

ADVENTURE PROBE

AUGUST 1995 £2.00
VOLUME 9 ISSUE 8



EVERYTHING YOU NEED TO KNOW ABOUT

ADVENTURE PROBE

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If you write in it will be assumed that the letter is for publication in Probe unless it is clearly marked NOT FOR PUBLICATION, or obviously just a covering note for your subscription, contribution etc.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.

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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.

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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 third 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:-

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HALL OF FAME

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

Dorothy Millard, Jenny Perry, Ron Guest, Phill Ramsay, Mary Scott-Parker, David Jeenes,
George E Hoyle, Terry Taylor, Mavis Elderfield, Laurence Creighton, Larry Horsfield,
Ellen Mahon, Steve Clay, Jon Scott, Walter Pooley, Reynir Stefansson, Diane Rice,
Alex Dijkstra, Damian Steele, Mark McDermott, John Schofield, Harold Dixon,
Edwina Brown, John Yates, Alex Ainslie and Keith Burnard.

Special thanks to :

Geoff Lynas for his usual excellent printing job.

EDITORIAL

With this issue will be an Adventurers Convention ticket and awards nomination form. If you are booking accommodation at the venue hotel don't forget to mention that you are attending the convention and therefore entitled to special (i.e. cheaper) rates. You don't have to buy a ticket in order to vote, so fill it in and return it to the address on the form.

I hope everyone finds something of interest in this issue. There was a good response to my plea for contributions, and I received some reviews and hints, but I'm afraid more is needed otherwise all my time between magazines will be spent filling in the gaps. This is fine if nothing else requires my attention, but two thirds of the year has flown by and I still have a backlog of things awaiting my attention, some going back more than a year.

Last month's issue saw the final parts of several series, namely John's "Guide to Gothic Horror", Steve's "Programming with AMOS", and the mammoth Black Crypt solution.

If anyone has any ideas of what they would like to see in their place, please let me know. This issue has the first of a series of reviews by Probe's roving reporter, and as Steve Clay interviewed Edmund Clay (no relation) in the July magazine I thought it appropriate for him to be the first in the hot seat. Also, by next month Joan will have finished reviewing all 16 of Laurence Creighton's adventures. I was wondering if anyone would be willing to take on a similar series of reviews for their favourite author, if not suggestions will be welcome.

Remember, it is *your* magazine, so I sometimes need guidance in deciding what to feature, and forward planning can take some of the strain out of the mad 7 to 10 days each month when I'm typing up the magazine.

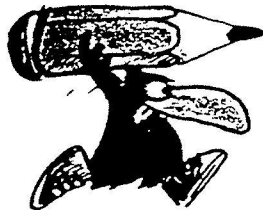
I assume that like me you all hate an unsolved puzzle, so when I didn't get any response to the request for help on SPY STORY I asked Alex for a few more details. He says it is on a compilation called "30 MSX games on tape" but he has also played it on a Spectrum. The compilation has a small manual and doesn't give the author's name for Spy Story. However, the game has English text and graphics which show the initials J.H. It also includes two arcade sections; one is a 3D maze, and the other is a fight between two planes in the air, unfortunately Alex hasn't seen the second because he can't enter the plane. May I ask everyone to keep their eyes open for a copy, for ANY computer, when they visit car boot sales, computer shows, second-hand software shops, etc. I'll reimburse anything they pay for it.

Cricketing fans may notice that this is issue 111, a dreaded number as far as batsmen are concerned, let's hope Probe is immune to such superstitions.

Until next month, happy adventuring,

Barbara

A.F.I.O. Hon. Member



LETTERS

From Steve Clay of Ellesmere Port

Among the games I'd like to see help with are COUNTDOWN TO DOOM and LORDS OF TIME. With the second I think a few pointers as to the best way to tackle the various time zones might help. I've enjoyed what I have played of Lords of Time, but the constant niggle that I have missed something of importance in another zone puts me off. With Countdown to Doom, the problem may better be solved with an article on how Topologika games work and some tricks that these sadists use.

That reminds me, I have just had a tinker with PHILOSOPHER'S QUEST and need to know which three objects to take from the opening location. I have worked out that throwing an object through the door helps but which should I leave behind? Also when you pass through the dark room south of the start location you type GET ALL and receive a ruby amulet. Bug? Or progress? I think it's the lack of examine command that hinders me.

One tip to pass on in MONSTERS OF MURDAC [*transferred to the Hints & Tips section Barbara*]. Regarding the mapping of the opening section of this game I think if a home-grown author came up with connections like these he or she would be shot down!

Jo Wood's points regarding adventures in education are valid and I would expect to see with the introduction of the powerful PCs into the classroom a tendency to produce games with a puzzle element. There are a number of games on the Amiga PD market that teach safety in the house using point and click type games. In fact an enterprising soul could well find a niche in the adventuring educational line of things.

★

My experience with Countdown to Doom and Philosopher's Quest dates back to my BBC B/Acornsoft days. I now have the updated versions for the Atari and still find it difficult to remember that you can't examine anything. I haven't completed these adventures, but the best advice I can give when playing any Topologika game is to note the description of each object *before* and *after* it has been picked up and/or actioned upon. GET and GET ALL are very useful inputs as GET picks up the most important item present and GET ALL will pick up any moveable objects, even in the dark, which is how you find the lamp in the second location of Philosopher's Quest. In the original version of Philosopher's Quest you need the keys, aqualung and rod; however, I can't help with the 16-bit version as there is a slight difference in the list of objects, although the keys and aqualung are common to both. Regarding mapping - it always seems to me that the original map area was three times the size, and then someone decided to eliminate two thirds of them, thereby creating some very odd connections. At each new location I try all 8 compass directions plus up and down, even if the text seems to state all possible exits. I will certainly give priority to any help that readers can offer on how to play Topologika games, and if you have solutions for any of the *updated* versions, please send them in. Perhaps a kind reader will write "A Beginner's Guide to Topologika".

I have a comprehensive Objects and their Uses for Lords of Time which I'll publish next month - I'll try to arrange them into zones. In the meantime, the zones are tackled in numerical order except that zone one has to be visited a second time after zone two. (Barbara)

From George E Hoyle of Doncaster.....

First of all : thank you for Probe's 9th Birthday issue. I especially liked "A Monstrous Tale" and the very useful "Beginners Corner". Thanks to Larry Horsfield, mazes will now be a doddie to complete.

Regarding the short supply of 8-bit adventure games : I believe the authors and game players are turning to 16-bit and 32-bit computers. Just like you Barbara. Almost every Spectrum owner I know has defected (if that's the right word) to PCs and Amigas. I feel like I'm the only Speccy owner left in the country. My friends have been expressing their enthusiasm about their new toys and try to coax me into upgrading to a "serious" computer. I won't be leaving the Spectrum. Mainly because I can't afford to. I may buy one of the new Amigas next year if I can save up quickly enough. Then I'll be able to see what all the fuss is about.

Please find enclosed a "Star Trek" spoof story for you to include in Probe. It was doing the rounds when I was at college completing my information technology exams. No one at the college seems to know where the story originated. I hope you like it. It's a bit blueish in humour.

★

I'm sure Mary and Larry will be please to know that their efforts are appreciated. This is the sort of letter I like to receive because it tells me that at least one reader liked what I decided to publish. The first part of the sequel to "A Monstrous Tale" is in this issue, but alas I have run out of material for the Beginners Corner - any suggestions?

I must have given the wrong impression about me and my daughter's Amiga. I do not like it, and only use it when I have to. We only have room for any two (three at a push) computers to be set up at any one time, and they are usually the Atari (used daily for word processing), plus either the Spectrum, Commodore or Amstrad.

I've found very little on the Amiga to interest me, but have to check out the latest Amiga software to come my way via Zenobi and other outlets. This doesn't mean I'm not interested in adventures on the Amiga. On the contrary, I'm always on the look out for anything that comes close to the standard I've experienced on the 8-bit machines.

I've published reviews of a few home-grown adventures that are definitely worth playing (e.g Taxman Cometh and Hazardous Holiday) and I've spent a lot of time checking out the adventures and short listing those I consider worthy of closer inspection. These will be reviewed in this and future Probes - reviewers please apply *NOW!* However, none of these seem to be by former 8-bit authors. I know several readers who are writing games for the Amiga and PC, but they are still being programmed, and are being eagerly awaited by all.

I know George has a new Spectrum game due for release very soon, so the machine is not dead, despite what some people keep insisting. If there are any readers who can recommend quality games *for any computer*, please let me know and I'll be pleased to feature them in Probe.

The Star Trek spoof seems okay to me, and if everything goes to plan it will be in the September issue. (Barbara)

From Dorothy Millard of Croydon, Australia

Just a short letter to say how much I have enjoyed the Guide to Gothic Horror series by John Schofield.

Although I have previously played the games. Frankenstein, Dracula, Wolfman and Dr. Jekyll & Mr. Hyde, I discovered things I had missed the first time.

*

I quite agree, John's solutions always include everything you need to know about a game. Jack the Ripper completed the series, which was intended to cover the best known games and coincide with the release of films based on some of the best horror stories ever written. If there are any adventures that readers would like covered under the same title (or a different one) I'm sure he will be willing to help. Any suggestions? (Barbara)

From Mavis Elderfield of Harwich

Mention has been made recently in Probe of Console RPG/Adventure games. We have recently acquired a Sega Mega Drive and have a game called "The Shing Force". Apart from the usual "search/talk to" act this game also requires a lot of strategic planning, as you have to manoeuvre your troops and weapons in various battle situations.

Anyway, the point I am making is that this game has become highly addictive, myself, my little boy and his dad, all trying to outwit the enemy and offer "helpful" advice to each other.

I didn't think I could ever get that interested in a console game, but I'm hooked! Perhaps your readers could recommend similar games for the Mega drive, if they have played any?

*

Please send in your recommendations? There seems to be a lot of Strategy/RPG games around, but how good are they? (Barbara)

MAY'S OUR MONTH

M. Polo a poet?
No one would no-it.
His dog-or-hell verse
Goes from bad to quite worse.
Every one's in a daze
In his hazy old maze.
Shouting "lets have a vote"
He's getting our goat.
There's no doubt! It's quite plain!
Them-ayes have it, again.

Mad Maisie
(Secretary and Bit on the side)
H.A.S.

REVIEWS

BENEATH A STEEL SKY

Reviewed by Mary Scott-Parker on a PC

Made in Britain, BENEATH A STEEL SKY is an entertaining point and click graphic adventure. It was produced by Revolution Software as a follow-up to their first adventure, LURE OF THE TEMPTRESS and is published by Virgin. The game comes on 6 floppies and a little glossy comic-strip book is included in the package to supply further background detail.

A small boy and his robot are the sole survivors of a plane crash in the desert, near an area known as the Gap. Rescued and adopted by a desert tribe, the boy repairs his robot and gradually forgets about his former life in the city. One day however, after living happily in the Gap for many years, his past catches up with him, as a powerful helicopter lands near the camp. A team of storm-troopers attacks the camp, kidnapping him and returning him to the city against his will, blowing up the camp in their wake.

A short, but effective animated sequence picks up the story at this point and sets the scene. You are Robert Foster, the unwilling passenger in the helicopter flying over a futuristic, but rather claustrophobic, high-rise city. Dominated by tall, skinny tower blocks, topped by pointed towers, the buildings are linked by a network of sky-ways. The pilot suddenly finds his controls frozen by a jamming signal and before long the helicopter crashes to the street below. In spite of being shot at, you manage to escape into the labyrinth of nearby buildings and hide in the Union City re-cycling plant.

The game begins with you overhearing a conversation between a security guard and a maintenance man. You learn that Commander Reich is after you, acting on orders from LINC. Your inventory reveals a single item – a circuit board, containing the brain of your robot pal Joey. So obviously one of your first tasks is to re-activate Joey, which you do after fooling the security guard into thinking that you have plunged to your death from a nearby fire-escape.

By interrogating the characters that you meet, you find that the Council is running the city with help from LINC, the computer they built as their adviser. One of the Council members came up with the idea that he could bond his mind with LINC, but unfortunately *for perhaps fortunately – otherwise there would be no game!* LINC became corrupted by human frailties and is now all-powerful. Characters carry an ID card and only those with high-level security clearance have access to all areas.

Your job, of course, is to destroy LINC, and to begin with the game leads you along in a fairly friendly fashion. The game is atmospheric in a Big-Brotherly way, without being too menacing. The "plinkety-plonk" music on one of the levels detracts from the atmosphere and gets rather irritating, so I'm told, but not having a sound card, I can't comment on that side of things.

Interacting with objects in the game is delightfully easy. Any object which can be used in any way, will have its name highlighted when the cursor arrow passes over it. To use anything in your inventory, just click on it, and then on the highlighted name of the object that you want it to react with – simple, and no need for verbs and their attendant irritations. If nothing can be achieved by this action then your character just shrugs his shoulders.

There are lots of characters to interact with, and there is plenty of humour, ranging from the amusing operation planned for you by Dr. Burke [*I should imagine most fellas crossed their legs at this point in the game, or at least felt their eyes water in sympathy*] and the surprise Olympic dive of the little dog, to the usual, phallus-obsessed schoolboy smut that a percentage of games are so keen on, i.e. "Pipes are the veins of this mighty erection" and "I'd best not go too near, I might get sucked off." [*Dream on sunshine!*]

Some of the puzzles are a little devious – and depend on whether certain conditions are right, so several visits to some locations are necessary. All in all a very enjoyable game, especially when you can make a phone call or two at a frustrating moment [eh, Barbara.....Geoff?]

IBM PC System requirements: 386 processor or better. DOS 3.3 or above. 2 Meg RAM of which 550K free base memory. 256 colour VGA graphics. Hard Drive [10 Meg free] Supports Adlib[TM], Roland[TM] & Soundblaster[TM].

[Please see the next review for suggested suppliers and prices...Barbara]

BENEATH A STEEL SKY

Reviewed by Mark McDermott on a PC

Set in the future, you control the character of Robert Foster, who has been kidnapped from a rural area called the Gap. You are transported by helicopter to Union City, but as you are arriving, a jamming signal is sent and the helicopter is forced to crash land on a walkway. You now take the chance and escape your captors.

You find yourself trapped on one of the many towers in Union City, your escape routes to safety are blocked by the helicopter wreckage, and the lifts have been turned off to stop you getting to the lower levels. Your starting point is the Industrial Area. As you progress in B.A.S.S. each floor level gets better to live and work in as you go lower down the tower.

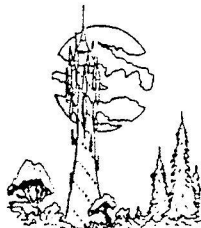
The first thing you need to do is avoid capture, and get your friend Joey up and running to help you solve some of the puzzles. You talk to other characters who give you useful information. You will use the linc terminals, and also mindlink with linc space. You soon put together the clues as to why you were brought to Union City and what your quest is.

The point and click controls are smooth and easy to use. The characters move well and the pictures nicely drawn. I enjoyed playing B.A.S.S. It had its funny moments, especially the dog being catapulted into the air, and the reference to trainspotters in the St. James Club.

The only annoying thing was the court action, which lasted about five minutes and contributed nothing to the game. This is why I'll give B.A.S.S. 7/10.

Available from Premier Mail £22.99 (3.5")

[Special Reserve quote PC (3.5") £15.99, Amiga £19.49 (Barbara)]



CAVES OF SKULL

Written by Martin Freemantle

Reviewed by Jenny Perry on an Spectrum +3

You are Gem, a young elf, who has recently found a mysterious 5-sided carved box in the talking forest. You have shown it to the oldest wisest elf in your village and he has told you that the box is the cause of all the hate and disease that plagues the land. The box was sent by the diabolical Troggs, who live deep underground in another world and cause murder and mayhem wherever they go. You must learn how to open and use its contents to destroy the Troggs.

You begin your quest at the entrance to the Skull Caves, which are protected by a magically locked door carved with Dwarven symbols. Sadly, languages weren't your best subject at school and you don't understand what the carvings mean. Finding the dwarf to translate them is quite an adventure in itself but your real mission does not begin until you enter the caves.

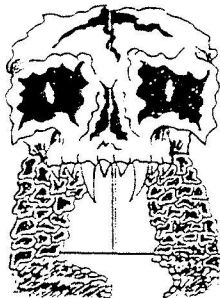
I thought I had seen most ways of providing a glimmer in a dark place, but this method was new to me! Now you can see to explore the caves and hopefully avoid their hidden dangers. A nearby gargoyle doesn't mind being manipulated and can also yield some useful information. Three moves later you're a statue and have a lifetime to wonder where you went wrong.

After restarting and tearing your hair out a large number of times you get round this dilemma, only to stumble into a fierce hairy Trogg guard, who will butcher you unless you react quickly. Now you may enter the Trogg dungeons – but will you ever leave them? There are four sets of dungeons to explore but if you scrutinise them closely will finish the game in Hell's inferno.

Later you can unlock a golden door with three strange keys and enter the mushroom forest. My map of this looked like an unravelled ball of wool, but the problems eventually knit together and you reach the last stages of the game. This includes a completely original type of puzzle, which I won't spoil by giving it away here – just to say it's a playtesters worst nightmare come true. There are plenty of fatal moves you could make before completing the game.

Martin is back on form here, introducing the unsavoury Troggs as a suitable replacement for the coloured goblins found in the Dragon Slayer trilogy. There are plenty of amusing responses as well as fresh, challenging puzzles. I can thoroughly recommend it.

Available from Dream World Adventures – Price : Spectrum tape & +D disk £3. Spectrum +3 £2.50 (please send own disk), Amiga (under Spectrum emulation) £3. Cheque/p.o. payable to M. Freemantle



CLOUD 99

Written by Linda Wright

Reviewed by Phill Ramsay on an Amstrad CPC

The story behind this game is quite simple. You have gone to bed in a good mood, but then had a strange dream that Jack Frost is causing havoc with the automated weather on cloud 99. You wake to discover a strange light shining through your window, and you hear a voice calling you. More asleep than awake, you climb out of bed to investigate.

There are several things to be found in and around your home, but it's in your garden where things become really interesting. There, you find a ladder which is leaning on a cloud. Climbing this, you find yourself on Cloud 99. A very disgruntled weather man is standing nearby, and he explains to you that Jack Frost has indeed been up to no good, and that he has messed up the weather controls, thrown out the weather man, and locked the gate on him. Finally, you are told the key was thrown into your garden. You must find the key, unlock the gate into Cloud 99, and set all the weather controls back to rights – and all before Dawn!

Returning to your garden, you may locate the key with relative ease – but as you would expect, the key is not readily obtainable. You need to obtain some objects to make your task more straightforward. Having recovered the key, you'll be able to climb the ladder again and unlock the gates into cloud 99 – and a very strange world it is, too. For example, the snow flakes in the Snow Hall are hard. Now how do you possibly go about softening them? The massive drum machines which create thunder seem to be missing some drumsticks – where could you possibly find them? And then there is the angel who has lost her halo and can't return without it. And, of course, there is a noticeable lack of spare haloes. It always seems to be the way that the items which you're looking for are conspicuous by their absence.

There are three main areas within Cloud 99, and each may be accessed via a disc transporter. However, you need to have three colour coded cards, one to access each area. Other problems to be contended with are Father Time, who needs spares to repair his clocks, and Mother Earth, who needs some fertilizer! A mud track leads to a farm – or rather, it doesn't. The track, it seems, is just too muddy for you to travel down – but travel down it you must! And once at the farm, you'll meet a cock with a problem. He just crows COCK-A-DOO. It would seem that his doodle's missing. Make of that what you will.

I found all the problems to be logical, and quite solvable. I can't think of any problem which will be beyond reasonably experienced adventurers. There are some lovely plays on words – the lightening contraction being one of my favourites – which in turn aid you with the solution to the problems.

The overall difficulty level of the game I'd place between novice and intermediate. I think it's a good game for novices to try with a reasonable chance of being able to complete it unaided. I quite enjoyed playing the game, and found it interesting, diverting, and fairly humorous. For those adventurers who would like to play a game which isn't (as so many games these days seem to be) too demanding, then Cloud 99 might just be the game to try.

Amstrad version available from The Adventure Workshop. Price £4 (disc only)

Spectrum 48K or 128K versions (tape & +D 3.5"). Spectrum +3 (128K only) £3.49, Atari(e), Amiga(e) & PC(e) 48K only version available from Zenobi Software Price : £2.99, Cloud 99 is also on Zenobi's "Best of the Indies" compilation – Price : £5.99

MUMMY'S CRYPT

Written by Laurence Creighton

Reviewed by Joan Williams on an Amiga under Spectrum emulation

One day, whilst browsing through a rare book, you learn of a hidden crypt – in this very area. You are directed to a specific path and given no further information other than you will need a good strong pair of boots. You buy a pair and set off to the said path.....

So begins yet another adventure penned by LC, and a rare treat for us, a list of coded hints in the first location. (Thanks LC). The opening locations will come as no surprise to his fans, they are crammed with problems which require careful attention to the text and a great deal of nous to solve. A man, tending a badly cut foot, refuses to speak to you until he gets medical attention and with some diligent searching, a medicine chest can be located, but don't expect to open it without a key, (as if) ... A group of boys elsewhere don't like you interrupting their game of cricket, but if you are persistent, they'll soon get fed up and clear off, leaving you with a useful object, so don't ignore them.

The ground is too hard to dig but using a soft approach might help, and the tree can be climbed with the aid of a ladder, but you've got to find one first. Even if you do, it's heavy and cannot be carried for too long. In the tree is a bird, fast asleep, how will you wake him? It's no good shouting at him, think of something more childish – the coded hint will help once you have woken him and I should perhaps mention at this point that in some locations there is more than one task to perform, this one being a case in point. A bundle of logs lying around clearly have a purpose, but be careful to protect your hands before you tackle the tightly knotted cord, it could all end in tears.

If you help the old man, he will give you something useful, but be warned, unless you think on your feet you'll find that later on the game you are going nowhere simply because you hadn't reacted fast enough. (A throttie job on LC for this one methinks)... As there is no way of knowing about this possible oversight until it is too late, I will tell you what you should do.... When the man gives you the object, type FOLLOW MAN before you do anything else, that way you will learn of a magic word, if you fail to do this you will never get the game even halfway completed.

You are not yet finished with the old man, you need to get the bandage back but if you offer him something he'll oblige. Crossing a chasm poses a real challenge, the rope is a wee bit too short and the jump is about 2 inches more than the Olympic record, so you must think logically about it, not beyond a boy or girl scout I should think.... A dark cave beckons elsewhere, so a source of light is required, the good news is that when you find it, it will last for the whole adventure, the bad news is that you have to find a way of lighting it...

By now you will have acquired a whole heap of things and although the carrying allowance is generous, there is no way you can keep hold of everything, so find a convenient spot to drop things and go back for them when necessary. Once you have dealt with the gate, you will be nearer to finding the Crypt, but there is still a lot more to do before you can enter it, namely, avoid a swarm of bees. The coded hints should solve the problem, but oh boy, finding the correct input may just be worse than being stung to death.

Finally, you come to the edge of a pit and I strongly advise you to ramsave here in case you have forgotten something and you have only to forget one item to forfeit any chance of success.

Something you find earlier will enable you to carry all the items you need but don't use it too soon. Once you have entered this pit, you are faced with a tricky problem of a teetering slab, and you only have a limited number of moves to suss things out before the whole lot comes crashing down on you.

A statue is your next problem, but careful examination should provide the clue and you quickly find yourself in a series of twisted passages. (it's ok, it's not a maze), and dearie me, you step on a black disc which triggers off a machine that releases a huge boulder. This boulder follows your every move as it rolls inexorably towards you, then comes to rest at your feet, blocking any further progress. It is here that the previously mentioned magic word is required, hence the frustration if you hadn't followed the man originally, because there is nothing you can do about it.

To find yourself at the southern edge of a lake may be a shock if you haven't got the means of crossing it, no swimming allowed, so tough luck. Across the lake is an old hag who will help you if you give her something, but be careful how you go about it, she'll take a meat cleaver to you if you upset her. A high wall blocks further progress but careful searching will see you on your way to a complex series of inputs in order to obtain two vital objects. (good fun though), then it's back across the lake to deal with the door you have probably been puzzling over. Touch the dot and in you go, into an unsafe tunnel and here, as before, persistence pays off, because you need to try something more than once to get the result you need.

Entering a vast underground chamber, a raised dais is your next task, solve that and you are getting closer to finding the Crypt. A mummy will be able to help you if you find a way of conversing with him and helping him first and there's still a fair few number of problems ahead, finding a pair of scissors and obtaining them and coping with scalding steam are just a couple of examples, but if you have come this far there is no point in giving up now. If you pay careful attention to the text and ramsave fairly frequently, the going may not be too tough, but it's no pushover.

You should note down anything said to you for you can be sure it's important. The ending, when it came, was a satisfying climax to this tough adventure, you really have earned freedom from the Crypt... WELL DONE.

This game is one of my favourites from LC, packed to the brim with problems, all of which are entirely logical, yet frustrating enough to keep you at it. Beautifully written as usual, and guaranteed to keep the player occupied for weeks rather than hours, worth every penny.

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



TIMEKEEPERS

Published by Vulcan Software

Reviewed by Larry Horsfield on an Amiga A1200



Timekeepers is the third release from Vulcan, who gave us the two excellent Valhalla adventures. If, however, you are expecting another Valhalla-type game then I'm afraid that you will be disappointed, as Timekeepers is more a Lemmings-type game. The game comes on two disks and I'd advise making back-ups if playing from floppy as saved positions are made to disk 2, the game is hard-drive installable and played perfectly from the HD on my A1200.

The plot is this: In the 21st century, a despotic (alien?) warlord called Wilhelm (!) is attempting to destroy Earth's evolutionary superiority by placing nuclear devices in past times. There are 20 devices in all, placed in four time zones, 2 million years B.C. (2 devices), Medieval Land 1245 (4), Vietnam 1966 (6) and Space 2001 (8). You are given command of four platoons of 14 men, who you direct around the landscape, which is similar to the original Valhalla games. There are 15 levels in each time zone, and you don't get to the nuclear devices until the last level in each zone.

You control your men by placing icons in their paths as they walk around, initially up the screen from the bottom. There are four arrow icons - up, down, left & right - to control their direction, a foot icon which makes them jump over objects in their path, a spanner to operate doors, an icon which depicts teeth which will make them attack the creature in front of them, and a clock icon which will make them stand still for a certain time. There are also icons for pausing and saving the game, and an eraser to rub out unwanted icons.

Unlike the Valhalla games there are no objects to manipulate and the puzzle element is restricted to working out the route through to the teleport which will take you to the next level once all your men are through. The screen scrolls up and down and the men pop into existence at the bottom of the screen. Fast reflexes are required in some levels, as you can only access the control icons once the last man has materialized, and barely a second after this the men will start walking up the screen - if there are traps in their path they will be killed so you must quickly place an arrow down icon in their path before they reach them.

In a couple of levels these traps are only a few steps in front of the men so you must place the icons in their paths extremely quickly indeed. The worst one is in zone 3 (level 3 or 4 I think) where the hole they can fall in covers the paths of more than half your men and it is only a couple of steps in front of them - there are enemy soldiers (who shoot you on contact) and a landmine at the other end. I tried over and over to lose as few men as possible on this level and the least I managed was 3 men!

The saved game facility is similar to Valhalla, i.e. you can only have 1 position at a time. Even worse, all the save does is remember the level, so when you load it back you start off at the start of the level - if you cannot get past the difficult bits, then save your position! The best tactic, bearing in mind the quick death element in some levels, is to save your position as soon as you start each part. If you lose men to traps, then just reload your position and try again. Mind you, you'll probably find yourself trying over and over, ad infinitum, in a couple of levels such as the aforementioned zone 3.

Having said all that, the game is very addictive, once you get into it. Although the sole aim is merely to get as many of your men as possible through the level, this isn't as easy as it seems. Some levels are easy while some took me ages to work out. You can send one man through to open doors and spring traps and then place the control icons so that you can send all your men through, turning and jumping holes all over the place, one after the other, without any help. In other levels it might require sending two or more men first to open the route, as some doors close behind you when you go through them. Other levels are so convoluted you can only take one man through the level at a time, twisting and turning and crossing one's path and guiding him literally every step of the way.

Vulcan have been very devious, as in certain levels I could work out no route past the obstacles in my path, only to discover, in the 3rd zone, that what appeared to be holes were in fact not and could be walked over safely. Also, in the 4th zone there are some round, orange objects which can be jumped over although they look like part of the walls.

What you have to remember is that there are a certain number of devices at the end of each time zone and you must have the required number of men remaining by that stage. When a man deactivates a nuclear device he plays no further part in the game, so you cannot use one man to deal with all the devices! I would have liked to have seen passwords given for access to the time zones, as if you reach a certain level and have saved your position, but then realize that you don't have enough men left to deactivate all of the nuclear devices, the only recourse is to restart the game FROM THE VERY BEGINNING. As I found myself, remembering the exact route through some of the levels is very difficult indeed.

There is very little speech in Timekeepers. Above the action area you see Seymour (who thought up these naff names?!) your commander, in the centre of the four time zone indicators. All he says is "You're on the next level!" when all of your men are through. Below this are 15 level indicators which tell you which level you're on in each zone. Either side are seven faces depicting the 14 members of your platoon. If one dies his face is replaced by a small cross, and when one gets through the teleport device his face is replaced by an orange plaque.

The manual supplied with the game is short and to the point - 14 pages long and only 70mm x 100mm in size - also very small is the box the game came in, only 100 x 120 x 20mm! Obviously this has helped to keep down the price of the game, and no doubt it will be cheaper when it is available from mail order outlets. It is also small enough (even with the mailing carton) to fit through ordinary letter boxes.

I enjoyed playing Timekeepers very much indeed and look forward to further releases - the flyer sent to me by Vulcan mentioned future datadisks with, presumably, new missions to play. I look forward to the next Valhalla-type game (if there is to be one?) even more!

Available at time of review from Vulcan Software Ltd., Vulcan House, 72 Queens Road, Buckland, Portsmouth, Hants. PO2 7NA. Price : £12.99 inc. p&p.

FACTUAL REFERENCE by DAMIAN STEELE

The village of Skar-a Brae actually existed. Skar-a Brae was the name of a stone-age village on the west coast of Mainland, Orkney, Scotland, dating from 2000 BC to 1500 BC.

A village of the same name was used as the setting for the Bard's Tale RPGs and one or two other adventure games.

FORGOTTEN PAST

Written by Trevor Whitsey

Reviewed by Phill Ramsay on an Amstrad CPC

You awake early one morning on an unfamiliar shore, not knowing who you are or what you are doing here. Somehow you must discover why you are here, who you are, and what it is that you're expected to do. I found myself on a beach on what appeared to be an island. Wandering around, I found cliffs, a volcano, a native village and a tropical forest.

When I began playing the game properly, I confess to being somewhat disappointed by it. The location descriptions are quite descriptive – yet most of the time when you attempt a closer examination of things mentioned in the location descriptions, you are treated to nothing more than the default message telling you there is nothing interesting about that. Yet, as the games goes on, it gets remarkably tedious continually being told that there is nothing more interesting about something you're trying to examine. Add to this that in a few locations that objects have been hidden within the location descriptions, and you have a recipe for tedium and irritation.

Most of the problems are pretty much of the standard adventuring type which have appeared in numerous other games over the years. I don't mean to imply that they've been taken directly from other games, but rather that the same ideas and similar problems have appeared in several games which I, personally, have played. For example, if you go too far into the native village, you are killed by the natives. Elsewhere, there are sacrificial robes which, if worn, give you a disguise which will protect you from the natives. In another location, you have to get past a guard, and this involves making a noxious substance from certain objects which you may have found. It seems to me that the game has been written almost as though the author wasn't interested in the end result, or in presenting a decent challenge to the adventurer.

Although I found no bugs within the game, there are numerous grammatical errors, and one or two sections where what has been written makes no sense at all. No doubt that the game will be corrected well before this review gets published. The game has been converted to Amstrad format using the Amstrad version of the Quill, with all the limitations of that system. The parser is a very basic verb/noun, and there is no ramsave facility available.

I did think, incidentally, that the playing area was rather large for a Quilled game, around ninety locations, so fans of map making will probably enjoy the game's challenge in that area. In terms of difficulty, there are a couple of problems towards the end of the game which I thought a little illogical, or obscure maybe, but given the rest of the game, I thought this might have been done deliberately to add a little difficulty to a game which is lacking in all departments. The problems are straightforward and don't present much of a challenge, the text initially gives the impression that some thought has gone into it, but is ruined by childish errors. The lack of additional information when locations are being examined is a constant irritant.

Overall, I didn't like the game at all. I would place the difficulty level somewhere between novice and intermediate. But really, I'd give this game a miss. However, for those of you who'd like to make up your own minds, you'll find this game available from The Adventure Workshop.

Amstrad and Spectrum versions – price £4 (disc) £2 (tape), C64 version £2 (tape or disc).

THE LOST PRINCE

Written by Edmund Clay

Reviewed by Diane Rice on an Amiga 1200

The story so far . . . A long time ago in a land far away . . . of course that depends on where you live. It could have been right on your doorstep for all I know. Anyway there was a Prince, who was not interested in adventures or battles, he preferred to play his harp or take walks in the forest, but one day, while he was out walking, he was kidnapped by his country's enemies and taken across the sea; but that night there was a terrible storm and the ship was wrecked, leaving the Prince in the hands of fate . . .

This game is by the author of Starbase 13 but if you were looking forward to seeing the hero seemingly prancing around in high heels, or walking into walls, you will be disappointed. On the other hand the groan-making puns are still in evidence. Despite the title, the game is not about missing photographs.

You control Prince Rindlepoke on a mission to do whatever he likes but ending up carrying out his traditional role of rescuing the Princess and living happily ever after.

Obviously influenced by both Monkey Island and Simon the Sorcerer, the point and click interface is easy to use. Click with the left mouse button to move around and with the right to interact with the game, depending on which screen button is highlighted. Edmund has also incorporated a "Click on a destination" map similar to that in Monkey Island. I really enjoyed this game, the only two niggles that I had were that it could have done with an OPEN/CLOSE command instead of just USE, and that the dragons seemed a bit too tame.

The Lost Prince is CLR Licenceware and is available from most good PD libraries, price £4.95

ANT WARS (arcade)

Reviewed by Barbara Bassingthwaighte on an Amiga 1200

This is an amusing two player game and your mission is to blow up the enemy ants nest until they surrender. You start the game by getting your ants out of the nest ready for action. You now have five options - walking, helicopter, bazooka, mining and bridge building. Helicopter - It can pick up to five ants at a time, fly them anywhere, and drop them again. Make sure you are not too high or the poor ants will splat on the ground below. You move the helicopter with the joystick (it's easy to control).

Bazooka - It will blow up anything, but you need to get the hang of the range and force of the gun. This is not really difficult, you will soon get the hang of it.

Mining - With this laser drill you can cut through anything except the ants' nests.

Bridge - You can build bridges across gaps and chasms, but everytime you lay a piece of bridge an ant loses its life (could be costly if the gap is very wide).

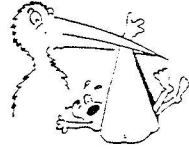
Walking - is self-explanatory. You have 13 battle grounds to choose from, ranging from Care Bears, Mud, Pit, Fortress, etc. to a random one at no. 13.

I did find it difficult to distinguish between the two sets of ants, especially when they were close together.

Available from Zenobi Software - price : £2 for a two-disc set.

LABOUR PAINS

Written by Stephen Boyd and Jonathan Scott



Reviewed by Barbara Gibb on a Spectrum

This is a sequel to *For Pete's Sake*, and begins just after Julia has told Pete, who is more than a bit dim, that she is nine months pregnant and the baby's on its way. After an exchange of insults, Pete announces that Julia can make her own way to hospital, and leaves the bedroom through a door, but not the one he intended, so he hides: you'll find out where he is when you play the game.

To begin with, you, as Julia, must pack a suitcase and exit the house, which is not as easy as it was nine months ago. Once outside, you need a taxi, but first a few old scores have to be settled. As they involve Matilda and Aphrodite they're a bit strange to say the least: still it gets you conditioned to oddness. The taxi drops you at a bus stop in town, leaving you to find a way of obtaining your medical records and enter hospital. This involves so many odd actions I hope the NHS never hears about them. Squeezing through a trapdoor isn't how most mums-to-be expect to enter hospital.

Thankfully, this ends part one, and you are given a password for the start of part two, which begins in the Geriatric Ward. This is a very confusing ward, and I suggest you seek clues by reading *The Daily Expatiator* which is supplied with the game. Many headbanging, teeth-gnashing puzzles later you may arrive on the Childrens' Ward. As the stairs are blocked you will be stuck here until you can get their co-operation to get the lift working. You'd think everything would be easier on the Maternity Ward. However, the assorted characters who kept crossing my path wouldn't go away until I had strung quite a lot of puzzles together. Mother wasn't very interested in my condition, and the consultant seemed a little short in the brains department. A lady called Vicky is only concerned about her lost tickets, and Fred is supposed to be looking after his sister but can be persuaded to help when you come to deal with Georgie.

It was with a real sense of relief that I entered the waiting room, but what did I see? Pete – it was enough to make me scream!

After delivering a healthy baby boy, Julia is now wondering what the future will bring – **TODDLER TROUBLE** according to my information.

There are a *lot* of puzzles in this adventure, with every location crammed with something designed to tax your brain, or drive you round the bend. The text is well written and interesting, as with all of their games, and there is a score displayed at the top of the screen so you can judge how well or badly you are progressing.

I found *For Pete's Sake* very difficult and confusing, but *Labour Pains* is much more interesting and playable. Not many writers have successfully written an adventure from a woman's point of view, and I'm not even certain they consciously think of Julia from that standpoint, but nevertheless, it is certainly producing a unique series of adventures.

Not for a player who gives up easily, or doesn't like oddball characters, but an entertaining challenge for anyone who has experience of their other games.

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

MADHOUSE Indian Spirit

Written by Mattis Folkestad

Reviewed by Barbara Gibb on an Amiga

This is a graphic adventure controlled with the joystick. Most of the screen is taken up with the animated graphic, leaving just enough space at the top for 3 lines of text in the form of dialogue. Chunky is the word that springs to mind to describe the graphics. Everything is clearly visible with no miniscule yet important detail that is so easy to think is just a smudge on the screen. The restricted space for text does mean you are constantly having to press the fire button to move things along, but at least you progress at your own pace and don't have to be speed-reader.

You play a character called Greg Kapschnitz, and you're a janitor at the Valverdance mental institution in lovely Deep Valley. You are a trendy motorcycle enthusiast, and when you ask your boss for a raise, she says she's received a letter to say the building, nearly 200 years old, is being demolished by the Highway company. This is terrible news and you promise to help thwart their plans.

You consult Mr. Behunky, an Indian, who says that many years ago the territory was owned by a tribe called the Weehityo (your first, and by no means the last, sample of the author's sense of humour), who signed a treaty with the white men. This treaty is still valid, and is hidden somewhere in the building.

Finding and obtaining the treaty is easy, but to your annoyance those rogues at Highway say it isn't enough, so you revisit your Indian friend. He mentions a certain Chachoo <god bless> statue - I won't say if you find it because it will give too much away, and to be honest the puzzles are fairly easy. Anyway, your adventure will continue; you'll take part in a TV gameshow, clear the valley of mist and become a master of persuasion, rescue a pretty nurse from a madman, save the Valverdance, and keep your job.

From time to time during play you will be given a password so that you don't have to restart from the beginning, although the whole game only takes between 30 minutes and an hour depending on how quickly you want to complete it. The controls are the simplest I've come across, but the game doesn't need anything more complicated. Move the joystick left, and Greg moves from right to left, move it to the right, and he moves right; press the fire button and you either get more dialogue text or, if you are standing near an exit, move to another screen.

The game comes on two discs, and although the on-disc documents hint that there will be lots of disc-swapping unless you can install it onto a hard drive, I didn't think it excessive. It probably requires at least 1.5 to 2 meg. of memory though.

The text is intentionally wacky, and contains only a few spelling mistakes, remarkable from someone whose native language is not English. The author also admits that there is a shortfall of puzzles, mainly because this was written as an interactive adventure, but I'm sure it has more than enough to keep most players entertained without using too much brainpower.

Available from Zenobi Software - price £2.00 for set of two discs, including p&p.

It is shareware, and the author requests a £3 registration fee.

IS VIRTUAL REALITY OUR FUTURE?

by DAMIAN STEELE

Virtual Reality as defined by the Readers' Digest Universal Dictionary is:- "A realistic impression of a given setting, such as a battleground or building, created through a three-dimensional visual display that is generated by a computer but is regulated by the user, often by means of special goggles, gloves, or other equipment."

In other words, it is a computer-generated 3D world that you can move around in.

Many peoples' first introduction into the world of Virtual Reality was when watching the film "The Lawnmower Man". This wholly British production grossed over £142 million and gave VR (and Pierce Brosnan Barbara) to the nation.

Despite many people believing that VR is only of use to the games markets, that is but one of its already established uses.

VR has been used in over twenty major operations to correct facial disorders. Terri Plumb was born with a rare genetic condition which distorted her facial features, producing wide-set eyes, flattened cheekbones and an abnormal jaw construction. Dr David Altobelli worked with a graphics engineer and a physicist to convert dozens of CT scans into computer data. This was then used to create a 3D reproduction of Terri's head. Now, using VR, he could operate on his computerized patient and see the results without endangering the real Terri. Dr Altobelli's computer images were used during the actual 22-hour operation to guide a craniofacial surgeon to produce results which Terri was pleased with.

Surgeons and engineers are, at this time, producing systems that can allow medical students to practice without the use of a "real" patient.

Another use for VR has been found by the Japanese. In a Tokyo showroom, shoppers are able to don headsets and VR gloves before entering a VR kitchen which they can design and test out. This allows them to check the accessibility and height of work surfaces and cupboards etc.

The military have, for some years, recognized the possibilities of VR. At the US Institute of Defence Analysis Simulation Centre, VR technology allows personnel to experience a re-enactment of one of the major battles of the Gulf War. The Battle of 73 Easting has been recreated inside the computer world down to the last detail and is now used to train soldiers in a war simulation. Tests prove that soldiers undergoing this training consistently outperform those who haven't.

Current VR hardware is too expensive for home use - Leicester-based Virtuality plc sells VR units for £25,000 each. This would account for its £5.2 million turnover in 1992.

The mode of interaction between the "real" and VR world is usually a rather crude headset, a glove and possibly a joystick or mouse. The headset is basically two small TV monitors placed in front of the eyes. Each gives a slightly different view and this produces a 3D effect. Both the glove and headset have sensors in them which detect the orientation of the head or hand and adjust the computerized image accordingly. In addition, some of the gloves have small air pockets in them which can be inflated or deflated to give the impression of holding an object.

Eventually, though, the cost of VR is bound to come down to a level where home use is possible and interactive technology will become more advanced, perhaps to a point where not only could the user wear a complete body suit providing total tactile response, but the olfactory and auditory senses could be stimulated too. By this time the transfer speeds of computer data from CD ROM, which at the moment stand around 150 kilobytes per second – slower than most hard drives – will have been improved, enabling the production and use of video quality images.

But what would this bring with it? What would the psychological implications be?

When Dungeons and Dragons hit the market in the late 1970s there were cries of alarm as a number of susceptible people became unable to distinguish between the real world and the created world of their imaginations.

Imagine a VR “world” with TOTAL immersion. The user would begin to believe that they were in a REAL “world”, not just a computer simulation. Further to that, this “world” could be designed to the individuals requirements and become a replacement for the physical world. I foresee the very real possibility of VR junkies who would begin to withdraw from human contact in favour of their created companions.

We already live in a society where we can work and shop from home. Will VR provide us with the excuse never to leave home except through computer link-ups with other, like-minded, individuals?

Two possible beneficial uses for a system of this quality could be for recreational sex and the fighting of wars.

In these days of higher awareness of sexually-transmitted diseases could VR sex be the answer? The system could be adapted easily enough to provide whatever response was required.

Why not fight wars without the monetary and human expense? Governments could use the VR technology to fight each other without the mass loss of life and global destruction which would otherwise ensue.

In a future that is widely predicted to be bleak and chaotic, why not produce a system which is available to the masses to provide the complete range of stimulation in the home?

If there were to be roving gangs of muggers or other streetgangs, why not provide them with a “safe” computer-generated environment in which they harm no one but fantasy foes? Although not stopping their tendencies, at least they are contained.

Of course the danger of such a set-up would be the government controlling the masses through the computer world. What better way to reduce crime and disharmony than to give the people an alternative to the real world which the power-that-be control?

Also, what would be the effect of losing this computer world? If the system were to fail whilst the user was “inside”, could they cope with the sudden change in reality? What would be the effect on a group linked into the same system if it suffered a power loss or hardware breakdown?

Obviously, these questions cannot yet be answered but how soon will we reach a point when they will need to be asked again?

[This article was written some time ago, and I honestly thought I had already published it. As it raises some important points I thought it wasn't too late. I hope readers will send in their thoughts, and maybe Damian will consider writing an update Barbara]

THE MONSTROUS TALE WAGS AGAIN

[Any play on words is pun-intentional]

by MARY SCOTT-PARKER

"How big is a knob?"

"Pardon?" Bronco looked up startled, from the depths of his magazine.

"What I mean is.... is a big knob better than a little knob?"

Bronco peered at Tuff over the top of his dog-eared copy of Pent-Cave and cleared his throat. "Well.... not necessarily Tuff," he began, smiling patronizingly. "You see size isn't really important, it's what you do with it that counts."

"Well you MELT it, don't you?" said Tuff impatiently.

"Sorry?"

"You melt it first – and then fry the brains in it."

"Tuff, what are you talking about?"

"Goblins' brains on toast – the recipe says 'First melt a knob of ear-wax, then saute the brains in it'. The trouble is I've only got a little knob." He inserted a shovel-shaped claw an impressive distance into his left ear and scraped it round to prove it. It came out empty.

"Well, in that case," said Bronco, retreating once more behind Pent-Cave. "it really won't matter. Goblins have only got very small brains, hardly enough to spread on a cream cracker, let alone a piece of toast, is that all we're having for tea?"

"No – it's all I'M having for tea. You'll have to make your own, I'm going out."

"OUT....!" Bronco was shocked. "You never go out without me. Where are you going?"

"Just out," said Tuff airily. "Actually I'm going on a blind date – if you must know."

"A blind date.... YOU!" snorted Bronco. "Don't make me laugh." He put down Pent-Cave and crossed to where Tuff was stirring a small pan of brains. "It's not Lulu Schwartzenn-Ogre, is it? She's 65 if she's a day and absolutely insatiable..." he hastily qualified the statement, "or so I've heard. She'll eat you for breakfast, innocent little lad like you."

"I'm not innocent," protested Tuff. "Well not very – and anyway, it isn't her."

"Who is this desperate hussy then?" demanded Bronco. "Tell me at once!"

"I don't know," said Tuff, skilfully manoeuvring an oozing, gooey mess in a particularly unusual shade of khaki onto a piece of toast. "I've never met her. She put an advert in a magazine."

Gourmet's aside: For those who have never indulged in Goblins' brains, and feel tempted, be warned – the texture and aroma are reminiscent of something that has been shovelled from the bottom of a septic tank after the rats have moved out in search of better conditions, or Chef's Surprise in the Dung Beetle's Restaurant.

"You're not going to eat all that by yourself, are you?" said Bronco, eyeing the sticky mess and sniffing appreciatively.

"I certainly am," said Tuff firmly, seating himself at the table. "You said yourself, Goblins have only got very small brains and I need all my strength for tonight – besides, there's another one in the fridge."

"Well, why didn't you say so?" Bronco crossed to the fridge and wrenched open the door. Inside was a very fat Goblin, surrounded by empty wrappers. Belching indiscreetly it hopped down with alacrity and made a bolt for the door – [pointless pun coming up, those who hate them may wish to close their eyes at this juncture and I'll let you know when it's safe to open them] – a bit of a hasty job admittedly, as it was trying to escape at the time. [Open eyes] Bronco howled with rage.

"Tuff! my dinner has just eaten the entire contents of the fridge and escaped.... you forgot to kill it."

"I know," said Tuff. "He seemed so nice and he was helping me to choose what to wear for my date tonight. He thought my stone-washed Levis and my sequinned shirt..."

"And WHY was he wearing one of my vests?" demanded Bronco [not unreasonably I feel, under the circumstances].

"He said he was cold," explained Tuff, spraying the table with an interesting, though not quite symmetrical pattern of brains.

"He was supposed to be cold!" roared Bronco. "It's a SEVEN ASTERISK FRIDGE!"

"Oh yeah," said Tuff. "I forgot. Never mind – the bolt will come in handy. I think it was really sweet of him to make it, considering he was in such a hurry."

Bronco muttered something about Torc brains being even smaller than Goblin brains and picked up his magazine again.

"How will you know this wanton creature, if you've never met her?"

"She'll be wearing a Balaclava."

"Why?" [Not for nothing are Bogrois known as masters of the succinct and pithy interrogation]

"So that no one'll recognize her, I suppose."

Bronco's eyebrows headed for the ceiling, or they would have done if Bogroi eyebrows had ever evolved.... and if caves had actually had ceilings. "Won't that rather defeat the object?"

"Well, I'll know it's her, because she'll be the only one wearing one," explained Tuff patiently.

"Yes, there is that to it, I suppose. It's been quite a while since the Balaclava was de riguer on the catwalk. What will you wear.... it'll be difficult to find something to upstage a Balaclava."

"I've been giving it some thought," said Tuff. "and I've decided on my plum, crushed-velvet trousers and my pink, satin shirt – the one with the frills, open to the waist and some gold medallions casually nesting in my chest hair."

"You haven't got any chest hair," said Bronco faintly, the ghastly image springing into his mind and indulging in a little soft-shoe shuffle, in spite of his efforts to stop it.

With a cry of "Da...Da...." Tuff wrenched open his shirt to reveal a dense, grey matted jungle that could easily have concealed a family of weasels. Bronco reeled back in horror.

“GROSS!!”

“Ha... fooled you, didn't it?” said Tuff delighted. “It doesn't grow actually. It's my new chest-wig. It's called Senator. I thought grey would add a touch of maturity.”

“Ere... wait a minute... what magazine?” said Bronco suddenly.

“Pent-Cave.”

“My Pent-Cave! Of all the nerve!” Bronco started to thumb through the pages. “Which one is it then?”

“The one with the stain beside it.”

“Yes, I wondered about that.”

“It's a bit of drool,” explained Tuff, “I was eating a...”

“Yes... yes... all right,” cut in Bronco hurriedly. “Spare me the details. He started to read aloud “SEXY BEAST WANTED FOR FUN. MUST HAVE BIG HORN... well that lets you out for a start, you haven't even got a horn.”

“I'm going to wear my false one.”

“Tuff, it falls off every time you sneeze!”

“Well, I'm not planning on sneezing, am I?”

“Sneezes are never planned, pea-brain, they just happen. You'll have to cancel it – or let me go instead. I've got the biggest horn for miles around.”

“It doesn't always work though, does it?”

“It works fine when I want it to,” retorted Bronco huffily.

“It doesn't make any difference, I'm still going.” Tuff carried his empty plate over to the sink and slid it into the greasy water.

“What about my tea then?” asked Bronco in a pained voice.

“There's a chicken in the cupboard.”

“I told you not to buy any more chickens. You know I don't like them.”

I couldn't resist it, it was going cheap.” [close eyes or throw up – Torcs being environmentally friendly can't resist re-cycling old humour]

“I don't care if it was singing The Hallelujah chorus!”

“Look, stop fussing and open this tin of SPAG,” said Tuff, reaching into a cupboard. “It's just new out and all the rage.”

“What's SPAG?” enquired Bronco studying the label. “Spiced Pixie and Goblin. Mmmm, that sounds more like it.”

“It's new, explained Tuff. “A directive from the E.C.C. [European Cave Council] says we must use up the Goblin mountain.”

“That's a shame,” said Bronco, “I liked Goblin Mountain. I take some of my favourite walks up there.”

“Yes, I couldn't understand that either,” said Tuff. “They'll be draining Lake Yewryne to make wine next.”

"Where are you taking this Balaclava'd beauty anyway?"

"I thought I'd take her down the Cave-inn. It's Karaoke Night. I can impress her with my Elvis impersonation."

"Elvis impersonation! If you do any pelvis grinding in those plum trousers, they'll split." He giggled in that revolting way that Bogrofs have, reminiscent of a hyena accidentally coming across a chicken ranch, where a notice on the gate reads 'BACK IN ONE HOUR'. "You can always sing 'Bue Moon' I suppose, or do your Le Ptomain impression."

"I can only do that after eating Goblin.... Oh my gawd! I forgot about that little side effect."

"Never mind," said Bronco. "Take her to the pictures instead. There's a good film on at the Odeous - Gonzo with the Wind - the Muppets are starring in a remake of that old Clark Gable movie.... highly appropriate really."

"Very funny," said Tuff, thinking on reflection that the Goblins' brains had been a bit of a mistake.

"What's her name, by the way?"

"Trix."

"Trix? Trix what?"

"Wait a minute, I wrote it down," said Tuff, delving into his pocket and producing a piece of paper. "Here it is.... Turner, that's it, Trix Turner."

"Tricks Turner?" Bronco studied Tuff's face for obvious signs of Michael extraction, you know the ones... twinkle in the eye... a slight twitch at the corners of the mouth, but there was nothing. Poor Tuff, he couldn't help weighing in at the heavy end of the short plank scale. "Tuff... there's sumfink I ought to explain...."

"Not now Bronc. Must dash and get changed. Tell me later."

With that he bounded up the stairs two at a time. [Let me assure you that cave homes do indeed have stairs, just in case one or two of you were thinking.... hang about, I thought they lived in a cave!]

After an hour of frenzied overhead activity, drawers being opened and closed and the sound of running water, Tuff emerged in a cloud of 'Brut', flushed of cheek and singing "If you think I'm se-xy, and you want ma bo-dy...." He paused briefly at the bottom of the stairs to admire the view in the hall mirror.

Bronco looked up from his book and blinked in surprise. It was all there - the pink, satin frills, the gold medallions, nestling [or they could have been nestling for that matter] in the dense, grey undergrowth, the pipe-cleaner legs encased in plum crushed-velvet, but the crowning glory was undoubtedly the top-knot. Tuff's hair was brushed, greased and sculpted into an enormous, glossy black quiff, over-hanging his forehead in a gravity-defying manner and finished off at the back with a very fetching D.A. [although a popular style at one time, in truth I don't think I ever saw a single District Attorney who wore his hair in this way].

"See you later, Alligator," he said to the speechless Bronco and left.

(to be concluded next month)

The Adventure Workshop

Adventures for the Commodore

NEW RELEASES

I DARE YOU

by
LOUISE WENLOCK

At the local meet of the Birmingham Adventure Players Society you discussed the usual adventure related topics as you always do at these meetings.

"What I would like is to play a REAL adventure!"

Lizzie, your best friend, said, "Really? Well maybe we can fix that!" she smiled, her usual sarcastic grin spread across her face.

"Ya! I believe that when I see it!" you replied.

"My aunt has an old house just outside Birmingham. How do you fancy playing a REAL adventure in that old house. She is away on holiday for a couple of weeks and I'm sure I can put something together for you."

"Oh yeah! I won't be the subject of another one of your practical jokes!"

"You coward! You're scared!"

"I'm not!"

"Do it then! I DARE YOU!"

And so the challenge began. Lizzie needed a week to prepare everything and now that week was over!

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FABLED TREASURE OF KOOSAR

by
DOREEN BARDON

Whilst on holiday at a small seaside resort, you've had a hard day doing all the usual touristy things and decide to have an early night, you retire to your bed with a cup of tea and a book you bought earlier in the day entitled 'FABLED TREASURE OF KOOSAR'. You begin to read and.....

.....next morning, after a hearty breakfast, you decide to go for a stroll along the golden beach, you notice something bobbing up and down in the water amongst some rocks..... you decide to have a look.....

Birthday Surprise

by
DOREEN BARDON

It's your wife's birthday and you plan to give her a surprise, you've bought her a card and present and think that breakfast in bed would be a nice addition to the surprise. But can you make it before she wakes up and can you remember where you hid the card and present.

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BRIAN: THE NOVICE BARBARIAN

Down through the 'mists-of-time' some words have become synonymous with our youth and 'Cool' could most certainly be counted amongst their number.

In Balrog's youth it was 'cool' to sport 'D.A.' style haircuts or to wear 'brothel-creeper's'. Whilst in Cat's younger days such items as 'Loons' and 'platform-soles' were seen to be the very epitome of 'coolness'- 'Far-out, man!'

However to today's more educated youngsters the pinnacle of 'cool' can be something as simple as just wearing your cap backwards! Just ask your kids if you want clarification of this, or if you need to discover just what it takes to survive in today's 'cool' world.

To one such one young lad - namely **BRIAN WOODLOUSE** (aged 15) - this was of secondary importance because he had set his sights on much greater things. He strove not to emulate his fashion-setters but to become the one thing he prized most in all this universe to be a true **BARBARIAN** just like his grandfather!!!

However such dreams are not easily attained and to become the target of his deepest innermost desires **BRIAN WOODLOUSE** must first gain himself a 'quest' - one that he was capable of completing - one that would gain him the respect of other Barbarians - one that would put his name up there with the other 'greats' of these times.

So it was, on one damp windy morn, that **BRIAN WOODLOUSE** (aged 15) was to embark upon the journey that would once and for all put the object of his desire within his puny grasp. So it was, on one miserable week-day, that **BRIAN WOODLOUSE** (aged 15) was to set off on his first quest - to seek the 'Wand of Flute' which had been stolen from the great one known as 'The High Mage'. This task was the one that would take him to the far and distant kingdom of 'Krud' and the one that would endanger not only his own life but also those of practically every other person he met on the way !!!! Some of whom did no more than to do their best to assist young **BRIAN** succeed with his quest.

Will the quest be a successful one or will the dreams of a young lad lie scattered and broken amidst the debris of battle ... help **BRIAN** complete the quest and reveal it all.

ADVENTURE

NOTES

This game will accept all the standard commands such as **EXAMINE**, **REMOVE**, **SMASH**, **JUMP** and **PULL**, as well as some more unusual ones such as **RETRACT**, **UNROLL** and **LENGTHEN** so have no fear about what you type in ... the worst that can happen is that the programme will not recognise it!

Don't forget to save your 'progress' - if you make any that is - to **TAPE** or **DISK** in order to give yourself a permanent record of it and if things get too tough you can always try using the commands **HINT** or **HELP** - no guarantee they will work though !!!!!



Spectrum 48K/128K+2



Zenobi Software ADVENTURES

"I'm nine months pregnant, Pete," Julia Brief remarked while tucking into a jar of *Chips Ahoy's* celebrated pickled eggs, "and I think the baby's on its way."

"Gordon Bennett! Flaming Nora!" was her husband's reply. "Are you sure?" Julia nodded her head and Pete went into panic-stations mode. "Where's the hot water, Julia?" exclaimed the alarmed Pete.

"What the deuce do you want hot water for, Pete? Surely you're not going to deliver the baby yourself? I think it would be better just going to hospital," said Julia.

"No, I need it to get my car started. It never works with cold water in the engine," answered Pete truthfully. "And I haven't had it out since I got my revenge on that pensioner's husband by hurling a water-melon at the old sod and driving off."

"You haven't had it out since I got pregnant, you mean. Oh, sorry, you're talking about your car. Anyway, I used up *all* the water for my bath this morning. After all, I'm not as slim as I used to be," Julia commented, but Pete was on his way out the door. "Where are you off to, Snookums?"

"Use up all the water, eh? Insult my virility, eh? Call me stupid pet names, eh? Well, as far as I'm concerned, you can go to hospital yourself, 'cos you obviously don't need my help!" yelled the by now enraged Pete. Pete left the room and, unable to find the door (he was blinded with anger), hid under the carpet or 'someplace'.

"I couldn't get along without you," Julia assured the hidden Pete, but it was to no avail. Their marriage, for an eighth time, was doomed. She realized she had no choice but to 'go it alone', only hoping that she wouldn't be overcome by her . . .

LABOUR PAINS

Unfortunately, for Julia, the trauma of these events are so overpowering that she needs your help to guide her on her way to the local hospital. It is important to note that Julia must be prepared for hospital - that is, she should collect the sort of things she would need for a stay in hospital and store them safely in an overnight bag or something of the like. Having never been to this particular hospital, Julia also needs to provide the 'officiating doctor' with details of her medical status and so on. A visit to the surgery of Dr. Thrust, her own GP, would be beneficial.

NOTES:

- The game is in two parts, access to the second requiring the input of a password
- The last command can be repeated using the **AGAIN** command
- Details of other available facilities can be found by typing **VOCAB** and **INFO**.

Convention News 7

Perhaps through sheer incredulity rather than the effects of my pleas, the Elves did not loose their arrows at Draffan. He, glaring insanely at them, made his way directly to my side.

The Elven leader glanced uncertainly in my direction and took a pace backwards.

"Draffan?" I enquired cautiously. I had never seen such a savage expression upon Draffan's face before and was unsure whether or not he was in full control of his emotions.

His piercing yellow eyes glared at me for what seemed like a long time before a spark of recognition flickered.

"I got bored patrolling the perimeter," he explained pointedly, returning his glare to those Elves who stood watching him in uncertainty.

"We are again too late," I informed him, "Sapleaf is now in Spartas."

"These Elves have given you no insult? They have treated you with honour?" Draffan asked of me.

I clapped him on the shoulder. "I could not have asked for better treatment," I assured him. Whilst strictly true, I wanted to run no risk of his venting his fury upon the Elven Nation.

"Draffan of Kranger?" the Elven leader interjected, his brows raised questioningly.

Draffan glowered darkly, but managed a nod. "I am Draffan of Kranger," he admitted. Honesty was always Draffan's strong point.

The Elf pulled his cloak aside to reveal an ugly scar just below his shoulder. Draffan's expression lightened. Scars and wounds gained in battle always intrigued him.

"How did you come by that?" he demanded.

"A clever sword thrust from an Orc at the battle of Jegar. I was leading the first attacking force of Elves."

Draffan's expression had returned almost to normal. However, his eyes now opened wide in surprise. "I did not recognise you," he admitted.

The Elf and the half Orc regarded each other for a moment before both burst into laughter. The tension which had been building up within the bystanding Elves dissipated abruptly.

"Come, share a meal with us," the Elf demanded of Draffan. Seconds later the Elf and Draffan were wandering away, seeming for all the world to be very old friends. Feeling a little left out, I trailed

in their wake. It seemed that Draffan's dislike of enclosed places was secondary to his meeting a brave foe face to face.



We sat, talking in muted tones to the Elven leader, who, I found, was named Dewleaf, and was somehow related to Sapleaf, although I could not follow the intricacies of the Elven bloodlines.

Of course, talk soon turned to our quest to find Sapleaf, and the best way to proceed to Spartas.

"As I explained," said Dewleaf, "we cannot use our magic to aid you. However, there may be other things we can do which will speed your journey."

"Such as?" I asked eagerly.

Dewleaf smiled vaguely, but seemed reluctant to amplify his meaning.

Draffan elbowed me painfully in the ribs. "Don't be so ungracious," he chided me.

"In Elven circles, it's impertinent to ask your host such direct questions. Do our host the honour of giving his aid freely, not of demanding to know its nature."

"I see that you have studied our culture," Dewleaf observed of Draffan.

Draffan shrugged. "I like to know how my enemies think..." he explained.

Dewleaf laughed; a light, almost musical sound. "There are secret paths through the forest where time does not flow quite so quickly as elsewhere. You could perhaps gain several days on Sapleaf. And at this time of year, the Boiling Sea is very dangerous. Few ships will dare attempt the crossing in anything but the best weather. You may find that Sapleaf is held up for a long time at Spartas."

I considered what he had said. At his gesture, our goblets were refilled. "That is true," I conceded. "How much time do you think we could make up?" I asked, drinking the sweet wine.

"Oh, I should think..."

Dewleaf replied, as my eyelids closed smoothly over my eyes and I slumped unconscious to the ground. A thud to my left informed me that Draffan had succumbed, too, to the drugged wine.



"I apologise, my guests," came Dewleaf's voice, "but no outsider may see the secret paths..."

And then all was darkness, all was silence. I opened my eyes and squinted at the bright sunlight. The chirping of birds sounded almost deafening. Groaning, I managed to roll to my knees. I swiped Draffan's unconscious form roughly. As his eyes blinked open, I managed to get to my feet. Glancing around, my eyes lighted upon a sack.

GETTING TO KNOW.....STEVE CLAY

HI STEVE, THANKS FOR TAKING TIME OUT TO TALK TO ME. IF IT HELPS, YOU CAN IMAGINE I LOOK LIKE SELINA SCOTT [MAVIS NICHOLSON IS PROBABLY CLOSER TO THE TRUTH - AND EVEN THEN IT WOULD HELP IF THE LIGHT WAS BEHIND ME!] I'M GOING TO START WITH A QUESTION THAT I ALWAYS FIND INTERESTING....

Q] HOW DID YOU BECOME INTERESTED IN ADVENTURES?

A] It's hard to pin down, but I seem to recall borrowing a library book that had adventure listings in. I typed one in, SHODDY IN FUNLAND it was called, and it was done in such a way that even though you typed the thing in, you could not work out the solution. After playing it a few times I messed around with the listing and made a few subtle changes! Also in the book was the history of adventures and it was probably this that lodged an instruction in my head to look out for adventures. I remember the first two I bought were 50p each from the local second-hand shop. One was, unfortunately, THE INCREDIBLE HULK by Scott Adams, but the other was CLASSIC ADVENTURE by Melbourne House, which is a version of the original COLOSSAL CAVE ADVENTURE. I would tell anyone to try it because it's a good game for beginners, even though it is quite tough.

Q] WHAT WAS THE FIRST COMPUTER YOU OWNED/BECAME INTERESTED IN?

A] A Spectrum. A friend of mine had recently bought one and I was, at that time, very naive regarding computers, having only seen the big metal boxes in the school computer room. He brought his black box round one Saturday morning and by Saturday lunch-time I had my own! It was this same friend who first mentioned adventures to me. He explained his brother had been stuck in a game where he had died for no apparent reason. Eventually he discovered that the answer was to "Think" [I think, therefore I am]. I believe the game was PHILOSOPHER'S QUEST. While this didn't put me on to adventures, it possibly helped me to understand what they were all about.

Q] HOW LONG DID IT TAKE TO WRITE YOUR FIRST ADVENTURE?

A] I have said before that it took four years, although that does include the time it took me to learn to use PAW with a degree of confidence. I wrote two games during this learning period. The first was TRORC, a creature who was the result of a night of passion between a Troll and an Orc, and his quest to become one or the other. It was truly dreadful and I gave up on it when I realized that I was making it up as I went along, with no idea of where it would end. The second game was GUILD OF ADVENTURERS. This I completed but I never had it playtested because I knew it wasn't good enough to impress. One thing the game had was a puzzle that I have thought of using again, but I always reject it as being too mean. The player finds himself at a location where, "There is a fork in the path. It branches North-East and North-West". The point being that there actually WAS a fork in the path - a garden fork - that the player needed to dig with at a later stage!

THE TAXMAN COMETH took quite a while from start to finish and had many false starts, but eventually I got what I wanted. The main thing I learned was not to be afraid to change things from the original plan. I enjoy the puzzle creating part of the design, also making PAW do what I want, and failing that, changing my code, to get the same result. I find writing the text difficult to begin with, but then things begin to flow. I think one of the reasons I keep my games humorous is because I get bored trying to write serious location and message text. I have tried, but end up messing around.

In TAX RETURNS, one of the biggest location descriptions came from the fact that you are in a boring passage. This is a dig at adventures where a boring passage is described as just that. Then you move West into a boring East-West passage and then South into a boring twisting passage etc. I enjoy playtest reports because you have the challenge of putting bits right. It also gives you an idea of what players may try, and you can try to cater for this in future games.

Q] HOW MANY GAMES HAVE YOU WRITTEN ALTOGETHER?

A] Apart from TRORC and GUILD OF ADVENTURERS I have written three TAXMAN games plus an Amiga specific version of THE TAXMAN COMETH. I have started many adventures that have not seen the light of day. At the moment I am gathering together ideas for a graphic adventure with a possible text version for the Spectrum. I have plenty of puzzles, in fact I created three more today. The hard bit is to tie them together into an acceptable plot.

Q] DO YOU HAVE TIME TO PLAY ADVENTURES? IF SO, WHICH ADVENTURES DO YOU TEND TO PLAY - TEXT? - R.P.Gs? - GRAPHIC ADVENTURES?

A] Now that I'm between games, I have started playing adventures again. Many times this is to review for the Amiga column or SynTax. I play all three types of games you mention, but find combat in R.P.Gs is my bane. In graphic adventures the puzzles are often either obvious or so obscure that you end up yelling "WHY". Many Amiga text adventures, from the P.D. market are poorly constructed and tested. I have to say that I think dungeon-type graphics are the most atmospheric and I'd love to write an adventure using a 3D point of view. I've written a routine that allows me to wander through my own 3D dungeon, so maybe my next project should concern this.

Q] ANY ALL-TIME FAVOURITE ADVENTURES YOU WOULD TAKE TO A DESERT ISLAND?
[ALL DESERT ISLANDS HAVE MAINS ELECTRICITY!]

A] DUNGEON ADVENTURE, closely followed by VALHALLA 2. LORDS OF TIME is up there as well. I think I'd take the Infocom collection and the Topologika collection, which I have just started. Currently I am delving into three of these games and I have realized that I will have to overcome three huge, nasty mazes if I want to progress. One other game I'd take is a PD graphic adventure called ESCAPE FROM A VERY LARGE CAVE. I would take it and bury it - it is a truly awful game!

Q] ARE THE FAMILY SYMPATHETIC TO ADVENTURERS? ARE THEY ADVENTURERS TOO?

A] Yes, and no, to both! There are times when the family sees the computer coming out and loud groans can be heard, as they know I am about to use it for "serious" things. However, my recent attempts at VALHALLA 2 soon became a joint effort. Lynne helps out with spell-checking, when I write a game, but I think she gets annoyed with text adventures because of the verb/noun format. The kids prefer platform games but they enjoyed HOOK and THE CASE OF THE MIXED-UP SHYMER proved popular too. They also enjoy GOBLINS 2 because everything you attempt will get a response [often hilarious] and the cartoon-style is very appealing.

Q] IS IT MY IMAGINATION, OR IS YOUR COLUMN SHRINKING?

A] My column is indeed shrinking - I've had complaints! [*]There just seems to be nothing to extend it. I've looked through magazines but they don't help much and there would appear to be nobody out there doing the kind of things that are worth looking at. I am now reduced to looking at the small ads, in search of any promising adventures, but most of what I come across is a poor substitutes for the real thing.

Q] DO YOU HAVE TIME FOR NORMAL PASTIMES - BOOKS, TELEVISION, MUSIC ETC.?

A] I read all the time - well, obviously not ALL the time, but I get through a couple of books a week. Terry Pratchett is my favourite author, but I'll read anything that looks interesting. I have recently discovered P.C.Doherty, [who also wrote as Paul Harding and Martin Clynes] and his description of 12th century life is more instructive than any history lesson could be. Apart from Sport, my main T.V. watching [NOT the study of Transvestites, by the way] revolves round comedy and Sci-Fi programmes. I like all the classic comedy: Steptoe, Hancock, Blackadder, Python, Red Dwarf etc. I am also a big fan of the Goons and Spike Milligan. I've seen Ken Dodd a couple of times - a legend in his own lifetime - and recently I bought Eddie Izzard's tape and he is superb. Musically I'm a great Queen fan, it's 20 years since I first heard them. I like the classic heavy rock stuff AC/DC, Rush, etc. as well as Slade. I also like bits and pieces from Nat "King" Cole, Louis Armstrong, Shirley Bassey, Roy Orbison and Tom Jones. I like people who have real voices that make you sit up and listen. I've recently heard a singer played a lot on the radio, by the name of Timmi Yuro [not sure of the spelling], she is a soul singer from years ago, but her voice is incredible. My biggest interest of all is Everton Football Club.

WELL, MANY THANKS FOR YOUR TIME STEVE, I'LL LET YOU GET BACK TO YOUR PAL AMOS. WHAT A STRANGE LITTLE CHAP HE MUST BE - I DON'T UNDERSTAND A WORD HE SAYS! WASN'T HE IN EMMERDALE FARM AT ONE TIME?..... DIDN'T UNDERSTAND HIM THEN EITHER!

Steve was talking to M S-P - Next Month - The Grue!

[*] Not from me. I hasten to say - I know how things are and very much appreciate the trouble Steve goes to each month to find something of interest to mention in Amiga News....Barbara)

KINGS AND QUEENS OF THE CASTLE

Alex Dijkstra, Margrietelaan 27, 4382 TE Vlissingen, The Netherlands, can give help with the following Commodore 64 adventures.

JOURNEY TO THE CENTRE OF THE EARTH, THE PRICE OF MAGIC, LORDS OF TIME, RED MOON, LOOSED ORC (part 1), SALVAGE, ZAKIL WOOD, COLOSSAL ADVENTURE, DUNGEON ADVENTURE, ADVENTURE QUEST, SNOWBALL, RETURN TO EDEN, THE WORM IN PARADISE, SCAPEGHOST, GNOME RANGER, INGRID'S BACK, NYTHYHEL, THESEUS AND THE MINOTAUR, TREASURES OF THE AZTEC TOMB (part 1), THE QUEST FOR THE GOLDEN EGGCUP, TIME MACHINE, 10 LITTLE INDIANS, CORYA THE WARRIOR SAGE, BLACK KNIGHT, CITADEL ADVENTURE, CIA ADVENTURE, THE BLACK PEARL, THE CURSE OF THE VULCAN, QUEST OF KRON, THE FAMOUS FIVE, STARFLIGHT, WIZARDRY VI : BANE OF THE COSMIC FORGE (rpg), DANGER! ADVENTURER AT WORK!, DALLAS QUEST, MINDSHADOW, ZIMSALABIM, THE CASE OF THE MIXED-UP SHYMER, THE HOBBIT, LORD OF THE RINGS (beginners game), JHOTOMIA 6.

[Note : The Netherlands is part of the EC and therefore it costs only 25p for a letter up to 40g, which when I checked was a standard foolscap envelope and six to seven sheets of A4 paper, but don't forget to enclose an International Reply Coupon, available from large post officesBarbara]

PERSONAL MESSAGES

To The Weaver (of my dreams) – Don't worry about missing my birthday. Now I've reached 21 I prefer to miss them myself! Anyway, isn't it about time the long silence was broken? (The Jester)

To Ellen – Thanks! I quite enjoy a bit of Karaoke too; my party piece is "With a Little Help from my Friends". I do try not to go out of key! (Jon)

To Martin – It wasn't the curry, just one of Uncle Bob's jokes. (Dave)

To Sharon – I'm still looking for the moral in your "little something" – or is it one of your immoral ones?! (Dave)

To Larry – No. When you fiddle with them as much as I do you get to know them pretty intimately. (Dave)

To Sue – So is that what they mean by a fly-b(o)y-night? (Dave)

To Jenny – Thanks for the letter – feel free to be remiss more often. (Dave)

To Damian – How many "strikes" are you allowed, before you're out? (Uncle Horace)

To Dylan – Like, hey man – try harder! – heavy I know, but like that shouldn't be too much of a problem, for a "cool dude" like you. (Uncle Horace)

To Squiggle – PLEASE don't annoy The Witch Of Stanley – she'll take it out on me!! (Uncle Horace)

To Damian – That bl**** spider had a brother! (Ellen)

To Gail – Fancy another chin-wag? (Ellen)

To Phill – Damn! I didn't have a "save" before meeting the guard, after all!! Sod's Law strikes (yet) again. (Ellen)

To Reynir – Enjoyed "The Paper King's Subjects". thanks (Ellen)

To Pete – Great poem!!!! (Ellen)

To M.Polo – Sure! The soundproofing of the house (by order of the neighbours!?) should be completed by next week, Ok? (Ellen)

To Fry-Them-With-One-Puff – I've just come up with a wonderful recipe – Squiggle stew – wanna borrow a copy? (The Witch Of Stanley)

To Dylan – Like, I didn't have one, man! Those dwarfs keep me far too busy (Snow White)

To M.Polo – I live in the Pink Panther's county. You know, Der-rum, Der-rum, Der-rum (Snowy)

To M.Polo – Why, I thought you'd realize – they all come first with me! (Snow White)

To M.Polo – What, me? When? Surely not!! (S**** "Blanc")

To The Old Zetonian – Grumpy's getting annoyed – what should I do? (Snow White)

To Ellen – I tend to agree with you there; after all, it helps to have one's feet on terra firm – I wouldn't want to be bloody-minded either (snigger), would you? (M.Polo)

To Sharon – Don't pay any attention to Peter. I know some very nice Essex girls. (M.Polo)

To Uncle Horace – I went to the London School of Film-Making for a year! Can I assist? (M.Polo)

To Snow White – A beck is a gesture requesting someone's attention. 'tis all. I hope you don't intend to issue one on Pogkin, though! (M.Polo)

To Dopey – Well, never worry! You can buy 'em secondhand down at Oxfam, I hear! (M.Polo)

To Dylan – You're right, it is getting a bit chilly around the ————— in here! (M.Polo)

To Peter – That was some poem. The last time I wrote such a lengthy poem I had to mortgage my hovel to buy a new quill. (M.Polo)

To The Dead Warg – You foul, pestilent, cesspit-dweller who condones mazes, how dare you call me "virulent"! Fancy a pint down the ORC AND DRAGON some time? (M.Polo)

To Snow White – I hear you have a leaky sprocket which I'll gladly repair for a price! (Marco, the friendly plumber)

To Melvinna – No. I don't know what you call interesting. (Mad Cat)

To M.Polo – Horizontally polarised all the time. I guess that explains a lot. (Mad Cat)

To Dopey – You'll do as a stand-in for Trashy. We'll probably need one. He seems to have gone chicken. (Mad Cat)

To Snow White – Now that you mention it... purrhaps. (Mad Cat)

To Sherry & Lucky – (/m supposed to be the lazy cat around here! (Mad Cat)

To Witch – Th'oi goon sometimes stumbies over the Right Tning. (Mad Cat)

To Rudi – Too true. (Bosi)

To Ellen – Frostbite? Nope. I have a pair of warm socks for the really cold days. (Mad Cat)

To Fry-Them-With-One-Puff – Is Squiggie stirring that BROWN STUFF or are you really a lovable DRAGON. (The Whinger)

To Squiggie – Thanks for the warning about you know who but are you stirring that BROWN STUFF too? (The Whinger)

To Snow White – Tell me. my dear.... when YOU are feeling HAPPY. what does he feel? (The Whinger)

To Mad Cat – I've taken your advice to butt in and be rude. So mind you don't get bowled over and get STUFFED! (The Whinger)

IN TOUCH

FOR SALE – For Amstrad – DISCBASE (fast disc-file organiser for any CPC) £5. THE PAWN (adventure game – disc CPC6128) £5. MINI-OFFICE II (word processor-database-etc. any CPC) £5. HANDY MAN (disc enhancement package – any CPC) £5. WOPS (window operating system-disc utilities – CPC6128) £5. EXTRA! EXTRA! (Stop Press utilities-fonts-clip art – any CPC) £5. SCRABBLE DE-LUXE (disc-game – CPC6128) £5. PROTEXT WORD PROCESSOR (disc – CPC6128) £5. ELITE (space trading game – disc – any CPC) £5. MASTERFILE 464 (information filing and retrieval system – disc – any CPC) £5. ROMBO (8 socket Rom board fitted with Protex rom – any CPC) £10. AMX MOUSE MK III (as new – mouse and interface) £10. STOP PRESS (Desktop Publishing works with keyboard-joystick or AMX mouse – disc – CPC6128 or others with add-on RAM and disc drive) £10. THE AMSTRAD CP/M PLUS MANUAL (gives all the in's and out's of CPM and simplifies it) £5.

Please contact Alex Ainslie, Flat 24 (Firmount), Jerviston Court, Motherwell, Lanarkshire, Scotland, M11 4BS.

*

FOR SALE – Classic Amstrad Adventures on tape (all originals) – large list – £2 each, also BARD'S TALE on disc £6.

Please phone John Yates, evenings or weekends on 01706 40859 (Rochdale).

AMIGA NEWS by STEVE CLAY

Despite ESCOM buying out Commodore and along with it the Amiga name, there seems to be a feeling of doom and gloom floating around the industry if the gloomy mags are to be believed. The release schedule for Amiga games seems to be so small as to be non-existent. Even given that summer is notorious for a dry up in releases the promised products are struggling to reach double figures. The One magazine has been "absorbed" by its sister magazine CU Amiga and magazines disappearing from the shelves was the first sign of trouble in the demise of the 8-bit machines. Big Amiga supplier ZCL are also having difficulty and a buyer is being sought. ESCOM themselves seem vague about the future of the Amiga, preferring to talk about their Commodore pentium PC plans. The Amiga range seems set to play second fiddle to these. The CD32 is to be pitted against the new Saturn console and the others but the technology behind the CD32 has been overtaken by the new machines and only a price between £100-£125 will sell enough units to warrant software developers to continue supporting it.

Some good news is the imminent release of a new series of games from Vulcan Software. The first release will be Timekeepers. This is a puzzle-type game using the traditional Vulcan look. You control a team of timekeepers and your aim is to disarm four nuclear devices that have been planted throughout various time zones - Stone Age, Medieval, Space and Vietnam. There are 15 levels per zone and coming soon is a data disk containing further levels. Vulcan are intending to concentrate on their mail order side and are pricing their games at the mid-range price between £12.99 and £15.99. Vulcan can be contacted on 01705 670269, or by post at Vulcan Software Ltd., Vulcan House, 72 Queens Road, Buckland, Portsmouth, Hants. PO2 7NA.

The Sperm Legacy from Team 17 will now be available on all Amigas rather than just the 1200 as was originally thought. The Sperm Legacy in case it has slipped your mind is a Zelda type adventure viewed from above and behind. You have to solve puzzles and doubtless dispatch monsters to complete the quest.

Those who like their men muscle-bound will be delighted to know that Conan is on his way. The early screen shots give me the strong impression that the game will be 1200 only. It takes the 3D approach used by the likes of Darkmere and the use of grey as the main colour means the game oozes atmosphere.

The Suitcase is a 2 disk PD adventure. It requires 1 meg, but even then there could be a problem loading it. If you have problems - a message saying "sorry 1 meg. is required" would hint at this - then load Workbench and insert disk 1. Open this disk by double clicking on it and select "show all files" from the menu bar. Double click on the icon "tas" and then click on OK. The game will load.

Having got the game loaded you are treated to some of the finest graphics I have seen on a PD game. The layout is neat and there are touches of humour throughout. The gameplay is not 100% perfect with some occasional odd inputs but the author has included a complete verb list to help you out. The Doc files also state that there is no need to map the game as all the exits are printed on screen but things can get a little confused without a map to refer to. The parser is verb noun and the whole thing is a mix of old style adventuring with a modern presentation. Available from most PD houses and well worth getting hold of.

Escape From A Very Large Cave is a different bag of worms. According to the Read-Me file it was inspired by the Lucas games but if Mr. Lucas ever finds out there could be trouble. The graphics upon which, it could be argued, a graphic adventure relies for atmosphere, are appalling. Added to this the puzzles fail to save it. The plot(?) has you controlling a chap who has fallen into a cave system and has to get out! The interface is the traditional Lucas type select from a menu and click on an object. This works most of the time, but should you drop anything near a doorway then you'll be unable to pick it up again. The game comes on one disk and you may wish to add it to your collection. Or if you plan to write a graphic game have a look at this and see how not to do it.

An interesting disk from Syntax PD is the Infocom toolkit. It has four programs on it. The Infocom toolkit allows you to load in PC Infocom games and (I think) edit or check where objects are within a game. I say I think because my Amiga PSU is away for repair and so I am unable to check the doc file. The other programs on the disk are Trick or Treat, a game in which you play a wizard and you chase a second wizard across a 3D landscape and try to zap each other with various spells that can be obtained. Good fun in two-player mode. Zut Alors 2 is the follow up to the popular Zut Alors and again you play a musketeer and go off on quests. I haven't tried this game yet, but if you liked the first instalment you'll probably like this. The final program is a utility for a Sierra game. Available from Syntax Disk No. 783.

News on the AMOS column

I seem to have reached the end of things to cover regarding AMOS. If anyone out there wants help with anything from text adventurers through to graphic games then let me know. I'll try to provide a solution to your problem, failing that, a pointer to how best to get round it. If the subject can be covered within an article I may put it in Probe. If you think I've missed something important during this series then let me know and I'll try to rectify it.

I can be contacted at 17 STANLAW ROAD, ELLESMERE PORT, SOUTH WIRRAL, L65 0EY. An SAE would be appreciated and if your problem involves a large program listing a copy of the program on disk would help.

ADDITIONAL SOLUTIONS

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 a 1st or 2nd class stamp for return postage, regardless of the number of solutions ordered.

BENEATH A STEEL SKY, CAVES OF SKULL, ISLAND OF CHAOS (full solution), THE LOST PRINCE, SPY-PLANE, STONE TABLE, TALISMAN (S.Langan).

JOKE OF THE MONTH

sent in by ELLEN MAHON

Uncle Horace walked into a pub with a pig under his arm.

The landlord said, "Where did you get that swine?"

"I won him in a raffle," said the pig.

NEWSDESK

Latest Releases from Zenobi Software

Out Now – **NISHIRAN** is a colourful RPG PD game for the Atari and PC. £2.49 (set of two discs) and if you're lucky they may include a map and solution for the first level which gets novices like me off to a good start), **HAZARDOUS HOLIDAY** is an excellent text adventure for the Amiga, reviewed in June – only £1.49. **CHILD MURDERER** is a beautifully illustrate text adventure for the Amiga (review soon, I hope) and comes in two formats – A500+/A600 £3 per set of three discs, and A1200/A4000 £4 per set of four discs. **PAUL'S JOURNEY**, for the Amiga, is an illustrated text adventure based on the biblical story of Paul of Tarsus, only £1.49 as it comes on one disc, but be very very patient if, like me, you only have one disc drive. This game will also be reviewed in a future Probe, any offers?

Coming Soon – all for the Spectrum : **DUNGEON ROMP** by Karl Bunyan, **THE GINORMOUS FISH-TANK ADVENTURE** by R. Barnard, **LOOSE ENDS** by Jonathan Scott, **THE DUNGEONS OF MALDREAD** by A. Devey, **GAME WITHOUT A NAME** by Dented Designs, **BEYOND EL DORADO** by Laurence Creighton – watch this space for release dates!

New Issue of Adventure Coder

I am pleased to say that the latest issue, #23, of this magazine for adventure *writers* has just been published (£1.50 U.K., £1.90 Europe, £2.35 Zone 1, £2.45 Zone 2 – see inside back cover for address). Chris Hester, the editor, has now got a PC and this issue is evidence of how much he has mastered his new "toy". Back issues are available, so whether you are a budding author or an established writer, send for a copy, and back copies are available, brief details of which are listed at the back of the latest issue.

Alchemist Research Closing?

I understand #16 of Alchnews may be the last published by Andy Davis, but #17 could be edited by two, as yet un-named, people, and that the software side of the "business" will also cease. I will be most interested to hear from any reader who has any further information.

CRASHED – A Magazine for Spectrum and Sam Owners

The February/March issue that I received a few weeks ago consists of ten A4 pages stapled down the left side. It is well printed, with amongst other things, technical advice, pokes, illustrations and photographs, reviews of arcade games, an interview with the Shaw Brothers, and it is obviously aimed at the younger age group. Having said that, I thought the best bit was the two-page Nostalgia Corner. This has an article by Allan Clarkson about Home Computing Weekly – the illustration seems be the cover of in issue published during January 1985. CRASHED costs 75p per issue (cheque/p.o. payable to Mark Sturdy) from Pear Tree Cottage, North Deighton, Wetherby, West Yorks. LS22 4EN. I understand it is bi-monthly, but I suggest you order one copy at a time until you are happy with the regularity of publication.

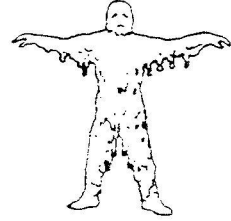
New Release from Adventure Probe Software

I am very pleased to announce that Jack Lockerby has converted his adventure **THE HOUSE** to C64 format, and this is now available on disc or tape – price £2 from Probe's usual address. I'm sorry I haven't had time to look at the C64 PD games that Dorothy sent to me some time ago, but I hope to do so during the next few months.

OBJECTS AND THEIR USES

THE CUP compiled by Karen Tyers

Furwear at Yeti
Sackcarry all!
Canshake and spray at Yeti
Troweldig in two places
Diceplay dice with Samurai
Spongewipe chief's eyes and wet rock
Potstew
Steweat for strength
Salvegive to reaper
Crowbarprise floorboards
Scythecut brambles
Chalicefill with myrrh for priest
Wooden keytemple door
Maskwear in temple
Swordkill lion
Slipperswear in temple
Blunt knifesharpen in Yeti cave and skin lion



THE LEGACY compiled by Karen Tyers

Plastic card.....insert at gate
Brick (1)break window
Fishing rodget bar from pond
Fanblow dust
Polehook ring in trapdoor
Leverpull to open loose panel
Brick (2)scrape for code
Computer discinsert in PC and note numbers
Bonedog
Steel keyunlock door in bedroom
Spadedig
Batterytorch
Torchlight
Glass of waterdrink after hothouse
Bottle of winebutler
Rubber matcover oil patch
Knifecarry in cellar
Infra redopen garage
Magnettie to fishing rod
Iron baropen crate
Hookattach to pole
Stamp collection .. treasure
Slip of paperread



GETTING YOU STARTED

BENEATH A STEEL SKY played by Mark McDermott on a PC – also available on Amiga

You start on a metal platform. GET RUNG (metal bar), USE METAL BAR ON DOOR (you go through door). The guard hears you and looks for you on the fire escape. The guard leaves thinking you are dead. OPEN DOOR. GO DOWN STAIRS, EXIT RIGHT, EXAMINE JUNK. USE CIRCUIT BOARD ON JUNK ROBOT (to resurrect Joey), EXAMINE TRANSPORTER ROBOT. STAND ON LIFT (alarm sounds). Hobbins will come out of his room, quickly GO TO HOBBS' ROOM. OPEN CABINET and GET THE SPANNER (sandwich is not needed) before Hobbins returns. TALK TO HOBBS to find out what is wrong with transporter robot. GO LEFT, ASK JOEY TO FIX TRANSPORTER ROBOT. When the transporter robot has put the barrel on lift, quickly GO DOWN HOLE (Joey will follow)

DANGER! ADVENTURER AT WORK 2 played by Peter Clark on an Amstrad – also available on Spectrum and C64

Get the clothes and then examine the desk and get the mug. Look in the desk and get the flask. Examine the transporter and enter the portal. Dig in the sand to find a tuning fork. Get the fork and go N, W, N. Get the torch in the desert (a slug will follow you from now on but plays no part in the game – if you get fed up with it then kill it!). Go S into the grove and examine the palm. Hit the parrot and look. Look in the mouth of the gift horse to acquire a camera then say WIZZLE to be transported to hell. Talk to the Devil to receive an aerosol then say WIZZLE to get back to the computer room. Press the blue button and enter the portal again

EUNUCH'S BALL played on an Amstrad

Go north to the T-junction then east until you meet a woman. EXAMINE the WOMAN then continue north then west where the path curves to a field. Proceed south and EXAMINE the FIELD, LOOK and GET the ten pound NOTE then return to the road junction. Continue west twice then north to a gate. EXAMINE the GATE then LOOK and GET the ROPE, proceed north to the house door and EXAMINE the DOORMAT, LIFT the DOORMAT then GET the SILVER key and return to the road junction. Go south and CROSS the ROAD then continue south and GET the MAGAZINE. go west to GET a PAPERBACK then north to GIVE the MONEY TO the SHOPKEEPER. Go east and CROSS the ROAD then continue south to a house and OPEN the DOOR to enter. Go east to the Library and EXAMINE the BOOKS. PULL the BOOK to open a secret door and go north into a Study, EXAMINE the STUDY twice and LOOK

LASKAR'S CRYSTALS played by Joan Williams on an Amiga(e), also on Spectrum, Atari(e) and PC(e)

SEARCH BOAT, GET BOX (teapot is red herring). OUT, I, W, N, NE, X GAP, GET SPADE, SW, DIG MOUND *twice*. GET BOOT, W, SEARCH LEAVES, W, CUT CREEPERS, DROP KNIFE, SW, DIG BANK, DROP SPADE, DROP BOX, GET DART, W, W, THROW DART, DROP ALL, E, E, NE, E, E, S, GET BAMBOO, W, N, GET BIRD, W, GET HANDLE, W, GET CREEPER, SW, DROP CREEPER, W, W, DROP ALL, E, E, GET BOX, GET CREEPER, W, W, DROP ALL, GET COIN, GET HANDLE, GET BOOT, NW, W, N, GET BLADE, FIT BLADE, GIVE COIN, SHARPEN TOMAHAWK, USE BOOT, W, CHOP SAPLING

LOST PHIRIOUS Pt.2 – The Planets played by Ellen Mahon on an Amstrad

SIGN PAD, GET CARD, SOUTH, EAST, GO DOOR, GET SCREWDRIVER, WEST, WEST, SOUTH, EAST, SOUTH, GET DISC, NORTH, WEST, NORTH, EAST, FEED ROBOT, GET FOOD SUPPLIES, WEST, SOUTH, WEST, GET ROM, EAST, EAST, GET AMSTRAD, GET PRINTER, SOUTH, WEST, GET MONITOR

MENAGERIE played by John Schofield on a Spectrum – also on Atari(e), Amiga(e) and PC(e)

I, DROP HANDBAG, S, SE, SW, W, W, S, SEARCH (find scarecrow's hat), GET HAT, SW, W, NW, NW (base of hillock), U (To Scarcross – Search for the Bloodstone of Baal), E, E, S, E, W, EXAM SIGN, W, EXAM PANEL, PRESS ORANGE, E, E, E, EXAM BOT, EXAM BADGE, WEAR BADGE (can now go to blue level), W, W, W, PRESS BLUE

REVENGE OF THE MOON GODDESS played by Dorothy Millard on a C64 – also available for PC

Start on a rotting dock, W, N, N to Base of Cliff, GET CROWBAR, S, E to a Stone hut, EXAMINE SKULL (the forehead is crushed – leave it), PRY DOOR (it splinters apart), D to West End of Tunnel, READ HIEROGLYPHICS (you can't interpret them yet), E, U to East Side of River, N to Base of high Cliff, U to on top of boulder, U, N, E to Jungle Swamp, GET MACHETE, W, S, D, D to Base of Cliff, PRY BOULDER (it rolls into the river causing a small rockslide), DIG (you uncover something), R (it was an Indian spear and a map of human skin), GET SPEAR, GET MAP, EXAMINE MAP (it leads to the Temple of the Condor), EXAMINE ROCKS (like a lodestone), GET ROCK, S, D into Tunnel, W, U to Stone Hut, W, N to where the sleeping jaguar is, KILL JAGUAR (the spear sinks deep into his chest), U to Top of Cliff

SPIDERMAN played by Dorothy Millard on a C64 – also available on many different computers

Start in hall, GO CEILING (this avoids the sandman), W to Small Office, EXAMINE CRIB (you find a formula), GET FORMULA, EXAMINE CRIB again (you find a GEM), GET *GEM, E, GO FLOOR, N, N to Small Office where Madame Web is, DROP *GEM, S, S, E to Waiting Room, OPEN ELEVATOR, GO SHAFT, EXAMINE SHAFT (you see mostly empty tool niches), EXAMINE TOOL NICHES (you find a *GEM), GET *GEM, U, EXAMINE TOOL, GET *GEM, U, EXAMINE TOOL, GET *GEM, D, D, W, W, N, N to Madame Web, DROP *GEM, DROP *GEM, DROP *GEM, S, S, E, GO SHAFT, U, U, W, W, W to Computer Laboratory, EXAMINE KNOB (the Ringmaster is here and he commands you to leave, You do), CLOSE YES, W, PUSH KNOB, TURN KNOB (click), OPEN EYES (the Ringmaster has gone), GET *GEM

VERY BIG CAVE ADVENTURE played by Karen Tyers on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and C64

S, SAY NO, GET PENNY, N, INSERT PENNY, E, GET WELLIES, WEAR WELLIES, GET BOMB, ENTER SPRING, S, THROW BOMB, N, N, GET KEYS, GET LAMP, GET FOOD, GET BOTTLE, S, S, S, S, UNLOCK GRATE, D, LIGHT LAMP, W

HINTS AND TIPS

CONVENTION BLUES played by Barbara Gibb on a C64

The book from the bookcase gives you a big clue as to where you can find a treasure.

You need the jemmy to open the door to the pantry.

Your foot will open the cupboard in the laundry.

Cut the washing line with the knife.

A treasure can be found in the kitchen garden.

Ensure you have the spade and torch with battery before going down the well.

You can jump across a 3-foot gap.

Sprinkle the magic water to get rid of the not-too-friendly ghost.

CRYSTALS OF KINGS Pt.2 played by Mystick Maggot on a Spectrum – also on Atari(e), Amiga(e) and PC(e)

Ignore the orders and pull the short straw twice.

There's a flowery answer to the ghostly figure then be sharp about it and don't let it send you up the wall, but keep the knapsack a bit longer first, or you will have really blown it.

If praying makes you cross, a hammer takes a weight off your chest. Something here rings a bell, pin your hopes on that but the boat's a real drag.

Pushing the lid is a grave error, the B'ham screwdriver strikes here, then take care of that flaming skeleton.

DUNGEONS AMETHYSTS ALCHEMISTS 'N' EVERYTHING played by Peter Clark on an Atari – also available for other computers

A display case only needs a teeny weeny key to open it.

The nun has a wrench and will exchange it for a whip!

Enter the hut via the chimney.

FISHER KING Pt.2 played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e) and PC(e)

You'll meet the Enchantress again near the castle. Give her the ring – she returns it, then give her the mirror which she likes. Now rub the ring and she changes into her true form – a child, and you can recover the mirror.

To enter the castle, examine the door and rub the ring. Once inside examine and greet Morganna and Partinal. Give her the ring and note what she says.

When you exit the castle, mount the horse and the hound should lead you N, W, S, E, S, S and E back to the clearing where you tied up the stag. UNTIE LEASH to free the stag.

Dismount before you enter the chateau, then go east into the great hall where Clarissant is waiting.

FABLED TREASURE OF KOOSAR played by Dorothy Millard on a C64

Use the mast as a lever.

After tying the vine to the tree you must lower it into the hole.

Throw the rock to kill the snake.

FLAMEOUT played by Jenny Perry on a Spectrum – also available on Atari(e), Amiga(e) and PC(e)

When the man asks you if you need any help, ask him about the arrow. Don't eat the marrot all in one go.

To find the coin, travel back across the gorge and search some mud somewhere.

Hang around in midstream.

To open the cabinet, tie the string to the cabinet and the door, then shut the door.

Fill the bucket with sand and throw it at the slime.

Wave the leaf to clear the mist.

Don't worry about the banana or the rope tied to the ladder. They're unobtainable.

INTO THE MYSTIC played by Barbara Gibb on an Atari STE – also available on C64, Amstrad, Spectrum, Atari(e), Amiga(e) and PC(e)

To gain access to the monastery, get into the habit of turning the cloak.

Look under the bed to find another "double" object.

Find the knapsack and you'll be able to deal with the rubble and trapdoor in the courtyard.

To enter the opening you'll need something else – shades of Alice in Wonderland.

NECTAR OF THE GODS played by Dorothy Millard on a C64

1. In the taxi you can go to the following places :

HOTEL (where you already are)

AIRPORT (but you can't get any further because you don't have a passport)

BAZAAR (there are many things to buy here, but if you do you won't have enough money to buy the slave later on)

ACROPOLIS (this one will take you back in time)

2. If you go east from the Sinister Street or do something silly you will finish up on the shore of the river Styx.

Now you can DIG (you find a gold coin), GET COIN, E into Charon's boat, GIVE COIN (to Charon and he rows you across the river), E (you are at the gates of the underworld – do not go east from here), S to beach of rebirth, W (you are back in your hotel room and can restart).

KYRANDIA 2 – HAND OF FATE played by Damian Steele on a PC

How to solve the final puzzle :

Although the puzzle is set into the three heads of Larry, Curiy and Mo, it can best be described in two dimensions. Imagine a set of five discs, each one smaller than the last. Also imagine three holders for the discs. These holders will be referred to as A, B and C. The discs will be referred to as 1 (the largest), 2 (the next largest) and so on down to 5 (the smallest).

At the start of the puzzle, the discs are all together in one of the holders – C. They are arranged so that they are in order from 5 (at the bottom) to 1 (at the top).

To successfully solve the puzzle, the player must move one disc at a time to one of the other holders with the intention of re-making the original shape (5-1) on that holder. The difficult part is that each disc can only be placed on top of the disc which is immediately smaller than itself [*] Thus disc 1 can be placed on top of disc 2 but not on top of disc 3.

[*] The exception to this is the smallest disc (5) which doesn't get placed on top of anything.

Once the player has managed to get all the discs in the original order on another holder, the mouth below it will open and something of real value will be given to the player. This must be repeated for the third holder to gain another object.

*

Save your position before levering in the final cog at the end of the game as you are likely to need to reload again quite quickly.

When taking on The Hand in the final showdown, dodge twice and then help Marko to trip it over. If you fail, it will squash you.

MIDSUMMER DAY'S DREAM played by John Schofield on a Spectrum (128K only) – also available on Amstrad (tape and disc)

Something's in the tea and in the trunk.

A genie will help you with the firearms.

Leave everything as you found it in the Captain's Cabin.

Remember Jim Hawkins and the barrel.

You should find your means of escape at the other end of the ship.

Use the musket to get food for the spider.

The rope and hook will get you into the stockade.

Remember Peter Pan when you meet the crocodile.

X marks the spot to use the pickaxe.

The password is the name of some well known residents of Wimbledon.

MONSTERS OF MURDAC played by Steve Clay

Map out the start on your first go and find the quickest way to the Ogre bricklayers. Next time you play go straight to them and you'll be able to get past and retrieve an object.

MANIAC MANSION played by Damian Steele on a C64 – also available for other computers

The red card-key is behind Weird Ed's hamster. Get one of your characters to ring the door bell and Ed will leave the room. While he is gone get another character to move the hamster and get the card-key. Then open the piggy-bank and get the dimes.

Above Nurse Edna's room is a room with a picture on the wall. Open the picture to reveal the safe and some tiny numbers. They are too small to read from there. Insert the dimes into the telescope control panel and turn it to the right twice. If you look through the telescope you will be able to read the numbers which are the safe combination. In the safe is a quarter.

Play the arcade machine : Meteor Mess AFTER Dr. Fred and note the top score. This is the code for the inner door to the secret lab.

Give the Meteor Police badge to the Purple Tentacle in the lab. to get rid of him.

Before touching the meteor make sure you are wearing the radiation suit.

Turn off the switch then carry the meteor out into the garage. Put it into the trunk of the Edsel and close it. Use the yellow key on the modified rocket engine and sit back to watch the ending.

If you are using Syd get him to play the piano whilst the tape is recording to make a demo. tape. Give this to the Green Tentacle.

Don't play the high-pitched continuous note recording near the Tentacle. It is the mating call of a female Tentacle. It is not a nice way to die.

Michael is the only one who can develop Weird Ed's negatives.

SETTLEMENT 13 Pt.2 played by Barbara Gibb on a Spectrum – also available on Amiga(e)

Look under the sink to find a wrench.

To find a spade you need a hairgrip (from part one) to pick the padlock of the shed.

You need the nailbar to lever the cover of the tank on the forecourt. To get some petrol you will need the petrol can and tubing.

The nailbar also helps you to open the trapdoor – when you can reach it.

The "bat" in the attic is actually a set of propellers.

The scarecrow is on top of the engine.

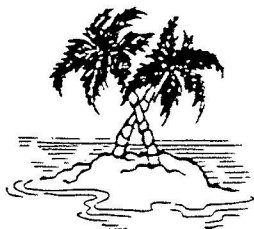
Assemble the microlight and providing you know where you are going, you land at your destination. You will be captured and taken to a large hall. When you meet the leaders, give them something for a happy ending.

TREASURE ISLE played by Dorothy Millard on a C64

The old rusty key is on a branch.

There is a cave behind the bush.

A stone will help you deal with the old man.



SONG OF TALIESIN Pt.1 played by John Schofield on a Spectrum – also available on Atari(e), Amiga(e) and PC(e)

Throw your jerkin at the goat.

To get the lift working, you need Eien's gift. Tie thread, insert thread, push thread, join cable, gets the job done. Don't forget to examine the empty cone.

Something unpleasant is under the rocks – use the bottle.

The AXS spell will allow access to the boy.

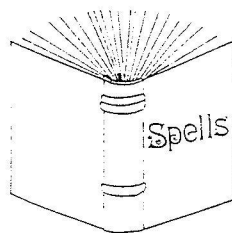
Gwyn will deal with the guard.

Find a tool in the stall to help free the boy.

Patience up the tree will help deal with the raven.

The boy's gift will turn Gwyn into a mountaineer.

Climb on the platform and be sure to examine it to get anywhere in part 2. Then give your instructions to Gwyn. Did you set the lever correctly?



SPIRO LEGACY Pt.1 played by John Schofield on Spectrum (128K only) – also available on Amstrad

Switch on, insert the disc and Cat Disc to see what program to run.

In the library, feel the gap when you've taken the book. Use a spell on the safe.

In the secret room, open the case and look in the dust.

You should find a spell to cross the lily pond, then unscrew the jet.

There's a spell at the Folly to dispel.

Roll the Die to see which keys to press.

The Bisto Spell needs to be extra strong to unlock the gate.

STAFF OF LAW played by Damian Steele on a C64

Open the drawers to discover car keys and money.

Read the magazine to see the intro.

Empty the rucksack to get the torch.

Use the shovel in the grave to find a secret room underneath.

Open the coffin with the loose railing.

Sit on the bench and talk to the old man to get the amulet.

Wear the cape to enter the crypt.

Drink the water from the flask to shrink small enough to go east and find the ruby.

Buy the vase and empty it to get the scroll.

Read the yellow pages and dial the number to gain a clue.

7TH GUEST played by Jenny Perry on a PC

Poppy puzzle in a bedroom – this spell should read :

THE * SKY * IS * RUDDY *
YOUR * FATE * IS * BLOODY!

Telescope puzzle in the library – message should read :

“THERE IS NO POSSIBLE WAY”

Door puzzle (downstairs) : Click on a spider, send the 2nd one where the first came from, the 3rd spider where the second came from, etc.

(more next month)

VALHALLA 1 played by Barbara Gibb on an Amiga

Level 2

Take the bottle of stamina from a stool, then place the magnet on the same stool to attract the metal box.

Put some words onto the signed document by dropping it onto the inky stone – take it to the Altar of the Flame of Ruin. Then put the death skull on the Altar of Resurrection and the immortal chain on the Eternal Flame.

Fill the Holy Grail with ambrosia, then take it to the Shaman at the end of the altar aisle to complete the level.

Level 3

There is a key in the chest by the candle holder – this unlocks the door to the Carpenter's/Priest's crypt.

To lay the ghost to rest, put the cross on the Priest's tomb, then put the funeral flowers on Lord Charles (in Cook's/Gypsy's crypt), drink the potion of sermon, then look at the wreath – you now see an official plate for the banquet table. The ghost leaves his staff of honour behind so don't forget to collect it.

The lever beyond the River Keeper in the Artist's crypt opens the chest in the “four bushes” room.

Mix the three objects of worth in the mixing bucket.

Put the portrait on Lord Terry's body, then move to his head and look at him. He will tell you an awful joke but still provide you with an official plate for the banquet table.

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

RAM SAVE before going south from the gate. The snake bites you at random!

You should have a fuse for the plinth. When the ball falls, kick it if you're wearing some footwear.

Did you get a creeper from the cave mouth so you can lower the wineskin into the well?

BLACK CRYPT played by Mary Scott-Parker on an Amiga

Level 21

If you want 2 potions of water breathing then do the following - 08.24 Step on studs and quickly go to door at 07.26 [F, L, F, F] then run along the corridor before the doors close. To exit, push the nose at 06.29 and run back.

25.20 Open door and enter. Face E, walk 3 steps, return and close door, you should hear a pillar moving.

26.24 Potion of water breathing

31.18 Pearl

33.20 Put pearl into oyster shell. South wall opens

33.19 Get 4th Black Pearl key

14.18 Open door with Black Pearl Key

12.16 Open door with Black Pearl Key

10.16 Evil's Bane [7 Quakes with Right Mouse Button]

10.17 Open door with Black Pearl Key

09.19 Open door with Black Pearl Key

07.21 Tablet of Oakraven [gain a level]

04.22 Give front 2 Potions of Invincibility and save the game. Go down the stairs.

Level 23

08.05 If no potions of Invincibility, don't move from this square then you can retreat up the stairs. Kill the Waterlord, he drops a gold Octa key [to the door at 05.05.23]

05.05 Open door with Gold Octa Key

01.05 Open gate

01.02 Octa key + Rod of Resurrection

01.05 Face North and proceed through false wall

02.09 White Pearl key [to door at 23.16.21]

08.05 Go up stairs

Level 21

23.16 Open door with White Pearl Key

21.16 Protector

27.15 Go up stairs

Level 13

You should now have all four special weapons necessary for the fight against Estoroth, Vortex, Soulfreezer, Forcehammer and Protector. You should also have the other 3 Octa Keys. These open the doors through the Nether doors and through the Octa doors are four plates, which, when stood on, open four walls in the centre square on the map. Step on the plate behind the Northern Octa door [25.26] and the wall at 20.18 will open, step on the plate

behind the Western Octa door [13.15] and the wall at 18.16 opens. step on the plate behind the Eastern Octa door [32.12] and the wall at 22.16 opens and finally step on the plate behind the Southern Octa door [11.02] and the last wall at 20.14 opens. Step on the studs at 20.14 and studs will appear at 18.16. step on these and studs will appear at 20.18 and step on these and studs will appear at 22.16. These are false walls through all Octa doors. so try them all and select any useful items from the concealed alcoves. The studs at 19.13, 23.15, 17.17, and 21.20 act as teleports between the centre of the room and the four stairways.

22.16 If all the other studs are in the down position. then studs at 22.16 will be up. Steps on these and you will be teleported to 26.01.14. Follow the corridor, which goes dark for three steps.

21.01 Step into skull [taken to 20.17.27]

20.15 Read rune : answer in manual. As soon as you advance a couple of steps into the room. you will be attacked by a warrior. With 2 Doomhammers and 2 Horns of Destruction you will be able to kill these warriors without using Potions of Invincibility. There are 6 on the level. 2 wandering about in the big room and 4 behind doors.

16.11 Open door. Closing it again will summon warrior. Kill warrior. when dead he drops a Ruby Key

11.06 Open door. Close it and kill warrior. Get Ruby Key

06.11 Open door. Close it and kill warrior. Get Ruby Key

11.16 Open door. Close it and kill warrior. Get Ruby Key

11.16 Open door and get Ruby Key. Get Tablet of Dvergar

07.11 Open door with Ruby Key. Get Tablet of Kaolic

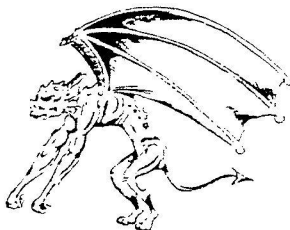
11.06 Open door with Ruby Key. Get Tablet of Oakraven

15.11 Open door with Ruby Key. Get Tablet of Runetek

11.10 Give Vortek to Fighter; Forcehammer to Cleric; Protector to Druid and Soulfreezer to Magic User. Give each one a Potion of Invincibility and go up stairs for the final confrontation with Estoroth.

05.05 Open door and find Estoroth. Hit him with all four weapons in turn, clicking with the left mouse button. When the weapons turn blue. click with the right mouse button and send him on his final journey. You can then save the game and wander through the inner sanctum at your leisure. Game is now over. want to play again y/n?

[This completes the solution which started in July '94]



SERIALIZED SOLUTION

GOBLINS 3

Solution by Jenny Perry on a PC

You start off aboard a ship. Look in the chest for various items. Use the coin on the screw and the hook on the loop. Untie the knot. Use the golf club on Chump the parrot then use the plunger on him. Now you can control either Blount (the goblin) or Chump.

Chump pulls the weight whilst Blount grabs the umbrella. Chump stands on the flagstone while Blount stands on the hand. Chump bounces Blount up to the tooth. Now Blount gets in the barrel, hangs the umbrella up in the hole of the barrel and cuts the rope with the tooth.

You land up near some hot air springs. Stand in the one nearest the statue to fall in love. The flagstones will transport you to the other side of the gap. Talk to Hercules three times before using the golf club on him. Do the same with Gromeion and pick up the toast. Give the coin to Mac and hit him quickly with the golf club. Pop the toast in the helmet and use the golf club to make crumbs. Creep up behind Banzai: use the crumbs then the club on him. Place the shield on the branch. Talk to Kendo then give him the hand and quickly hit him with the club. Stand on the rock behind Zambia, use the pepper on him and pick up the club.

Now comes the fiddy bit. Chump stands on the rock by Django and talks to him. When he sticks out his tongue, Blount pulls it. Ouch. Now use the billy club on the ladder and climb it. Chump goes to Pinky and annoys him and Blount quickly pushes the stone on Pinky.

This is my favourite bit. You start in pitch darkness. Stumble around until you find some matches and light them on a rough area. Pull off a bit of scythe and use it on the syringe. Pick up the water and specs. Use the ladle on the blood and the blood on the bottle. The pirate will now give you the bottle which you pop on the pedestal. Set fire to the pirate's leg and use the scythe on the top right den. Use the water on the fire to catch the yellow wisp. Pop it in the bowl. Press the yellow button and get the mirror. Use the scythe on the den in the middle to release the red wisp who flies into the bottle you've placed on the pedestal. Use the scythe on the last den to release the blue wisp who flies into the skull you opened earlier. Close the skull then open it to obtain the wisp. Pop the wisp into the bowl - now a mushroom appears in a green hand, which is cork-shaped. Put the mirror in the green hand and take the mushroom. Remove the yellow wisp from the bowl and a blue ghost appears with some advice. Now use that mushroom on the bottle and grab the red wisp. Pop it into the bowl and place the specs on the purple ghost. Remove the blue wisp to see a red vampire - use the scythe to replace his missing tooth. Now put all three wisps in the bowl and zingo bingo - you reach the next level.

(more next month)



SOLUTION OF THE MONTH

THE FOURTH PROTOCOL

Solution by Barry Scannell

PART ONE

Read all memos and reports, then delete them. It's easier to keep written notes. Use one-time pads to decode passwords (PHOENIX, FIREBIRD or ROCKET). Always transfer files from Blenheim to Cencom. Always answer phone immediately, only make phone calls when appropriate point in the game is reached. Try to put 25 watchers on each suspect. Information may not come through. Take watchers off as soon as a suspect is finished with otherwise you will lose prestige. To use decoding pads - each code begins "FP" with a number, look at the appropriate pad, find the correct square and find the letter. You will find the phone numbers you need in Cencom under "TELEPHONE". Only call Plumb when you have all the details about the traitor and his contact. Do not call medical until Bracton calls. Blenheim can be called any time. Remember to use password. When you are informed about the leak from Blenheim, phone Blenheim, look at the files "PAPER 1 - 5 MOD, FOREIGN, & CABINET". Take notes, this will help you to narrow down the name of the traitor to one of five, those who have had access to a photocopier. "ABBS" 20 to 25 watchers - view files at Cencom. Recommend action "TURN" and when asked who, "STANISTAV" remove watchers. "ALLEN" 20 watchers. Ring phone number 17974433. Action "SEARCH FLAT" then "ARREST". "SOPWITH" 10 - 15 watchers, when told about contact, check files on MARAS and put some watchers on him, but do not arrest. "WARBURTON" when you receive "Funny building report" place watchers. Place subsequent watchers on Banister. "BANISTER" phone number given..... 02586141 Dig box up. "INFORM SPECIAL BRANCH". "WILLIS" when you receive "NEB LEAK" report analyse papers then "PROSECUTE". "JOHNSTON" assign available watchers when told contact. Check files and place watchers on contact, when asked what action, "APPROACH JOHNSTON" agree to meet "PASTERNAK". "THORN" when you receive the call about him, check his file and Bracton's. Place watchers on Bracton. Phone Medical Security and reply to their questions with "BRACTON" then "BLACK MASS" or "BLACK MAGIC". "ADAMSON" place watchers, remove when you receive the report about Miss Browning. Red herrings - RETSON, NICKELS and THORN. "FAULKNER" you should have watchers on him by 10 days into the game. When you receive the pizza house sitrep, look up Pizza file and put watchers on "GENOVESE". This will allow B.T. to intercept a call. Accept the offer of a voice analysis. Check files "DELIVERY" and "NAMES". The match is Nilson. When Sir Plumb calls, respond with "NILSON". Respond to memo from C with "YES" and go to Sweden.

Stockholm - look at file "NILSON" government only. LIMEA file "NILSON", "MILITARY". This will lead you to "U.N. INCIDENT" and "COMMANDERS REPORT" also look at "ROSEN-CRANTZ", "STENBERIJ", Borgafal - go to hospital, then police, also climb in shop. "STORUMAN" - speak to Anna and examine objects she offers.

Return to London.

London – phone Sir Anthony Plumb, answer as follows :

1. Who is the British traitor? – Faulkner
2. What nationality is his contact? – Swedish
3. What name is the contact using? – Nilson
4. What is his real name? – Stenberij
5. What proof? – fingerprints
6. Where did it happen? – Gaze strip
7. How was the traitor recruited? – false flag

If you receive enough points you will be given the password for the second part – “THE BOMB”.

The password is 15 10 190 216 277 358 ASPEN

PART TWO

You start off at Gordons. You find money in your office. The room with the safe has the computer. You get I.D. card from the security office. Password for the lifts is Aspen. Leave Gordons. From Euston to Victoria to Westminster then E.E.S. takes you to Sentinel House. Show I.D. and enter. Collect papers from Admin. Office. Refer to the section in the hand book about poem codes.

First floor – west to communications, the teleprinter will have a message from Interpol. East to Computer room. Run a computer search at Bremerhaven. South to printer room, here you get search results. Two phone numbers to try – Bristol 02726514 and Harwich 0255502, then go west back to Comms. room – phone Bristol docks. Basement – west takes you to archives and Blodwyn. East to armoury where you collect gun. Second floor – west to special projects officer. Collect geiger counter, later the satellite communicator. South – C’s office. east to C’s secretary, here you get authorization for money. Leave Sentinel House. N. W. W. W. to Parliament Square. Go W to the Treasury. Show your authorization and collect money. Leave. Make your way to Paddington Railway Station, from here go to Bristol (the annexe has phones), go W to concourse, W to forecourt, N to bus platform 3 then W to platform 2, W to platform 1. Board bus and go to docks. Bristol docks – W, N, N, W, W to the “Minstral”, then go UP (stem) UP, speak to captain and take paper. Leave. Speak to gate guard. Note the van number he gives you. Bus back to bus station, then E, E, S, E, E, N to ticket office, then back to London. From Paddington Station make your way back to Sentinel House. S.H. in your office read the report on the van. Go to the Comms. room and phone D.I. Forbes 427010. Leave. Go Westminster to Victoria to Notting Hill Gate. Police car to Moscow Road. Enter house and go up to the suspect’s flat. Shoot. Search the body. Read the paper on the E.E.C. Summit visit to the Tower. Leave for Tower Hill tube station. At the Tower speak to the Beefeater and go inside. There are two men bound and gagged. There is a gun fight with the terrorists. Read the paper. Note the date, 12 May 1987 (12051987). Leave and go back to S.H. Go to printer room and read the message. Glasgow 0412026. Dover 03042078 *. Phone Dover. Soviet seaman killed. Leave and go via Victoria to Dover. Dover – W to Banks Road, N to car, Park, take car to Ferrans Road Police Station. Examine body then leave. Go to ironmonger in High Street. Buy washers. Return to police station. Swap the washers for the disks. Leave. Back to railway station. Back to London. Go from Gt. Portland Street tube station, E to Conway Street, E to Goodge Street and the University, W for Language Labs.

Check "SVETOFOR" - it's Russian for trafficlight. "R.Y.G." North for Physics, pick up book which opens at the section on radiation. E for Metallurgy Lab., speak to Wynne Evans. The disks are used either for medical or nuclear bombs. Take the paper.

222222 1 000

444442 1 000

488842 1 000

48*842 1 000 * - source

488842 1 000 0 - marginal reading

444442 1 000

Leave for S.H. Go to printer room and read report about suspect Soviets at conference centre. Leave and go to Boots in Oxford Circus. Buy the camera, then on to conference centre at Heathrow. Speak to the guards. Take photos and return to S.H. Go to C's office then leave to buy flowers. Go to Barbican from Barbican tube station. Go N (theatre), N, W, S, E (florist). Buy flowers. Leave. N, N, W, E (second guard), S, N, S, N, W (tramp), W, E (newsagent). buy a tourist guide from the newsagent - this will take you back to Barbican tube station. Return to S.H. Go to C's office with the flowers. He will take you to Biodwyn. She will identify a man called Winkler. Collect geiger counter and radio communicator. Leave. Go to Boston Manor. Go to Hobby shop and swap the briefcase (radio communicator) for a tracer BSG and receiver. Go back to the conference centre. Put the bug on Winkler and follow him. Catch the Glasgow train and get off at Carlisle. Follow the man from the cafe - you arrive at Faslane Nuclear Submarine Base. Map the estate using the geiger counter. Find the guard and ask him about the three possible plots. Decide which one, if you are correct you will be able to get into part three and defuse the bomb. To find the guard - from signpost go N, N, E, N, E to the entrance to the dockyard and the notice board.

PART THREE

You should have determined that the Tiptree building was the target.

Tiptree building - select the team and arm them as follows.

Bilbow, Grant, Valentine, Cromwell, Stuart - all get Browning pistols and two hand grenades. Humbar get the pump gun. All enter room I (see below for map). Rooms G and E are usually clear. Throw a grenade into a room (except clear ones), don't forget to pull pin from grenade. Then move into it. repeat with second grenade and move into that room. Using one man at a time. clear all rooms in this fashion. Make sure they are clear and remember which men are in which room. Then all go to room H. Tell Humbar to "BLAST ROOM" - do not enter the room. Check all rooms again to dispose of K.G.B. men - they are placed randomly. When all the extra K.G.B. are dead enter room K.

To find the bomb - type in "USE GEIGER COUNTER" next "EXAMINE CABINET" next "USE PAD" next "12 05 1987" (the date from terrorist at the tower) next "TOUCH LIGHTS" the sequence is "R.Y.G." When 30 seconds left "CUT WIRE", "R". Congratulations.

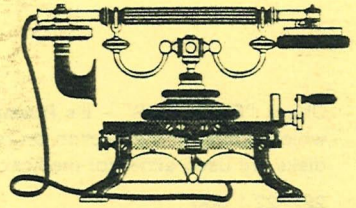
I J K

F G H

C D E

A B

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!**

Ring **GRUE** on **01695 573141** between 7.30pm and 9.00pm Monday-Friday

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

ADVENTURE PROBE

Telephone **0151 7226731** Afternoons and Evenings

or write to: The Editor, 52 Burford Road, Liverpool L16 6AQ

PLEASE MAKE SURE YOU ONLY RING AT THE TIMES SHOWN