the table. You've had something from the very start to repair the parachute.

## **VALHALLA played by Barbara Gibb on an Amiga A600**

### **Level 2**

Put the magic ring on the first altar on the narrow path between abysses.

Put the jar of ashes on the Phoenix altar.

Put the wooden cross on the bible on the lectern to transform it into a golden cross. Take this to the Shaman of the Holy Trinity.

To repair the broken stick, drop it on the spilt glue. Use the repaired stick to add a handle to the switch to the west of the inky stone.

You'll need the three square grey tiles to form a bridge across the wide chasm.

### **Level 3**

Grow a flower and put it in the vase to open two chests.

Put the Ring of Goodwill on the Altar of Dispute. The dove will be recognized by one of the River Keepers.

To access the room to the west of the start location, you have to pull a lever in the annex across the river, then pick the lock with the hairgrip.

Each main room has one or more tombs. Putting appropriate objects on these tombs can be very beneficial. Also the "bodies" are useful - try putting something at their feet then moving to their head to talk/listen to them.

The Lyrical Drink and the Sheet of Poetry are needed at the Poet's Tomb.

The cannon ball is in one of the four chest in the Wizard's Crypt, but first you'll have to give Grandad his slippers.

### **Level 4**

The "go to sleep" phrase and the drink of voices are needed to get passed that funny-looking creature guarding the door in the central passageway. Mega-mazing!

You'll find, and have to create more, words and phrases which are used to communicate. Look at the appropriate phrases when facing the object, councillor, etc.

The tooth-fairy won't leave a coin, but a lever will opening a door leading to a room where you will find one.

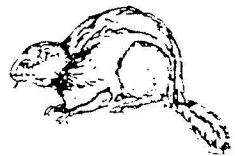
## **WIZARD'S SKULL played by Barbara Bassingthwaighte on a Spectrum**

Get the yellow root to free Bernard. Go down trapdoor in start location. but remember to close it after you, or it will be the death of you. When the ogre runs towards you outside your hut, run inside and when Ogre follows and is about to strike, open the trapdoor. The root grabs him and kills him.

Throw the red jar at the giant on the bridge. In the woods by the Orc boat call Bernard to disable it for you.

Light torch on smouldering rock. At the chasm climb tree tie the rope to the branch then go down, now by going east you swing over the chasm. Over the chasm, by the mud mound, squeeze the amulet to reveal the Labyrinth entrance.

To get the boat from over the river, call Bernard.



## **BLACK CRYPT played by Mary Scott-Parker on an Amiga**

### **Level 16**

- 08.16 Get Stone Key + Holy Shield
- 08.15 Drop down hole [to 11.15.17]

### **Level 17**

- 11.16 Drop down hole [to 08.16.18]

### **Level 18**

- 05.08 Open door with Stone Key
- 09.09 Go up stairs [to 13.07.17]

### **Level 17**

- 11.07 Go up stairs [07.09.16]

### **Level 16**

- 07.09 Face East and kill wall monster
- 09.09 Enter haze [teleports to 10.01.19]

### **Level 19**

- 10.01 F, Lx4, Fx2, Rx6, Fx2, Lx3, Fx3, Fx8. Kill Ram
- 09.17 Black Horn + Tablet of Runetek [gain a level]
- 01.12 Symbol of Plague [fires Pestilence]
- 04.16 Give potions of Invincibility to front two men and save game. Go down stairs. Use no magic on Ram Demon, Use Doomhammers [about 4 hits should do it]

### **Level 20**

- 04.02 Kill Ram Demon. Drops 2 Pin Keys
- 07.06 Open door with Pin Key
- 07.09 Face East and proceed through false wall
- 08.09 Level 25 Scroll of Dispelling
- 07.08 Use Scroll on haze
- 04.09 Open door
- 07.13 Octa Key
- 04.16 Vortex
- 01.13 Crown of the Serpent [magic shield]
- 04.02 Go up stairs

### **Level 19**

- 13.16 Enter haze [teleports to the stairs at 08.02.16]

### **Level 16**

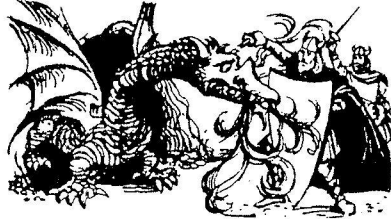
- 08.02 Go up stairs

### **Level 13**

- 02.05 Step on studs [teleports to 01.01.15]

### **Level 15**

- 01.01 Put Orb into alcove



(more next month)

# GUIDE TO GOTHIC HORROR Pt.3

## by JOHN SCHOFIELD

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### **WOLFMAN**

#### **PART ONE**

In order to leave your room safely, check your inventory, examine the room, look in the mirror and examine the chest. Remove your doublet and burn it, wash your hands and face and open the drawer to find a tunic to wear.

Go to the Chapel and examine it to see a hymn board on the floor. Move the board then examine the floor. Open the trapdoor and you can then go down into the Crypt. Examine the Crypt, the case and the panel and lock. The numbers are simply the letters of the alphabet telling you what to do, although one of the numbers is wrong!

Go to the Locksmith's shop and examine it and the lid of the trunk to find a key. Return to the Crypt and insert then push the key. Remove the key to open the panel which contains a book. Read the book for its title and then read it again for its contents.

You can now leave the village north and hide under a stone bridge where you gradually turn into Wolfman. You will kill a young man unless you keep waiting until you look into the water. You must now close your eyes and you sleep until daylight.

You can now go north into the forest paths where, in 35 turns your will is drained, ending the game. Go N, N, N, W to a grave and take a flask and read the headstone to provide you with a clue. E, S, S, S back to the bridge and fill the flask with water. N, E is a Secret Glade with a wilting weed. Water weed to transform it to a white bloom. Drop the flask, smell the bloom and then go either W then back E or N and back S to find the bloom is now blue. Smell the blue bloom to be given instructions.

W, N, N, W returns you to the grave and then wait as instructed. A monk guides you out of the forest to a Grey Valley. Go south and west to a pool and examine the bulrush. Get the flint from the Plateau and then go to the Swampy Ground. Pierce the crust of the swamp and strike the flint to light the gas. Light the bulrush to provide a torch which burns out in 50 turns. In the Cave, throw the flint at the skeleton to provide a safe way north and then go to the Gallery with the sleeping creature. Keep waiting until it wakes and sees you and then moves towards you. Now go west four times with it following to the Cave Mouth. Howl to start your changing and then go east and kill the creature. Now find the coffin in the burial chamber and take it to the Gallery where you found the creature. To reach the hole in the roof, stand the coffin on end. You climb through the hole and pull the coffin after you. Put the coffin in the river and enter the coffin to reach a small cave. Check your inventory to find you only have the book now.

Go south to find the monk and give him the book to complete part one. He tells you to travel on to the village of Ashenlea.

#### **PART TWO**

You start this part as Nardia, a girl. Check your inventory and go north where you meet a stranger. Before any more progress can be made, you have to ask him many questions.

Say Hello. Say where are you going. Say are you lost. Say do you need help. Say what are you doing. Say what's wrong. Say what's your name "David". Say are you cold. Say are you hungry. Say are you thirsty. Say are you tired. Say are you unwell. Say where do you live. Say come/follow and you go to the main room of your dwelling.

You now have 18 turns before he becomes a werewolf and kills you. Go north to the bedroom. look around. examine the window and bed and then close the curtains to prevent moonlight entering the room. Get undressed and get in bed then kiss David. You vow to help David and take separate routes to the village.

You now become David and are at a Frontier Post. Say Ashenlea and you are taken and thrown into a cell. To get out, pretend to be dead and you rush out to an empty room. Look around, examine the door and close it. Look up to see an oak beam - jump to get on it and the guards will fail to see you. Now go through the passages and tunnels to a stone alcove. Look around and take a net and a nail. Unravel the net to make a piece of cord and bend the nail to make a hook. Tie the hook to the cord (you'll then have to pick it up!) and go up onto the Ramparts and, avoiding the guards, find a little room with a grill in the floor. Look down through the grill to see a bench with a key on it. Lower the hook to pull up the key.

Now return to a locked door you passed earlier and unlock it. You can now enter the Armoury and take a sword and armour. Examine the pegs to see the name Olaf. Return to the Fortress Wall where you went down to the little room. Go *quietly* south *not* wearing the armour and you'll kill the guard with your sword. Wear the armour now and go to the Battlements to two guards who ask who you are. Say Olaf and you go west to where the river is far below. Remove and drop your armour and then jump into the river, where you reach a river bank.

Go west and you begin to turn into a werewolf in the moonlight. Look to see a bear trap. Put your leg in the trap to avoid killing the hermit and then Shout to the old man. Say thank you and he tells you that Nardia has been captured. End of part 2. (Remember the name Nezmoor where Nardia is held.)

### **PART THREE**

Type Nezmoor to answer the monk. Now go N, N, E, S, E into a building. Look around and look up to see a loft. Go up and look around to find a cloak. Take this and look around again to see a crystal. Take this and then go D, W, N, W, W, N into a dwelling. Look around and take the pouch of powder. S, W, S, W into a workshop and take and examine the chain. Examine the bells on the chain and examine the letters on the bells "Beware the stealth of man".

E, S, W, S to the doorway and look around to see nails in the framework. Hang the chain on the nails to make an alarm (28 turns after this you fall asleep and are killed by four men who have Nardia). S, E, U to the Top of the Altar. Examine the Altar, and Carving and insert the Crystal into the recess - moonlight strikes the crystal.

Sleep to turn into a wolf and kill the four men. You sleep again and when you awake, moonlight is throwing a beam across to the west wall. D, W and examine the wall to see a globe with a button. Push button to reveal a staircase. Go up to the Top of the Tower and look around and look at the moon. Examine the floor to see a ring. You must look at the moon to become Wolffman and remove the flagstone. You descend to a tunnel and return to normal.

North takes you to a rocky outcrop – look around to see a Tree overhanging the Camp. Climb the tree and drop the pouch into the fire which explodes and kills one hunter – the other runs off. Examine the body and take the dagger. Examine its Hand to see a key. You have to cut the hand with the dagger to take the key. the Key does not fit the door here so get the burning logs and build a fire at the door which collapses. Go north and unlock the door to free Nardia.

The monk appears again and tells you that you are near the monastery but two hunters are still left. In the fields of Flowers, Nardia will freeze to death unless you give cloak to her. To map your way through the maze of fields Pick Flower at each new location and stems varying in length from 11 inches to 21 inches long will identify the locations. Eventually you should find the far edge of the field (directions from the Side of the Valley are N, N, E, S, E, N, E, N, W, N, W, N).

Now go to the Deep Gorge where a hunter leaps out at you. You must eat the flower you have picked and become Wolfman to kill him. Then you sleep and return to normal. Examine the gates to read an inscription giving a clue to your final action. Kiss Nardia – the gates open and the monk welcomes you to the Monastery of Ki Shan. **THE END.**

Next month : Dr. Jekyll and Mr. Hyde

## SOLUTION OF THE MONTH

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### ATOMIC ISLE

#### Solution by Barbara Gibb on a C64

Notes: 1) There is no SAVE facility, at least none that I could find. 2) This adventure has quite a few spelling mistakes. The most important one to note is MISSLE which must be used instead of "missile".

Start near cliff and surrounded by trees and bushes. You have \$150. GO SOUTH (up the cliff), GO WEST (to Lou's Trading Post), READ SIGN, EXAMINE BOXES, TALK TO LOU, [ask him] WHAT IS IN BOXES, BUY GLIDER (now have it), GO EAST, ASSEMBLE GLIDER. Note wind so JUMP to be taken across to the isle. GO NORTH, GO NORTH (near base), EXAMINE FENCE, CLIMB POLE, GET KNIFE, READ PAPER, GO SOUTH, EXAMINE ROCK, READ INSCRIPTION (note response), EXAMINE LOG, MOVE LOG (skunk appears), FOLLOW SKUNK (now in cave), FEEL WALL, FLIP SWITCH (light now on), EXAMINE WALLS (find keys), GET KEYS, EXAMINE KEYS (numbered 1 to 3), GO WEST, EXAMINE PIPE, CLIMB IN VENT, EXAMINE GRATE, KILL RAT (need knife), EXAMINE GRATE, UNLOCK GRATE (asked which key), 3 (now out of pipe and inside a room in the complex), OPEN UTILITY DOOR (janitor's closet), EXAMINE CLOSET (see uniform amongst other things), GET UNIFORM (automatically disguised as a janitor), GO UP (stairs to control room – okay if disguised), EXAMINE COMPUTER (have display of missile [sic] status), BEARING, N 17640, W 74042 (missile now pointing to outer space), LAUNCH CONTROL (now armed – with manual override), LOOK, UNLOCK DRAWER (asked which key), 2 (see book), EXAMINE BOOK (note response), EXIT, OPEN SILO DOOR (requested security combination), 99 78 18 15 80 (now inside silo), EXAMINE MISSLE (must be this spelling – see way up), GO UP (now by hatch), UNLOCK HATCH (asked which key), 1 (now inside missile), EXAMINE CONSOLE (see button for manual launch override), PRESS BUTTON (the missile takes off, you find a parachute, jump out of the hatch and float down to a recovery ship. The missile heads out into space). CONGRATULATIONS HERO! You have saved PAWTUCKET.

## SERIALIZED SOLUTION

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### **GOBLINS 2 played by Jenny Perry on a PC**

Now you are in a groovy 60's musicland scene, complete with sitar music. Winkle looks at the headlight and gets a drumstick, which he uses on the cap to make a net. Fingus uses the clothespeg on the hose. They both jump on the spring together to reveal a hidden door, which Winkle enters. Fingus goes through the hole to stand on the top of the mushroom and Winkle chats to the guitarist. Fingus catches the note in his net. Now Winkle jumps on the spring while Fingus feels in the headlight to get the pump. Fingus pumps up the saxophonist and Winkle grabs the note in the net. Now Winkle pumps up the saxophonist and Fingus catches the mosquito in the net. Winkle uses it in the headlight to jolt the drummer into action and Fingus catches the last note in his net. Now you have a melody and are transported back to the clockmakers house. Use the melody on the bottom middle house and it reaches the clock. Knock on the clockmaker's door to receive an hourglass. Now for an amazingly obvious bit?????? Go to the trench and use the hourglass on it. Now a bridge appears which you cross and enter the opening.

You are now by some guards. Get the mayonnaise and drop it so it faces Gromelon. Now Fingus climbs up to the roof, jumps off and lands on the mayonnaise, which squirts Gromelon. Winkle quickly picks up his sword. Go to the forge. Winkle uses the mayonnaise on Focus and Fingus uses the stool to grab the meat. Fingus goes back to the guards and uses the meat on Amidal to obtain false teeth. Winkle taps Rustik and Fingus grabs the chewing gum from Stalopicus' mouth. Use it on the cupboard to get an imprint. Give this and the sword to the blacksmith. Winkle uses the stool on Oto. When he swings his lance, Fingus quickly grabs it. Now he can jump on the bellows and the blacksmith makes you a key. Get key and anvil. Unlock the cupboard to get 2 diving suits. Go to the well. There are lots of manoeuvres requiring precise timing here so if at first you don't succeed..... Fingus enters tunnel and presses a switch. Winkle lifts hatchet and Fingus pushes the button. Now you have an open door in the side of the monster. The following bit is extremely fiddly. Winkle enters the door while Fingus enters the tunnel. If this is timed correctly it will seem as if the monster is talking. Dash up to Schwartz. Fingus uses the stool on the hoist and the anvil on Schwartz. Wear the diving suits in the well and descend to the next part.

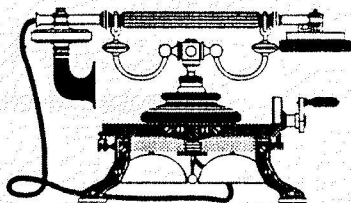
You end up underwater by a shipwreck. Fingus lights the lantern and Winkle stands by the mast and catches the fish. Use it on the ?????? location to reveal a chest. Winkle goes through a door. Visit the mermaid. Use the stool to ride the seahorse to find out what the mermaid would like. Fingus enters the hole and stands on the top ledge. Winkle throws the shell up and he catches it (after about 15 minutes of frantic clicking in my case). Now Winkle puts his hand in the cavity and Fingus drops the shell which (eventually) lands on the glove. Pick up the shell, which contains a glove and a starfish. Fingus uses glove on Blob and gets a parchment from the bottle. Winkle does the same and finds a pearl. Retrieve the glove and return to the wreck. Fingus stands on the shell and Winkle bangs the lantern and turns the rudder. A fish comes along, the shell opens and Fingus is flipped upwards. Winkle stands on the ledge near the chest and uses the starfish on it while Fingus pulls the statue and tries to grab whatever is in there. He gets a dagger after more frantic clicking. Use it on the skull to obtain a diamond. Give diamond and pearl to the mermaid and the parchment to the octopus. Get your stool back and leave.

(more next month)

## USEFUL ADDRESSES

- Adventure Probe** - 52 Burford Road, Liverpool L16 6AQ  
**Adventure Coder** - 17 Hill Foot, Shipley, West Yorkshire. BD18 4EP  
**Adventure Workshop** - 36 Grasmere Road, Royton, Oldham, OL2 6SR  
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**Amster Productions** - 81 Uplands, Welwyn Garden City, Herts, AL8 7EH  
**Armchair Adventurer** - 36 Globe Place, Norwich, Norfolk, NR2 2SQ  
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**Format Productions** - 34 Bourton Road, Gloucester, GL4 0LE  
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**Jean Childs** - 24 Waverley Road, Bagshot, Surrey, GU19 5JL  
**Laurence Creighton** - 306 Mount Curtis, 307 Main Road, Sea Point,  
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**Lynsoft** - 32 Irvin Avenue, Saltburn, Cleveland, TS12 1QH  
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**Round Corner Software Library** - Hamlyn's Cottage, Old Exeter Road,  
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# TELEPHONE HELPLINE



JOAN PANCOTT	01305 784155	SUN - SAT 1pm - 10pm	Various
ISLA DONALDSON	0141 9540602	SUN - SAT Noon - 12pm	Amstrad
BARBARA BASSINGTHWAIGHTE	01935 26174	SUN - SAT 10am-10pm	Spectrum & BBC
BARBARA GIBB	0151 7226731	Afternoon & Evening	Various
SUE ROSEBLADE	01480 380608	Any day 10am to 10pm	All computers
MANDY RODRIGUES	01492 877305	Mon-Fri 10am - 9pm	Various
SHARON HARWOOD	01702 611321	Any day 10am - 7pm	Spectrum
LES MITCHELL	01482 445438	Any reasonable time	Amstrad, Commodore, Spectrum & Atari
GRIMWOLD (Simon Avery)	01626 824322	Any reasonable time but not after 10pm	Amstrad
PHIL GLOVER	0121 777 7324	Mon-Thurs 6pm - 10pm & Sun 11am - 5pm	Sam Coupe

## THE ULTIMATE INFOCOM HELPLINE

If you need help with an Infocom adventure then who better to help you than **A GRUE!**

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Or write to 64 COUNTY ROAD, ORMSKIRK, WEST LANCS. L39 1QH

## ADVENTURE PROBE

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