

ADVENTURE PROBE

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ADVENTURE PROBE

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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 contributions since the last issue :

Dorothy Millard, Phill Ramsay, John Schofield, Terry Taylor, Roger Dowdall,
Jenny Perry, Jon Scott, Margaret Crewdson, Mary Scott-Parker,
Ellen Mahon, Sue Roseblade, Damian Steele,
Steve McLaren, Wynne Snowdon,
Edwina Brown, Keith Burnard
and Phil Reynolds.

Special thanks to :

Phil Richmond and The Grue! for software
and Geoff Lynas for his usual excellent printing job.

EDITORIAL

Welcome to another issue of Probe. Sixty pages this month because I couldn't fit everything onto the usual 56. I hope there is something for everyone.

Jean's article on Shareware is a tongue-in-cheek appraisal, but as I was typing it up I kept thinking "that's very true", and "yes, that's exactly what I found when I played a certain game". I have a box full of games I've bought because I thought they sounded good, only to discover there are only 3 locations on the disc, or a bug early in the game sends you to a location towards the end of the game, but as you don't know it is a bug you are trying very hard to solve puzzles you have no means of solving, or, my own pet hate, it is an RPG, something the brief write-up failed to state. I'll be very interested in readers comments!

A reader wrote to me about the small proportion of PC/Amiga *text* adventures featured in Probe. I haven't deliberately ignored any adventures, but with my own limited resources I have to rely on readers to keep me informed. I know Probe has the reputation of being for 8-bit owners, but I think over the years it has given fair coverage to all types of adventures for all computers.

As I have said before, I can only publish what I receive and mention what I know about. The reader listed half a dozen titles as examples of excellent text adventures, none of which I had heard of. I made enquires, and eventually discovered that they are available via the Internet. As I don't have access to this system I would like to appeal to anyone who does to let me know what they are like and I will gladly pass on the information. I'm assuming these text adventures are available to mainly PC owners, so what would be even more helpful would be a 3.5" disc containing some of these games so that I can pass it to someone to see if the adventures can be made to run on other computers. Any source of adventures is important.

That brings me nicely to The Grue's new game, TRINITY - not to be confused with the Infocom game of the same name. True it is text-only, but it is set mainly in Italy and full of The Grue's quirky sense of humour and I bet it is a delight to read the text and imagine the scene. Available for the PC - see the advertisement in this issue. It will be reviewed in a future issue of Probe.

It will be interesting to see how many players purchase a copy of Trinity. I know not all readers like *text* adventures, but, if sales through Adventure Probe Software are any indication, those who do don't always support the few adventures that are being written. I don't know why. They're not massively expensive - in fact could it be their cheapness that is putting players off? In my experience price is no gauge to playability - some of the most enjoyable games I've played have been £1.49 to £5.00 each. I would like to hear the experiences of readers in this matter, and recommendations, and warnings, will be very welcome.

When I started writing this editorial I wasn't sure what I would say. I seem to have managed to fill a page with waffle, and maybe a bit of important information, so until next month, happy adventuring, whatever you are playing.

Barbara

LETTERS

From Steve McLaren of Margate

I must really congratulate you on producing an excellent fanzine still, I have really enjoyed reading through most of the articles that have been sent in. Like in most mags. not everything interests me but I would not write such words as Twinkletoes did. I wish some people would keep their grubby thoughts to themselves and I am pleased that most Probers wrote to defend Peter Clark.

I remember a few years ago someone wrote in to Probe complaining about what there is in Probe, and what there is not in Probe, but I hardly saw anything put into Probe by this person. If anyone wants to see anything different in Probe they want to get off their backsides and get writing, I for one am very happy what goes into Probe; it's the old saying "Probe is for Adventurers and Adventurers for Probe".

And of course not forgetting the Editor who really does a fine job to see that Probe is all put together and sent out on time, and I read that Barbara puts a lot of her own work into Probe, so let's not have any more niggles about Probe – just sit back, relax, and read, with a cup of tea or coffee or even a pint of beer.

*

Readers are free to choose whether they contribute or not. Most of my own work is used to fill any gaps I see so that I can prepare a balanced magazine, but my time and resources are limited so any contribution is gratefully accepted, and I welcome any suggestions from readers, especially which games to feature. I'm not sure about "out on time". Seasonal holidays and the weather have contributed to Probe being late for the last two months, but I should have the March issue back on schedule. (Barbara)

An open letter to Dot Vaughan from Mary Scott-Parker

I thoroughly enjoyed your thumb-nail sketches of the Probe readership – great fun.. How I laughed at my own description.

First, the age. Although I met my husband when I was still at school and we have been married for almost 30 years, I still haven't hit the big 50. As for height. I'm 5'2", not with eyes of blue though, they're greenish. My hair would be curly if I didn't go to great lengths to make it behave – and it isn't grey... yet, although I do have some lighter streaks put in. I think I have a fairly decent sense of humour, but it doesn't seem to match anyone else's. I love amusing writers like Betty McDonald, Gerald Durrell, Douglas Adams and Terry Patchett. I laughed out loud at "motherly" – not even my children [I have 3] would call me that. I used to wrap their sandwiches in a road map, but they never took the hint, they always came back. Housework? I loathe it! I embrace the Quentin Crisp philosophy on the subject of dusting, "After the first 7 years it doesn't get any worse". I'm definitely not cuddly but my eyes do occasionally twinkle at the sight of a neat male bum in tight-fitting blue jeans. I like to think I'm well organized and efficient – but I'm probably kidding myself.....but I am reliable – aren't I Barbara?

*

I know Mary has a very busy life, and it always amazes me how she finds the time for everything. I can testify to her reliability. The Ninth Birthday Rhyme was received the day after we'd discussed it on the telephone, how's that for service! (Barbara)

From Jon Scott of Kilfennan

My response to Dot's description is :

Early 20's, you got it in one (not 21, that would make me poker-faced). Medium height, not quite right, I'm bigger, but not so slight. Dunno about chunky, but maybe I'm hunky? Sometimes my hair is overlong, so you're not wrong – depends on one's taste, so I don't get my hair cut in haste. I may be wickedly humorous – I've no bones about that. I like having fun, but I never jump the gun.

Apart from the "insensitive" remark, everything in the second paragraph on me is remarkable accurate! Thanks for the insight, Dot!

From Damian Steele of Paignton

Reading through last month's issue of Probe I came across Dot Vaughan's piece "No insults Intended" in which she revealed how she imagined certain adventurers to be.

I was pleasantly surprised to find myself featuring in this list of the adventurous Probers and felt a reply was due. I can't say much about many of the descriptions as I've not had contact with some of the other people listed, but I can comment on those two which concern myself and Simon Avery.

First Simon :

Simon is in his mid-twenties, so Dot wasn't too far out and he is, indeed, tall.

He does wear steel-rimmed glasses and again Dot is right when describing him as an "open guy who still keeps a bit of himself private". (Don't we all?)

In fact the only part that needs working on is her prediction of Simon's liking of sport.

And now me :

I am around the same age as Simon but not quite as tall. Much as I would like to, I can't admit to being "slim" – but I'm not as large as some will remember me from the 1994 Convention, having lost just under eight stone since then.

Dot's right about me being on the go and never having quite enough time – as those people who wait so patiently for my replies to their letters will testify. (Thanks guys!)

Spot on with the eyes, the smile and the charm (or so I am told), but I'm rarely accused of being a dreamer – perhaps people are too polite to say it? And at the moment my hair is a short (nearly tennis ball short) dark brown.

I'd be interested to see a brief description of Dot. Anyone got any ideas?

*

I received the above letters plus quite a lot of phone calls from readers, all praising Dot's article. I'm sure I can fit in the occasional one or two new profiles if anyone would like to send them in. (Barbara)

From "The Cockroach" of Sowerby Bridge

There I was, toasting my many and numerous feet in front of a blazing log-fire and contemplating whether to toast my bread on both sides or not, when the latest issue of PROBE cascaded on to my doormat.

Now it is many moons since I was a regular (and much "beloved") contributor to your epic little tome and to be quite honest I have spent the time idly cutting up the back issues in to neat squares and hanging them on the rusty-nail behind the door of the "smallest-room", so it was with a slight degree of boredom that I opened it up and began to scan through the pages. However my heart leapt with joy when I noted the uproar that some comments made by a "lady" known as TINKERBELL had caused. Seemingly every man and his dog had taken exception to her remarks concerning some boring piece of prose produced by somebody who pertained to be "entertaining" all concerned with his report of a recent "gathering" – I must have nodded off when reading the issue that carried said report as I failed to recall ever seeing it in the first place!

As I read through each letter my heart soared ever higher ... the "lady" seemed to have captured that very essence of inducing indignation in a reader that I thought only I had nurtured over the years. Her sense of "attack" and her use of "vitriol" was a joy to behold. In fact I am so excited by her abilities that I implore her to have my babies – all four thousand and eighty six of them!

But I digress from the real crux of the matter in hand – that being to denounce all knowledge of the original comments and to assure those of your readers, who saw fit to consider it, that there is no way that TINKERBELL and THE COCKROACH are one and the same – though if she consents to having my babies we can endeavour to get as near to being one as such a "joining" would allow. We are entirely separate characters and though our "approach" may be the same our bodies are not. Sorry to disappoint those of you who thought otherwise.

Well I am off to the "smallest-room" with a smile on my face and a copy of PROBE folded open at the letters page the rest I leave up to your imagination.

★

Isn't it nice to know that Probe has at least one useful purpose! I'm convinced Tinkerbell and The Cockroach are two different creatures. My new policy of not publishing anything that doesn't carry the writer's own real name still stands, but I thought The Cockroach was entitled to answer the speculation that it is Tinkerbell. (Barbara)

SOME THOUGHTS by REYNIR H. STEFANSSON

A clean limerick is a contradiction in terms

Don't worry about things going wrong. They will.

Those who do the most usually demand the least.

A potion of booze makes the world TURN around!

Multimedia : Watching a video on a computer screen.

Any sufficiently advanced technology is indistinguishable from magic.

REVIEWS

CRISPIN CRUNCHY, TIME and SIMPLY MAGIC

Written by M & J Trehella

Reviewed by Barbara Gibb on an Amstrad

In the first of these three text/graphic adventures you play CRISPIN CRUNCHY, secret agent. A mad scientist has developed a Gluton missile on an island somewhere in the South Seas. Your/Crispin's task is to steal the firing mechanism, but before you can do this you are captured and locked in a cell. The adventure begins here.

After escaping from the cell you can explore the corridors and rooms of the complex almost unchallenged. There are a few puzzles to solve before you can get your hands on the mechanism, and then all you have to do is make your way to the shore and signal an awaiting rescue submarine.

The puzzles aren't too difficult, and I feel there should have been more opposition and urgency introduced into the game. Although there is a time limit in one particular part I think it was a bit on the generous side. I would recommend this game as an exercise in mapping and moderate puzzle-solving.

Crispin Crunchy's second adventure is entitled TIME, because he goes back, via a time machine, to France in 1942. His mission is to destroy the formula for a nerve gas. You, as Crispin, have to work your way across country then gain access to a chateau where Doctor Hinson, the scientist, is meeting the German military. Crispin meets more opposition in this adventure, the time machine will only allow you seven hours in the past. The puzzles, such as obtain various disguises, aren't too difficult for a methodical player, perhaps because both Crispin Crunchy games were written around 1987 and the type of problems set are now familiar to most players. Very enjoyable, all the same.

The third adventure, SIMPLY MAGIC, is completely different. In a bygone age the magician Merzel is looking for a worthy successor. Beneath his castle are nineteen strange rooms, plus a labyrinth which is actually only two separate locations. Each of the Rooms has an appropriate name such as Bewilderment, Riddles, Gravity, Unhappiness, and Forgetfulness, and contain one or more associated puzzles which you must solve in order to obtain the ingredients to make a special potion for Merzel. The objects needed are mentioned in a rhyme which is given at the beginning of the game, but if you didn't make a note of it you can call it up during play.

The puzzles are of a very high standard and it is only thanks to Phil Reynolds that I managed to complete the game. One of the sticking places towards the end was entirely my own fault - I thought I had already tried a certain action; the other one was due to the lack of an informative response to EXAM LUTE - I hadn't realized it was unplayable until I'd done something to it.

Every location is illustrated but the graphics can be turned off if you wish. Playing as text only makes moving around quicker, but you'll miss the impressive sight of the Spectre of Death which appears at random, but quite often. He reduces your energy level by one each time, but there are plenty of power pills to collect and eat to increase it, so if you are alert you shouldn't "die".

Although it took me a whole morning to compile a map it was time well spent because quite a lot of exits lead to one of the two labyrinth locations. I found it helped to know which one I had entered because one labyrinth location chose all four exits at random but the other has two constant and two at random.

I played Simply Magic during the Great Snowfall of February 6th, but I would quite happily have stayed in all day to play it even if the weather had been very different. A gem of a game; on its own or with the other two, it is well worth playing.

My thanks to Joan and Maurice for sending me the above games. I understand they were the first games they got when they started WoW Software. I think they have every right to be proud of them, and their company. I'm only sorry I didn't have the means of playing them until fairly recently, and was disappointed to see that there are no more adventures by the same authors.

Available from WoW Software – price : £2 each on tape. £4 each on disc. Special offer – all three adventures on one disc for £5. Cheque/p.o. payable to J.G.Pancott

KNIGHT LIFE

Written by Stephen Boyd and Jonathan Scott

Reviewed by Jenny Perry on a PC under Spectrum emulation

My mother has always told me if I don't have anything nice to say, then say nothing at all. If I took that advice, this review would be almost non-existent.

You are Arthur and the aim of the game is to go on a quest to find the holey socks (groan). The authors have tried to make the game more realistic by making you tired and hungry from time to time, and also give you the ability to hire various characters, according to their talents. So far, so good.

You have to talk to many people on your travels and here my objections started. Firstly, I found it extremely irritating to have to hang around for characters to arrive before you can talk to them. Secondly, they are needlessly offensive. For example, you meet a woman who, for no apparent reason, is on a horse. I'm sure I won't be the only one to be offended by the puerile description of "slag on a nag". Even my 11 year old son has grown out of this sort of nonsense. And yes, lads, you can input something rude. Later on when you visit the pub there is a customer who, again, is needlessly unpleasant.

Thirdly, it is unhelpful when you try to examine objects in your inventory only to be told "You aren't very impressed by the whatever it is". This is supposed to be an adventure, not a chore. I got about a quarter of the way through the game and gave up because of a mixture of boredom and irritation. This is a pity because there was a fairly good game here desperately trying to break through. Perhaps the authors can try again when they have grown up.

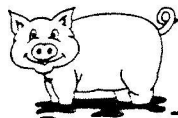
Spectrum 128K and PC(e) versions available from Zenobi Software – price £2.99 except +3 disc which is £3.49.

Amstrad version available from WoW Software – price £4 (disc only). Cheque/postal order payable to J.G. Pancott

PIGGERY JOKERY

Written by Philip Richmond

Reviewed by Barbara Gibb on an Amiga



Archibald Blake, retired bank clerk, fitness fanatic and lepidopterist has taken a weekend break from his inner city lifestyle to camp at one of his favourite haunts, Thornleigh Meadows, a lonely and beautiful expanse of countryside and parkland situated somewhere amongst the high mountains between England and Wales.

Whilst walking along the winding path bordering Tophole Wood he saw a large Red Admiral butterfly in a nearby cornfield. Expertly using his net he caught the butterfly and put it into his killing jar. As the butterfly began to die there was a blinding flash and the tall corn surrounding Blake was flattened in a spiral pattern to form a perfect corn circle. As a magnetic force prevented Blake from moving, the shimmering figure of Lorelez, Queen and Protector of the Animal Kingdom appeared. She is very displeased with Blake and says she is going to teach him a lesson.

Blake must perform nine noble actions to ease the suffering of the animals he will meet. To make his task easier (so that you blend into the scenery?) she transforms him into a small, pink, piglet, and will now be known as Peregrine. In this guise you, as Peregrine, will meet some despicable humans, one particularly hostile Beast of Tophole (based on the Beast of Bodmin?), and a variety of animals who are in great need of your help.

Your first problem is how to get into the wood on the other side of the fence. Walter the woodpecker may help if you are friendly and talk to him. Perhaps I should mention that all except two of the endangered animals have names that are alliterations (e.g. Doris the deer, Sasha the squirrel, Barbie the badger), and they will answer to their names when you talk to them. In case you are wondering, the two exceptions are a white rabbit and a blind mole; I mentally christened them Robbie and Monty!

The wood is teeming with life (and death unless you are successful) and after performing your nine noble deeds you should return to the crop circle to correct your original misdemeanour – only then will you be returned to your human form.

This is a text-only adventure written using the author's own Creative Adventure Toolkit (CAT). The map covers a good range of locations yet still fits nicely on a single sheet of A4 paper. I'd advise you to make a map as there are a couple of one-way connections. The text is the best I have seen on the Amiga, describing each location better than most artists could draw. Isn't it better for each player to imagine the sight of a badger hugging a piglet than to see one person's impression on the screen? Phil has colour-highlighted some text to brighten the screen. This slows down the response time but you hardly notice after playing for a while. The only moan I had about previous CAT-written games has been rectified because Phil has managed to get the flashing cursor to appear at the same time as the prompt message.

Despite the animals' predicaments this is a more light-hearted game than Gory Story and Hazardous Holiday, Blake's previous adventurous holidays. I must mention the cuckoo. During the game it flies around, occasionally stopping in your current location for a few moves. You can talk to it up to twelve times and he responds with a different joke each time, before flying away to rewrite his act.

The puzzles aren't too difficult, but you must do some actions in a particular order. Just to keep you on your piggy toes there are a couple of "dark" locations and a nasty trap if you are impetuous. From the loading screen which depicts two galloping pigs, to the final message, this is a brilliant game. I'm told it was inspired by the recently released film "Babe". I haven't seen the film but the trailers have been on television. I bet Piggery Pokery is a lot more entertaining.

Available from Zenobi Software, price £1.49 incl. p&p. and other good PD libraries. Gory Story and Hazardous Holiday are also available for the same price each.

THE FINAL CHORUS (Leopold 3)

Written by Jamie Murphy

Reviewed by Jenny Perry on a PC under Spectrum emulation

One of the worst things that can happen to a minstrel is to have the Essence of Music stolen from his world. It means he can't play his instrument or even sing! Those awful Elves have done just that, and Leopold has had the honour of being chosen to retrieve it. Actually it's not that much of an honour as over 20 other minstrels have already been chosen and failed to return. To reach the land of the elves, Leopold steps through the Choral Gate and here is where this adventure starts.

Leopold soon finds an unconscious Bard called Smidgin, who was supposed to be his guide in these foreign parts: Smidgin must be resuscitated before Leopold can travel much further and this can be done with the help of another aid - Leopold's talking sword.

Leopold has to talk to his sword rather a lot in the game and there is a hugely helpful hint on the sheet from Zenobi of a situation when you only get one move to do so. Of course, I didn't think of reading it until I had been stuck for quite some time.

Leopold meets a vast array of characters during the game, including an irritating little girl, a manic Cleric, lots of guards and a cold old lady and, as in his previous adventures, he has to complete a variety of tasks before he can release the Essence, rescue the other minstrels and return home.

This game is somewhat similar to Larry Horsefield's games in that there is a lot of interaction with other characters. This has to be precise and it is worth making a note of *anything* which could conceivably be a clue. Sometimes the inputs are complex - again, you must get the input spot on. I found myself getting slightly annoyed when you could give somebody a jug - but not the wine in it. Some of the clues as to which action to take are almost non-existent; for example you have to empty a pot of dirt somewhere and there is not a solitary clue! If I had playtested this I could have suggested a short and not over-obvious phrase which may have led the player to empty it in that particular location. In fact, by the end of the game I was longing to make some useful playtest-type comments.

However, these are only relatively minor niggles about another superb game by Jamie Murphy. The locations are well described, the different characters are well defined and the puzzles are challenging. Funnily enough, I am led to believe Jamie is roughly of an age of the authors of Knight Life. What a world of difference!

Spectrum 128K and PC(e) versions available from Zenobi Software - price £2.49 except +3 disc which is £3.49.

TRANSPO '95

Written by Peter Clark

Reviewed by Phill Ramsay on an Amstrad CPC

In this game, you play a physics professor who is interested in dabbling in matter transfer. After a discussion with a colleague, who suggests that a minor modification of wiring might solve your current difficulties, you retired to your lab. to make the experiment... and of course, rather than just transferring your molecules across several metres of empty laboratory, you succeed in transferring your molecules through time as well.

The game begins in your lab. from which the only exit is into a cylinder containing a metal plate. You must complete your experiment before you are able to leave the lab. Examining the machine before me, I found cables connected to two terminals. The solution was pretty obvious. I input SWAP CABLES, and was told that I couldn't do that. I tried CHANGE CABLES, EXCHANGE CABLES, REPLACE CABLES, and a few others. all to be told I couldn't do that.

Convinced that I was on the wrong tack, I wasted half an hour examining the location descriptions trying ever more esoteric solutions. Then a thought crossed my mind. I input REVERSE CABLES, and the input worked. This lack of synonyms throughout the entire game was something which was to cause intense annoyance and irritation. but more about that later.

Having activated the current and entered the cylinder, I found myself in a very curious place. Examining my surroundings, I seemed to be in a derelict subway system. When I found my way outside, the atmosphere was so corrosive that I soon succumbed to it and choked to death.

Examining further, I found a tunnel down which I could not travel until I had received some advice from a very nervous denizen of this area. I moved cautiously down the tunnels in which I found myself, and ended up in what appeared to be a control room. Shortly afterwards I was captured and had to prove my friendliness to my captor. However, due to a bit of loose programming, I found that I could stand for all eternity facing my captor, who took no action against me for not proving that I was a friend.

Further into the game, my new-found friend succumbed to an attack, leaving me once more friendless and alone in a bleak and inhospitable world. Indeed, in one or two places, I found my way forward through the landscape barred by rubble. Eventually, after many a twist and turn, I made my way into a dusty laboratory which looked suspiciously similar to the one in which I'd started the game. There are several problems to be solved at this point before you can activate the machinery, and make your way into part two.

Part two of the game surprised me more than a little. Instead of the tight, claustrophobic atmosphere which Peter Clark had managed to engineer in part one, it was a comparatively small, quirky environment, comprising five sections, each of which has to be visited at least once, and some more than once.

You have not managed to return to your own time after all, but have ended up in some kind of parallel universe. To return to your own time, you need a little help, along with two items: the Key to the Portal, and the Book of Time. These items are secreted away within the sectors, and finding them is not as straightforward as it could be. But they are your only chance to return to your home and former life.

The game is quite awkward rather than difficult to complete. The problems which Peter has set are not, really, that difficult. In many cases, it's merely enough to be carrying the right object to perform a specific task and thus solve the problem. In some places you have to manipulate the objects which you have (hopefully) managed to obtain.

All this would have combined to make a very interesting and playable game – except for one or two things.

The first is the parser. Peter has made the game very fussy about what inputs the game will and will not accept, and I found several instances where I was thrown off track simply because I'd not quite used Peter's preferred syntax. For example, in part one I input PUT ITEM1 IN ITEM2, and was told that I couldn't do that. After wasting an hour, I discovered that the required syntax was PUT ITEM1 *INTO* ITEM2. IN and INTO have been defined as different words within PAW's vocabulary, so only the second input succeeds.

Nor is this an isolated example of awkwardness of input. You must talk TO characters, or you'll be ignored; in other places you're expected to do something WITH something. Just because you're carrying an object, don't assume its use is automatic, because it isn't.

Because the inputs have to be so exact, the game plays rigidly and inflexibly, and enjoyment of the game rapidly fades into irritation at it. I don't mind playing difficult games, but I prefer the difficulty to be achieved by deviousness of problems rather than making the parser so awkward that playing the game becomes almost torturous.

The few instances of humour came over as forced and contrived, somehow giving me the impression that Peter was desperate to inject a note of levity into the game. If I tell you that having EXAMINED BUTTONS which I'd found when being transported around the landscape, I was told: "No, not the chocolate ones, they're for pressing", you'll have some idea of the quality of the humour.

I found a few minor bugs, which whilst they didn't prevent completion of the game, their presence didn't make life any easier. As for grammatical errors, the game was littered with them. I made a note of the more obvious ones which I came across, and ended up with a list of nearly three A4 pages long. The list has been supplied to The Adventure Workshop, so hopefully the Spectrum version will be free of these particular errors.

All in all, it's a shame, because Transpo '95 *could* have been an adventure very well worth playing. As it stands, I can't recommend it.

Amstrad version available from WoW Software – price £5 (disc only) Cheque/postal order payable to J.G.Pancott

Spectrum version available from The Adventure Workshop – price £4 (tape), £5.50 (+3 disc) Cheque/p.o payable to P.M. Reynolds.

*

I don't want to boast, but I got the REVERSE CABLES input at the first attempt, also, talking TO a character is something I have been doing for quite a few years; it is when speech marks are needed that I run into trouble. With experience, my mental list of synonyms and phrases has expanded; what annoys me is inconsistency within a game. I admit I haven't noticed any grammatical errors in the Amstrad version (which I'm still playing), maybe my own standards aren't as high as Phill's. I do, however, agree that authors should use as many synonyms as memory permits. (Barbara)

THE WIZARD OF OZ

Written by Jack Lockerby

Reviewed by Wynne Snowdon on a Spectrum

I doubt if there are many people who haven't seen the Wizard of Oz either, the elder among us, at the cinema or via one of the very many television repeats. I assume, therefore, that there's little point in my wasting your time by explaining the story in detail. Suffice to say that you play Dorothy who is whisked off to a magical land during a storm and set out to find your way home in Kansas. You start in the barn of your family home just before the storm hits. Here waits your dog and constant companion Toto. You must find all the farm has to offer for your adventure. Search well for, if you miss some items here, you may get all the way to the end before you realize you can't actually finish the game. (It happened to me.....Barbara) You then find the safest place in the farmhouse and await the storm. This, perhaps, sounds easy to you. Don't be lulled into a false sense of security. You have limited time. If the storm hits before you complete this part, your adventure will come to a sudden end.

You arrive in Munchkin Land in a totally confused state - this of course is the normal state for many adventurers. Here you talk to the local populace and meet the Good Witch who gives some advice and a little protection. You are told your house has fallen on and killed one Wicked Witch and you must also see off the Wicked Witch of the East. Then it's off down the Yellow Brick Road in search of the Wizard and the way back to Kansas.

Picking up your companions Scarecrow, the Lion and Tin Man on the way you learn they all need help from the Wizard. You and your intrepid party continue steadily eastward facing danger in the time honoured way - if you can't beat them run like H.... Eventually you find the Wizard who refuses to help unless you kill the Wicked Witch of the East. This done, you help each of your companions before doing the necessary to arrive back in your own bed in your Kansas home. Confined by the well known storyline Jack Lockerby has, nonetheless, put together a very creditable and enjoyable adventure. Those of you who think you'll be able to stroll quietly down the Yellow Brick Road to the inevitable conclusion will soon learn that life just ain't that easy. Your companions, for instance, don't just see you and think "I'll pop along with Dorothy for a change of scenery". You need to impress them in some way first.

There are also many dangers along the way which can only be overcome if you interact with your companions and decide what attributes each has to offer. Each of these dangers can lead to the end of your travels - except backwards to a restart or saved position. I suggest you save often as there are many cut off points in the game and, if you've missed anything, you can't just backtrack. The program has all the usual save/load facilities. This is a very linear adventure - as I said earlier you move steadily in an easterly direction with little deviation to the north or south. My map showed an almost straight line across several sheets of A4 paper. I point this out in case you wish to save paper by starting fairly near the top of the page when you set out on the Yellow Brick Road and continue underneath.

While I don't think this is the most difficult of Jack Lockerby's adventures it is certainly worthy of the attention of all levels of adventurers. Go on - you've seen the movie, now you can experience a trip down the Yellow Brick Road yourself.

Available from Zenobi Software - price: Spectrum (tape & +D disc) £2.99 (+3 disc) £3.49, Atari(e), Amiga(e), PC(e) & MAC(e) £2.99

NIMBLE (PD arcade)

Reviewed by Steve Clay on an Amiga

Your aim in this viewed from above arcade/puzzle game is to guide a little green head, known to his friends as Nimble, to his magic hat. Each level is strewn with hazards and various useful objects that Nimble must avoid or use to reach his headgear. You control Nimble with the joystick and some deft handling is required at times.

Among the useful objects are balloons that allow Nimble to fly across parts of the screen, although he can't cross fire using a balloon. There are holes which Nimble will explore. Often these reveal nothing but on occasions they will lead to another part of the level. Talking of levels, Nimble, the game not the green head, has two types of game area. The first is a complex and the second an arena. The complex is a large scrolling area and is much more fun to play than the single screen arena, if you want my opinion. Back to the various objects.

There are trampolines that catapult Nimble across a number of tiles, trampolines with a red star on - (the star is not easy to see by the way) - give Nimble an extra long leap, you need to be aware of where Nimble is going to land or game over is just around the corner. The hazards include fire and rocks that can't be moved. Some rocks can be persuaded to move via the use of explosives that can be collected, although care is needed not to blow Nimble up at the same time.

The graphics are small icons but most things are clear enough. The front end allows you to change the skill level or read the help pages. You can choose to play a complex or an arena. Nimble is an odd game and I have to admit to being totally floored by it. That's not to say it is hard, just frustrating. The game has no feeling of a challenge because should you fail you try again and again and again for as long as you like. The real pain in the bobby is that one wrong move is nine times out of ten a fatal move and given the deftness needed to make full use of the trampolines the frustration factor moves up a notch.

I get the feeling that at some point Nimble will click with me and everything will be rosey in the garden but right now I'm not happy with it. The PD version is a cutback version of what appears to be a large game and you may well find that you "get" Nimble quicker than I have.

This version was supplied by Zenobi (£1.49 incl. p&p) and the full game with 25 arenas and 10 complexes is available for £12.99 from Tower Software, PO Box 9, Gosforth, Newcastle Upon Tyne, NE3 1QW. TEL: 0191 285 5748.

NESQUIK (PD arcade)

Reviewed by Steve Clay on an Amiga

This is a platform game featuring the Nesquik rabbit and requires a joystick. Judging by the placement of Nesquik products throughout the in-game graphics the whole program gives the impression that at one time this was intended to be a commercial release. The author is German and all text within the game is in that language. This will cause no problems as the game mechanics will be obvious to anyone with a passing interest in platform games.

The game is played on a horizontally scrolling landscape and no surprise that you control the Nesquik rabbit. You have to leap from platform to platform and collect chits of paper - (My lack of German prevents me from disclosing exactly what these chits are) - while on this paper chase you need to avoid a various assortment of nasties that crawl or fly around. Once you have collected a number of the chits a message appears in German that basically means 'exit open.'

The winged baddies move at a fair lick and often ducking or leaping is the only way of avoiding them. If one of these bad boys hit the rabbit then some of his energy, depicted by a glass of Nesquik, is lost. When all the Nesquik is gone one of three lives is lost. Scattered around the levels are hearts which top up the energy level.

Also each level has a fair number of billboards advertising a well known flavoured milk drink. When you pass one of these your position is stored and if a life is lost you begin under the last billboard you passed. You can also collect balloons that give you ammunition to fire at the assorted baddies. Once you have reached the end of the current level you will receive a tally up of the various scores obtained and then move on to the next level. Level one is a forest level, level two is set underwater and beyond that is a mystery to me as I have yet to pass level two.

Should you use up your three lives you get a shot at a continue on a special level. In this section you are required to reach the top of the screen and collect several cartons. Unfortunately you can only collect one at a time and your time is limited. That is not the only problem, to reach the top of the screen you need to cross conveyor belts. These belts have objects on them. Should you touch one of these you are sent back to the bottom of the screen and all cartons are lost. Needless to say I have yet to gain a continue.

As I mentioned earlier this game could have been a commercial release. The graphics throughout the game are superb. The wavy scrolling underwater is a nice touch that works wonderfully well. The scrolling is smooth and the whole game is a joy to play. The difficulty is pitched at the harder end of the scale but progress is made and level two at least is reached quickly. Overall, if you like platform games then this is for you. As good as many full priced games and better than many.

Available from Zenobi Software – price £1.49 including p&p.

SUPER SKIDDY THINGS (PD arcade)

Reviewed by Steve Clay on an Amiga

This is a peculiar yet very enjoyable race game. It is for two players using either two joysticks or a mouse and a joystick. Each player controls a penguin and the aim is to skate him around various icy tracks. The winner being the one who completes the required number of laps first.

From the main menu you can select several options. There are four tracks to choose from although the default one is probably the best. Likewise the number of laps can be altered but the default three seems just right. You can also alter the skill level. This can range from 'Not too icy' to 'Very icy' and this will effect how your penguin responds to the prompting of the joystick or mouse.

The main penguin characters have been created with a texture modelling program and this gives them an unusual appearance and they look similar to the cars in Super Skidmarks if you are familiar with that game. The tracks are simple yet effective. Blue for the actual ice that the penguins race on and white for the snow that defines the edges. Simple yet suitably chilly! The penguins slide nicely, leaving scratches upon the ice as they pass.

It does not take too long to become proficient on the easiest skill level and some enjoyable contests can be had. The fighting over who plays next is usually a good pointer to the quality of a game. There were many cries of delight and dismay as penguin one (Me) barged penguin two (My eight year old daughter) into a corner and off the track. There is a sense of smug achievement to be had by performing a perfect final bend and passing your opponent

on the line. Not, I have to admit, for your opponent but then, hey, it's only a game.

The penguins are moved by using left and right to point them in the right direction and then fire makes them skate. Once the basics are mastered you soon find yourself whizzing around and turning the corners with real style. Be assured though that even the most accomplished player will find themselves spinning off in chaos every now and then.

From the above you will gather that I liked this game. The number of tracks and the option to increase the skill level offer great value and this is PD at its best. The only downside is that the game is two player only and if the author could provide a one player option and some computer-controlled opposition then this would be perfect. If you have somebody to play against then get this now!

Available from Zenobi Software -price £1.49 incl. p&p.

NUMERIX (computer board game) **Reviewed by Steve Clay on an Amiga**

Numerix is a computer board game for one or two players and seems to be based on a game from a few years ago called Skirrid. There are four boards to choose from and each board is separated into inner and outer regions. Each region has numbers printed in certain places and these represent the points you receive when you place one of your pieces over one number or more. The more the better.

The pieces come in a variety of shapes, from a single small square to a long piece with a couple of protruding squares. Obviously the bigger pieces will give you a bigger score but often the strategical use of a small piece can force your opponent into costly moves. Each piece must be placed with at least one face touching the face of another piece. The outer region is where the big scores are to be had but you are unable to place a piece in the outer area until you have reached 75 points.

The options screen allows you to select the game board you wish to play on and this choice reflects the graphics. One screen uses silicon chips as the pieces with a circuit board background, another depicts a huge red cross with the pieces as plasters. The remaining screens use marble and rock graphics. The last two are more pleasing on the eye but all work well. Also from the options screen you can choose one or two player and switch off the timer. The timer is a real pain if you forget to turn it off as you have a very limited time in which to place a piece before the computer steps in and awards your opponent lots of points. The one player game pits you against the computer and this plays a good game and is not too easy to beat. When you are beaten by the machine you are treated to a sarcastic laugh. There seems to be an imbalance between the pieces you receive and those the computer gets, although I think this is a false impression as this only seems to happen when the computer wins, if you know what I mean.

The game is controlled by the mouse. You select a piece from your 'pool' by clicking the left button, you can then rotate it by clicking the left button and place it with the right. You can put a piece back if you think you have chosen the wrong one. Having placed the piece in a legal position your score is updated. A bell rings when you pass the magic 75 mark. Overall the graphics suit the game very well and everything is clear. The sound is minimal and functional.

As a one player game it is good, for two players it is brilliant.

Available from most PD libraries.

WE ALL FALL DOWN by STEPHEN BOYD

"Ah, Sir Reginond," Lord Tonther's voice was loud and clear, "what news do you bring of Tinsel Town?"

"My liege, the news is not good," Sir Reginond bowed in a single, flowing, motion.

Picking up a gold goblet, encrusted in the most valuable jewels the kingdom could offer, the Lord sighed. As if this were a signal there was a tumultuous knocking on the sturdy wooden doors of his study, the room in which they were now standing.

"By all the demons of the nether hells!" screamed Lord Tonther, shaken by this disturbance.

Opening the door, Sir Reginond, the bravest and most noble knight in all the kingdom of "Gray-stoney stuff" (the king had lacked inspiration on that day) found his good friend Behfold standing outside, his face red and obviously disturbed.

"Come in, Behfold," roared the Lord jovially, glad to see his friend of many years. "What brings you here to Big-building keep?"

"I come in search of sanctuary," gasped Behfold, collapsing into the Lord's chair without a second thought. This would have been a heinous crime from anyone except Behfold, but from him it was expected.

"Sanctuary from what?" Tonther's face was puzzled. "You are a great warrior, second only to Reginond in the entire kingdom."

"This particular foe I could not fight," explained the exhausted Behfold.

"Not trouble with the ladies again?" smiled Tonther, winking, at his friend and Reginond, knowingly.

"If only it were, Tes," sighed Behfold, using his nickname for Tonther, whose full name read, "Tesselmire Fro-operate Jhelliconthen Lothack Tonther".

As another question was on Tonther's lips there was an almighty crash against the castle walls.

Drawing his sword, Reginond moved in front of his Lord to protect him from whatever adversary awaited, though the thud it had made against the castle walls seemed to indicate his sword might not be enough.

"You did not anger Tyemeth, did you, Behfold?" questioned Reginond, speaking of the local dragon who had not bothered them in years.

"No, certainly not," answered Behfold honestly.

"Then who was it, man?" began Tonther.

His question was soon answered as a massive explosion on the castle's east wall left a hole the size of the room and standing there amidst the clearing dust was an old, frail looking, woman dressed in grey robes and carrying a very menacing stick.

"Excuse me, madam," Tonther began, confidently, "but you can not go barging into peoples castles like that, it just isn't polite."

"I do apologise, my liege, but I will repair the damage once I get what I came for," she smiled, genuinely.

"And what is that?" asked Reginond, suspiciously.

"Him, sir knight!" she said, pointing at Behfold.

"Oh, no," whispered Tonther, walking over to stand beside Reginond, goblet shaking in his hand, the wine still untouched.

"What, my lord?" questioned Reginond in an equally obvious whisper.

"She used an exclamation mark, damn her, she must really mean business," was Tonther's response.

Not seeing how his lord had come to this conclusion, but allowing for the insanity of the aristocracy (especially in this kingdom) and loyal to his liege to death, Reginond simply nodded.

"You ..er.. must be mistaken, my dear," Behfold began, confident that this rouse would be successful, "I have been in the castle for three weeks now, recovering from a disastrous joust. isn't that right Tes, I mean, my lord".

Surprised by the sound of the words "my lord" from the mouth of Behfold (his friend had never used this formal expression – they had, after all, grown up together) Tonther almost missed his cue, but he just managed to control his faculties for long enough to breathe an almost silent "yes". Suddenly aware this may not give the full backing necessary to make Behfold's story believable he added quickly, but confidently, "Most definitely, without a doubt. Been here in the castle for two weeks".

"Um, I believe you mean three, my liege," added Reginond, obviously having a better memory than his lord.

"Yes, three weeks, as I intended to say," sang Tonther, unabashed, "simply a slip of the tongue, probably due to your exquisite beauty distracting me, my dear," he winked and gave what he considered a seductive smile but only made his last statement seem more ridiculous.

"Oh..." moaned Behfold, his knowledge that he was in sure trouble hammered home by Tonther.

"How nice of you to say so." The woman spoke politely, but with obvious disdain. "But I will take him now," she continued calmly, taking a step forward.

Jumping in front of her, sword in hand, armour rattling, and ignoring Behfold's attempts to stop him, Reginond growled, "I have never fought a woman, but I may make an exception for you, witch!"

To Reginond's surprise his lord did not seem to notice this piece of blatant punctuation, apparently absorbed in the strange transformation of the woman's face from a very pale pink to bright red then a strange purple. Finally she exploded.

"Witch?" screamed the woman, in shock. "I am no witch. How dare you insult me, you metal-headed fool." After a brief (very brief) pause she added, "By the way I found that explosion metaphor a bit unnecessary," narrowing her eyes she concluded, "Are you trying to say I'm fat?"

"Do not insult me, my lady, I have taken a vow and am above it all," Reginond said, haughtily, "And I have never used a metafer in all my life – I do not deal in the black arts and YOU were the one who caused the explosion."

"Vow-shmow!" spat the I-am-no-witch, as a confused expression spread across her face.

"Eek, another one." screeched Tonther, completely ignored by both Reginond and the woman in their war of words.

"You warty faced, toad eating, smelly breathed old hag!" roared Reginond.

"Not you too, Reginond?" Tonther gasped.

"Why, how dare you, I have no warts, I have never eaten an amphibian in my entire life and I've been told that I'm quite attractive. for my age," she began, about to launch into a barrage of insults.

"SILENCE!" roared Tonther, red faced – this was not due to anger, but the embarrassment of having to resort to exclamation marks himself.

"Yes, my liege," was Reginonds, disappointed, reply.

"I will if he will," the no-witch replied, in mock childish tones.

"Right, madam," Tonther began, much calmer now. "If you are not a witch, who are you, how did you knock down the castle wall and why do you want Behfold?"

Brushing dust off her robes as she spoke, the woman began to explain, "I am actually a fairy godmother," pause for two gasps and one moan. "thus the wand," she continued, flourishing it like an expert. "I used magic to knock down your wall, as you probably guessed, although I'm much better at turning pumpkins into coaches, it wasn't too difficult." Taking some more steps forward she stood by the nearest seat and continued, "The last question takes more explanation, may I sit down lord?"

"Yes, of course, everyone must. Though I suspect Behfold already knows everything that is about to be said," he said, taking a seat himself, but still grasping the goblet, both it and its contents forgot.

"I was busy with my usual days business," began the fairy godmother. "I had already done the gift thing to the princess, you know, the one who will fall asleep in 18 years and stay catatonic for 100 more?"

"I am aware of the story," Lord Tonther answered.

"What I was really looking forward to was the princes party next evening, I'm an expert at pumpkins into coaches you know," she paused in remembrance, "I won best pumpkin-coach of the year seven years running."

"Yes. But what has any of this got to do with Behfold?" questioned Tonther. "He after all is no pumpkin," Tonther laughed, but glanced at his friend to make sure. It wasn't the type of thing you missed often. But there had been that incident with the cabbage, the marriage had been a disaster.

"Get on with it, you old biddy," complained Reginond, but apologised after the glare he received from his lord.

"My goddaughter, Binlinerella..." she began.

"Behfold, I thought you said there ware no ladies involved?" interrupted Tonther, who was now staring at Behfold, quite confident by now that he wasn't a pumpkin or, indeed, any kind of vegetable.

"You asked whether the threat was from a lady friend, but it isn't, it's from her godmother, here," explained Behfold, embarrassed, and lapæed into silence again.

"Now may I continue, lord?" she asked. "And by the way I would be most grateful if you would use my full title, 'fairy godmother' in future," this was addressed to Behfold, she then looked at Tonther and continued, "but you can call me Gladys."

"Thank you, Gladys, and pray continue with your tale." was Tonthers response.

"Well Binlinerella's evil step sisters and step mother were going to the ball up in the palace," she sighed, "lovely place it was, towers and white marble, wall-to-wall carpeting and central heating, from a dragon, you know."

Adjusting her position in the seat she continued, "Well to cut a long, and what would have been a romantic story short, I was going to do the usual stuff, magic up a dress for her, pumpkin to coach, mice into horses and footmen, the whole five yards," she paused to glare at Behfold. Continuing, "But, he came and took her off to a fair, a common country fair before I arrived. He seduced her, vulgar young man. She could have married a prince, but because of him, she didn't. Young Nelly Kisslewaithe got to him instead and now I've come for my revenge."

Tonthers eyes bulged in a more insane than menacing manner.

"Don't go using bold lettering in my castle. It's bad enough I have to put up with punctuation without altering fonts. And don't think I didn't see those italics you tried to slip in there." instructed Tonther, who had, apparently, lost the topic of conversation.

"My lord?" questioned Reginond, "I believe Behfold's predicament is more important."

"Of course it is, man. Don't worry, I'll provide financial support for this woman and her child," said Tonther beneficially.

"What child?" questioned Gladys and Behfold together.

"The one you claim Behfold fathered," Tonther repeated, slowly, believing Gladys to be senile and Behfold to be asleep.

"I did not say he got her into that sort of trouble," Gladys explained.

"Then what is the bother, woman?" questioned Reginond.

"The bother, tin can," began Gladys, "is that he disrupted the plans of a fairy godmother and that requires a curse."

"A curse?" the three men chorused as one.

"I thought that would get your attention," she smiled, "and as I'm not very good at it I borrowed a spell from Maureen."

"Who is Maureen?" questioned the worried Behfold, "Another fairy godmother?"

He laughed, but his eyes did not lose their worried wrinkles.

"No, she is a witch of the darkest night. Second in command of the most evil order of witches on the planet. Caster of the seven spells of destruction, sinker of the eighth continent, dark queen of the underworld of Mordath (Population 10223 demons, imps, demi-gods and so forth), general of the legions of death (infantry division), crusher of empires, devastator of kingdoms and twelve times winner of the annual 'Sorceress & Co.' knitathon." Gladys informed them, regained her breath and tried, unsuccessfully, an experimental cackle.

(MORE NEXT MONTH)

THE WHY HOW WHEN AND WHERE DID IT ALL BEGIN?

by LAURENCE CREIGHTON

Where did it all begin? Well, I got my Spectrum in 1983, or rather I bought it for Andy as a Christmas gift. It wasn't long before I was being accused of being an Indian giver and usurping it for myself. We would sit for hours on end typing in programs; anything we could find in books and magazines. Games for the Spectrum (even for the old ZX81) were almost nonexistent. Andy would dictate GOSUBs or LET x=22 etc. and I would type. Hours later, (after saving first) we'd type RUN and gasp with amazement at a creation unfolding on the screen. They sometimes worked, and when they did my great love was to "improve" upon them. The birth of my programming!

One day in the store where I'd bought the Speccie, I saw a game called INCA CURSE. The salesman, Sam, told me that you have to type in commands to make it work. I bought it and when it loaded in, I remember typing in "What is your name" and got the equivalent of "You can't!". So I tried a few GOSUBs and GOTOs and of course got no sane reply. I gave up and relegated it to a cupboard. Later, I discovered ZX Computing and read the adventure section avidly. I exhumed the game and got into it, and got my first taste of adventuring. Then came SUBSUNK and I was hooked. I wrote regularly to old "Gordo" and later to Mike Gerrard at Sinclair User and Crash. At one stage when I needed help in a game, I was handed the address of a certain John Wilson to whom I wrote. He replied at once, bless him, and even addressed me as Dear Sir

It was around 1986 when I started to comment on bugs and idiosyncrasies in adventures, and especially illogical puzzles. I said to old Andy that I would love to write a game but I didn't have a clue how to go about it. Well, in 1987 we went to England to visit family, (our currency was still strong then and we could afford it.....) My mission on that holiday was to buy as many adventures as I could find (couldn't get anything here – still can't) I ended up with about 100 and it was hell at airports refusing to put them through the scanners, but I got my way.... Anyhow, one day on our quest for games, we landed up in Watford (I think). I couldn't find anything I wanted, but saw Andy buying something. When we got home, he showed me what he's bought: THE QUILL and ILLUSTRATOR. I challenged his sanity and asked him why he bought it; it wasn't a game! He said I could use it to write a game and I scoffed at the idea.

When we returned to S.A. I loaded in the Quill for the fun of it and was totally and utterly bewildered. I followed their worked examples, and when I saw that it "worked" I tried a 4-location adventure. I was thrilled when objects were revealed, and started enlarging my texts and messages. Eventually my 4-location game was just that: a real game. Then I tried writing 10 and 20 location games, BEACH MYSTERY, NUCLEAR DISASTER and many others. Each game was played (and solved) by old Andy. I must add at this juncture, that I tried over and over to use the illustrator, but never quite mastered it. I hate games with graphics anyway, and I don't know why I bothered. Probably that I hate being defeated.

Then I wrote a full epic which I called MOONQUAKE – a story of an astronaut alone on the moon when there is a massive quake. I thought it was stunning. When the playtesters' crits arrived I went into mourning. It was pulled to shreds and destroyed my morale. I stated that that was IT, and adventure-writing wasn't for me. Andy let rip with his Scottish tongue..... and logic. Learn from those crits he said, use it as constructive criticism. So I re-read the crits, paid careful heed to where I was erring, and decided to abandon Moonquake.

I started from scratch and wrote a whole new game which I titled THE LOST TEMPLE OF THE INCAS. This time I remembered what the playtesters had said about being logical, watching out for oddities and paying careful attention to grammar and punctuation. Their reports came back; three of them, with many, many bugs, oddities and of course typing errors and punctuation spotted a mile away by the late great June Rowe. I sat down and corrected the game, applying all their wonderful ideas and suggestions. In the interim a dear friend bought me a copy of the Patch so that we could RS and RL. Incorporating all that, I resubmitted the game and.....well the rest is history.

That's the how and when. I never really had a hobby before; now I have one that I can apply to making other people happy. Writing is a lot of work and a tremendous effort but it is well worth it. Often I walk about with nothing but object numbers, message numbers, flag numbers, flag values in my head. Hardly a night goes by when I go to sleep and instead of counting sheep like normal folk, I think out plots and stories.

And once again I must say that adventures are not written by one individual: without the playtesters' eagle eyes and sometimes brilliant suggestions, games would go out bug-ridden and of a standard that would dissuade anyone from playing another. They are truly the unsung heroes, and I feel that publishers should credit them along with the authors for the games we play.

Wishing everyone a Happy New Year and an adventuresome one.

SHAREWARE by JEAN CHILDS

There are a lot of shareware programs available for the PC which prompted me into writing this article, but I think most of the points covered are also relevant to other computers. I'm not going to explain about the need to register in order to support the authors, keep them in coffee, etc. etc., they usually do that themselves in their readme files. I'm not going to condemn those people who use shareware and never register, as it's their conscience not mine. Most shareware utilities programs are constantly updated and often need some sort of support, so if you find you are using one quite a bit you'd be a fool not to register.

Text adventure games are another matter entirely. This article explains how I decide to register for them and how I go about it. Some people say that text adventure players are a dying breed. I prefer to call us a "select" breed. I enjoy graphic adventures but I find they don't tax my brain quite like a good text adventure. Fortunately, when the commercial writers moved away, we had utilities such as STAC, TADS, and AGT to name but three, which allowed the average man and woman to write their own games. But that in itself caused a problem. It was the release of some games, that can only be described as rubbish, that gave shareware a bad name. Let's face it, all good things get used and abused. To make the writing of this article easier, I'm going to discuss six imaginary games and give them names that should also describe their peculiarities.

The first game to look at is "Five Minute Crash, and you load it up and start to play. After about five minutes you try an input that has an amazing result - an error message. So you restart the game and try another input, only to have the same outcome. Load it again and try something else but there's nowhere else to go except the "crash" site. It's possible that this particular copy of the game has been corrupted or maybe it's an old version and has now been updated. You could write to the author and ask. That's what I did the first time it happened to me. I didn't get an answer though. No, there's a lot of games to look at so I can't be bothered with these.

The next game to look at is "The Many Bugs of Unplaytested". Need I describe this one? We've all played it, or not played it as it can be almost unplayable. It is possible to finish this game providing you know exactly what you have to do. But half the fun of playing an adventure game is doing things that you're not supposed to do. However the plot is quite good, so you could send your hard-earned cash to the author and say "I enjoyed your game, but" and enclose a six page report of the bugs found. What! Play-test the game and pay for the privilege? No thank you.

The third game is called "Good Things Come in Little Bottles". The puzzles are many and unusual and the parser is quite good. Shame it's so short with only twenty-five locations. I finished it in three evenings. The registration is five pounds, do I register? Yes, I do. Look at it this way. Suppose I had spent two and a half hours an evening playing the game, that's a total of seven and a half hours playing time. Now I could have watched some videos. In seven and a half hours I could have watched five videos. (Okay, so some films are longer than ninety minutes but I'm sure you catch my drift.) Five videos at two pounds each would cost me twice as much as registering for the adventure game. Of course, I had to work out the ending rather than sit and watch it happen.

The next game is called "Waiter! There's a Fly in My Soup" and is a really good game. The plot is well thought out and the puzzles are fun. The missing key did not give me much of a problem once I had worked out that you should not put the table in the soup. That is because once you had eaten the soup, you could not retrieve the key that was under the vase on the table. It's easy to say that you are not registering a game because it is full of bugs. But be honest. How many bugs did you find? And did it really spoil your enjoyment of the game? Of course, when you register, you could inform the author of any bug that you've found. He/she may be unaware of it and be able to amend the program for an updated version. However, some bugs are so good that they deserve to be left there. Maybe Barbara could introduce a new column in Probe - The Best Bugs Of All Time. {*

The fifth game "Brilliant" is the best of the bunch. It is so good that words fail me, and that doesn't happen very often. So let me talk about the follow-up to it. Oops! Can't do that either. When I registered for "Brilliant" I asked the author about the follow-up, and was told that it had been shelved due to a lack of response to registration of the first game. Some writers put a lot of time and effort into writing a game and are so disappointed from the response that they give up.

The final game in this selection is called "Dangling the Carrot" and is a "password" game. You get so far into the game and then are asked for the password which is obtainable on registration. Do you register? Well I'm assuming you're enjoying the game otherwise you wouldn't want to finish it. So let's look at it in "video hire" fashion. Imagine that you spent three enjoyable hours of play with "Dangling the Carrot" before being asked for the password. At two pounds per ninety minutes - that's four pounds. As passwords tend to be about half way through the game, you can double that to eight pounds worth of film time. The author is asking for five, so if I was enjoying the game I would register. If I then found that I had actually been near the end of the game, I would write and tell the author what a rotter he was. Seriously though, if you are an author and you are including a password, I think it's only fair to inform the players how far through the game the password is situated.

The "play" times used in the above examples are only used as a comparison to time spent watching hired videos. For example, it would have to be a good game for me to want to register and pay five pounds if I had completed the game in six hours. You should make your own comparisons and use it as a guide.

If you enjoy playing a game but feel the required registration is too high, you could send what you think is a more realistic figure and tell the author why. Some authors may not know what to charge and, having asked too much, may not get any registrations. If nobody contacts them and tells them this, they may think that the players didn't like their games.

Now to actually registering. First I look to see when the game was released. If it's a couple of years old or more, I usually write to the author first (enclosing a stamped, self-addressed envelope) and ask them if they are still at that address. There's nothing worse than registering for a game and hearing nothing from the author because he/she has moved away. At this point I would like to say that I think all registrations should be acknowledged in some way, whether it's a list of other games available, maps and solutions or just a letter saying "thank you". If someone takes the trouble to register because they're honest and because they admire your work, a "thank you" can only encourage them to do likewise the next time.

Of course, a stamped self-addressed envelope isn't any good if the game originated from abroad. In that case you need to send an international reply paid coupon, which costs sixty pence. (Well it did the last time I bought one.) This brings me to the problem of registering games from abroad. As most foreign shareware games come from the US, I'll concentrate on those. Some authors arrange registration through British shareware companies and some (usually companies) accept credit cards, but the majority only accept registration in US dollars. Now you could pay by bankers draft at around twelve pounds for the privilege. So a ten dollar registration which, depending on the exchange rate, could be three pounds fifty would cost you fifteen pounds fifty. That's one option out. You could buy the dollars from a travel agent and send them registered through the post. You'd have to pay the commission on the dollars and also the registration fee, and I've been told that the US isn't covered by our registered mail service. Please correct me if I'm wrong, it was the Post Office that told me this.

Or you could do what I do. First I waylay all my friends and colleagues who have returned from holidays in the US and offer to buy their unused dollars. I split the exchange rate between the bank's selling rate and buying rate. My friends benefit as they don't lose the commission that's usually deducted on converting back to pounds and I benefit in a likewise manner. Then I put it away until I need it and when I do, it just gets wrapped in a letter and sent by airmail. Providing you DON'T write on the envelope "handle with care - money enclosed" and you DON'T enclose loose change, you should have no problems. I never have. What other choice have we than to take the chance? Sometimes it's worth taking a chance in life. One of the nicest letters I've ever had came from an author in the US who was thrilled that I'd taken the trouble to register. If registration includes the sending of another disk and doesn't refer to overseas customers specifically, please add a couple of dollars extra. I received a disk from the US for which I had added an extra two dollars towards postage. The postage had actually cost two dollars ninety.

Well that's about it. All that's left for me to say is "Happy Adventuring" and "Long Live Shareware".

{*} Please send your submissions, giving full details of the "bug", the title of the game (if known) and the computer it was played on.

By the way, I have registered for a few adventures that I considered worthwhile, and although I have been fortunate to get a reply from the authors, I've rarely received the promised follow-up information about updated versions and new releases. (Barbara)

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Die Feuerfaust

A Four Part Fantasy Text Adventure Written By Larry Horsfield

One summer's day, you are urgently summonsed to the King's audience chamber, where you find him in the company of his Foreign Minister, Baron Mescarl, and four foreigners dressed in black armour, who you are told are Teutonic Knights from Germania. Prinz Eugen of Lubeck, explains that they are a deputation from the Hanseatic League, a confederation of city states that have co-existed peacefully for hundreds of years and have become one of the most powerful trading nations in the world. Now that peace is under threat due to the recent theft of the symbol of unity of the league, a metal gauntlet from the suit of armour worn by the founder of the League, known as Die Feuerfaust - The Fist of Fire - was stolen by persons unknown from where it rested in the Town Hall in Lubeck, the capital city of the League.

Each of the city states suspects the other of being behind the theft, but why any of them should want to steal it is beyond belief. Nevertheless, the theft has caused long-forgotten enmities to resurface and it is these that are in danger of escalating into civil war. Your exploits in seeking and finding the lost Axe of Kolt have become legend in Germania, and the Teutonic Knights, have decided to seek your aid in finding the and restoring Die Feuerfaust to its rightful place and thus preventing the threatened civil war. King Kelson tells you it will be your choice whether to accept the quest, but your desire for some adventure causes you to agree to help the Knights. They offer to escort you across the Baltic to Lubeck, but you decline, saying you will make your own way, as you have to visit a friend first. The Knights are puzzled by this, but take their leave and return to Lubeck immediately.

You then set forth to visit this friend, none other than Magor the Sorcerer, who helped you at the start of your quest to find the lost Axe of Kolt. You ask Magor if, by arcane means, he can enable you to speak the Germanic language. Magor is able to do this and he teaches you something of the geography of Germania. After bidding Magor farewell, you ride to the coast and take passage on a merchant ship bound for Lubeck, a voyage heading southwest that will take about five days. The weather when the ship sets sail is good but as you approach Germania a violent storm hits the ship and drives it south, way off course, and directly towards the rugged coast. Realising that the ship is being blown relentlessly towards some rocks, the captain orders everyone to take to the boats. As this is happening, the ship hits some submerged rocks and starts to sink. You are thrown into the water and only survive by clinging onto one of the ship's spars.

The next thing that you know is when you are wake up on a sandy beach, although there is no sign of the spar you tied yourself to. Your head hurts and it takes a while to clear. Then you turn around to see where you have been washed up.....

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from the PAW of PETER CLARK

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Visit a mysterious building.
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Destroy the dark forcefield.
Kill a dragon.
Make the potion.
Defeat the Witch.
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but
BEWARE OF THE IMP



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A FISTFUL OF NECROMOMICONS

Six months can be a long time, especially when you are only a young lad of fifteen, and in the six months that elapsed since his last adventure BRIAN WOODLOUSE had had more than a change of underwear - he had also had a complete re-think and a change of attitude. No longer was he the rebellious little 'barbarian' of his youth, now he was a more mature person, with more mature thoughts. Now such things as 'destruction', 'pain' and 'razor-sharp swords' had given way to the likes of 'poetry', 'music' and 'fluffy bunny-rabbits'. Okay that might have been a small white-lie concerning the latter but Brian was a reformed character alright. These days he was more interested in helping others and offering his services in the furtherance of their cause than in beating the cr*p out of some evil-looking Orc - though he was still willing to turn his hand to the latter should the need arise. So it was that he offered to help a friend.

THE STORY SO FAR

Rodney Prentice had been a close pal for about as long as Brian Woodlouse could remember and both of them had been chuffed when Rodney managed to get affiliated to the local High Mage. With luck and hard work Rodney might one day find himself in the position now occupied by the High Mage and maybe he would even have an apprentice of his very own.



ADVENTURE

However not all schemes are trouble-free and when Rodney accidentally lost the High Mage's Necromomicon (a very important tome) all seemed about to crumble into dust.

It had been a simple enough thing to happen - Rodney got bored with his daily chores and decided to pass the morning reading the great book, something normally forbidden to him. For an hour or two he was totally engrossed in the contents of the book and then just as he was about to pack it in and return to the joys of 'VIZ' the book decided to take a part in things and took complete control of Rodney's mind - not a hard thing to do at the best of times - and force him to cast one of the spells etched on its pages. Unfortunately for Rodney it was no normal spell but a 'teleportation' one!!! In a trice the book had consigned itself to goodness-knows-where and Rodney was left pondering his fate when the High Mage returned from his journey.

In a last-ditch attempt to extricate himself from the 'deep-brown-stuff' Rodney contacted Brian and asked him to help him find the missing book .. this is where YOU come in !!!!!!



NOTES

The game will recognise all the standard commands .. such as East, Get, Drop and Examine and in most cases a simple verb/noun input should suffice - though not always. Use the standard SAVE and LOAD to store a permanent record to TAPE or DISK, however you may use the likes of RAMSAVE and RAMLOAD to store your latest position to MEMORY.

HINTS

In some cases you will need to make more than a cursory inspection of what lies around you and don't forget that ... 'If at first you don't succeed, try again.' It often works.

It had been three years since Sir Ignatius Grimwood K.G. had done battle with the evil criminal, Bert Rosenberg. The final minutes of the conflict had been a fluke, Grimwood had considered, culminating in Rosenberg's timely and yet unsatisfying death. Grimwood knew the villain was a genius and to track him down was nothing compared to the intellectual challenge that the 'head-to-head' confrontation *should* have been. Grimwood regrets that he cannot rectify the irrevocable past, the vicissitudes of which have not changed his outlook on life, despite the fact that he still fears that one *diabolo* of his past, Rosenberg. For Grimwood there were a great deal of unanswered questions and, in a conversation with his colleague, Obadiah Hardy, Grimwood considered these.

"I still do not understand the reason for Rosenberg's incursion into the Peregrine Theatre that night," Grimwood had said. "And, although you have stated that he had evidently stolen something from the owner's office, the reason for his doing so is still not clear to me."

"All I know is that whatever he stole must have been very important," replied Hardy, "but it's beyond me what this was."

For a period of three weeks Grimwood had been receiving letters such as:

```
Grimwood:
Your time has come! I shall avenge my
brother, who you killed with your
virtuous claims of self-defence. Just
remember a Rosenberg never forgets!
- A well-wisher, or perhaps not so.
```

A final letter told him to watch the balconies during his performances of *Hamlet*, which would mark the first time in three years that he and Hardy would perform at the Peregrine Theatre in the town of Sandbourne. The night of the first performance had arrived and Grimwood was prepared for the revelation of the truth behind Rosenberg's earlier activities and was ready to tie up several

Loose Ends

This game is the sequel to *Out of the Limelight* and, though there is no need to have played the previous game beforehand, it may actually help. *Loose Ends* consists of two parts, the second of which is accessed by a password provided at the end of the first.

Normal adventuring commands apply to this game, but if you are in any doubt **VOCAB** and **INFO** will provide you with further information. You will benefit immensely from conversing with the various characters you meet throughout the game and this can be facilitated by typing the character's name followed by the query or command, e.g **HARDY TELL ME ABOUT PLANTAGENET**.

If stuck, fear not! In some cases by typing **HELP** you will receive a useful clue.



KIRK v PICARD by REYNIR H STEFANSSON

Some reasons why Captain Picard is better than Captain Kirk

- 1 – Patrick Stewart (Picard) can act.
- 2 – Picard can read.
- 3 – Picard was never demoted.
- 4 – Picard never purposely destroyed the Enterprise.
- 5 – Picard doesn't NEED a hair-piece.
- 6 – Diplomacy for Kirk is a phaser and a smirk.
- 7 – Picard only broke the Prime Directive a couple of times.
- 8 – Picard has a cool English accent (even if he is French).

Some reasons why Captain Kirk is better than Captain Picard

- 1 – Kirk never really got into that kinky jump suit look.
- 2 – Kirk has sex more than once a season.
- 3 – Picard is a French man with an English accent.
- 4 – Kirk would date Beverly Crusher – and damn the consequences!
- 5 – Kirk never drinks tea. Ever.
- 6 – Diplomacy for Kirk is a phaser and a smirk.
- 7 – Kirk would personally throw Wesley off his bridge.
- 8 – Kirk doesn't wear dresses when admirals arrive for lunch.
- 9 – Kirk once said: "I've got a belly-ache – and it's a beauty."
- 10 – Kirk would never sing to children in a crisis.
- 11 – Kirk, almost single-handedly, re-populated the Earth's whale population.
- 12 – Kirk says: "Prime Directive? What Prime Directive?"
- 13 – Kirk knows 20th Century curses.
- 14 – Kirk was NEVER infiltrated by the Borg and used against the Federation.
- 15 – Kirk ate little coloured cubes and still remained relatively healthy.
- 16 – Kirk made do with obviously low performance technology.
- 17 – Kirk would never pretend to be a barber in order to gain a tactical advantage.
- 18 – Kirk never once stood up and had to straighten his shirt.
- 19 – When Kirk was Picard's age, he retired from Admiral and took to climbing rocks.
- 20 – When Picard was 37, he was only Captain of the lowly freighter, Stargazer. When Kirk was 37, he was Captain of the flagship Enterprise.
- 21 – Kirk liked a good belt of liquor every now and again.
- 22 – Kirk doesn't rely on the wisdom of some dumb old janitor to get him out of intergalactic scrapes.
- 23 – Kirk never asks his bartender for advice.
- 24 – Kirk never once said "Abandon ship! All hands abandon ship!"
- 25 – Kirk never got "dumped" by a woman for an intergalactic busy body named after a letter of the alphabet.
- 26 – If there was ever a Klingon on Kirk's bridge, Kirk would likely be dead.
- 27 – Kirk never went anywhere without a whole bunch of guys in red shirts.
- 28 – Kirk had more dates than his first officer.
- 29 – Picard never met Joan Collins.
- 30 – Picard flunked his entrance exams to Starfleet.
- 31 – Picard hasn't fathered any children. Kirk – probably millions.

- 32 – Picard grew up on a quaint little French vineyard, squishing grapes with his toes, while Kirk slung bales of wheat and hay in Iowa to put himself through school.
- 33 – Kirk once fought a Greek god – and won.
- 34 – Kirk rarely asks for suggestions. If he does, he only asks Spock.
- 35 – Kirk appreciates Shakespeare, but he doesn't let it show.
- 36 – Kirk never hired an engineer with punk glasses.
- 37 – Picard likes wimpy violin music – and coerces Data into playing it.
- 38 – Picard allows cats on board, while Kirk beams away even really cute things, like tribbles.
- 39 – Kirk would never touch synthaol.
- 40 – When Kirk doesn't trust the Romulans, he fires at them. When Picard doesn't trust the Romulans, he gets fired at.
- 41 – Kirk never once, ever, wore a wiener-wrapping Speedo banana hammock on shore leave.
- 42 – Kirk never gets his command codes locked out by some pimply acting ensign.
- 43 – Three Words: Flying leg kick.
- 44 – Kirk travelled through The Great Barrier, met God – and wasn't even impressed.
- 45 – Kirk would never let his Chief of Security wear a ponytail.

ANSWERS TO PUZZLES IN RECENT PROBES

Adventure Title Crossword

Across : 1) INVESTIGATIONS 6) TEN 9 & 11A) MAGNETIC MOON
13 & 4D) UNDERGROUND ADVENTURE 15) TAMORET 17) GURU 18) ODINSHRINE
20) TRANSYLVANIA

Down : 1) INTRODUCTION 2) VENOM 3) SEYMOUR 5) SARCOPHAGUS 7) OG
8 & 12A) MIXED UP 10) AN 14) RETURNS 16) QUEEN 19) SHA

'Ello, 'Ello, 'Ello, What's All This Then

1. The woman was using a weighing machine. She had weighed herself and was not pleased with the verdict. She was going to try again when she had a "brainwave". She removed her heavy fur coat and folded it over her arm and then stepped back on the scales. Of course, this made no difference to her weight, and she was disappointed to learn this!
2. Wally went for his walk in early Spring. In the previous Winter the children of the hamlet had built a snowman with coal for his mouth, eyes and coat buttons, and a carrot for his mouth. The snow had since melted, and Wally found the snowman's remains.
3. The boy told PC Plod that he had run away from home but wasn't old enough to cross the road.
4. The young man is standing on an underground escalator and is trying to draw a beard and moustache on the face of an advertisement. He must lean forward as the escalator descends and to stay where he is, he must eventually run back up a few steps. When he has finished he stands still and is taken down by the escalator.
5. The man was just a very, very, bad conductor!

White Quiz

- 1) White Heart Lane
- 2) Great White Shark
- 3) White Paper
- 4) Pearl White
- 5) White Ant
- 6) A White Christmas
- 7) White Elephant
- 8) White Horse
- 9) White Rabbit
- 10) White Spirit
- 11) White Fang
- 12) Whitehall
- 13) White Heat
- 14) White Dwarf
- 15) Whitebait etc.
- 16) White Whale
- 17) Mary Whitehouse
- 18) Cabbage White
- 19) Whiter Shade of Pale
- 20) The Woman in White
- 21) Snow White
- 22) Jimmy White's Whirlwind Snooker
- 23) The White House
- 24) White City
- 25) White Lead
- 26) The White Cliffs of Dover
- 27) The White Album
- 28) Egg Whites
- 29) The White Room
- 30) The White Witch

Musical Instruments

PIANO, ACCORDIAN, VIOLA, BELL, DRUM, CONCERTINA, BANJO, BASSOON, BONES, TRUMPET, PICCOLO, LYRE, FIDDLE, CORNET, LUTE, SHELL, VIOLIN, CYMBAL, ORGAN, WHISTLE, PIPE, CASTANET

Homophones

- 1) WRY : RYE
- 2) JAM : JAMB
- 3) ROTE : WROTE
- 4) BUY : BY
- 5) FURS : FURZE
- 6) PARE : PEAR
- 7) PAR : PARR
- 8) ROWS : ROSE
- 9) HEAL : HEEL
- 10) DEW : DUE
- 11) TWO : TOO
- 12) POUR : PORE
- 13) QUAY : KEY
- 14) CITE : SITE

Grid Quiz

- 1) CIRCULATE
- 2) DECOLETTE
- 3) RECOGNISE
- 4) CONCERTED
- 5) COMMITTEE
- 6) COMMENTED
- 7) BOBSLEIGH
- 8) EXCARNATE
- 9) EXTENUATE

Wordsearch

ADVENTURE, AMIGA, AMSTRAD, ATARI, COMPUTER, CONVENTION, EDITORIAL, EMULATION, HELPLINE, HINTS, LETTERS, MAZE, NEWSDESK, OBJECTS, PERSONAL, PROBE, REVIEW, SOLUTION, SPECTRUM, SUBSCRIPTIONS

Hidden Sayings

The only one who got everything done by Friday was Robinson Crusoe.

Blessed is the man who expects nothing, for he shall never be disappointed.

Number Quiz

- 1) NIL-0
- 2) PEAR -2
- 3) FORE-4
- 4) BRACE-2
- 5) QUARTER-1/4
- 6) NEIN-9
- 7) WANE-1
- 8) SCORE-20
- 9) HUNDRED-100

That makes a total of $138 \frac{1}{4}$ or 138.25 if you are decimal. sorry no fractions on the Atari computer.



Quest News 2

Reverna lay some distance to the south. Neither of us relished facing the Thieves' Guild upon our return: we had decided, in true adventuring tradition, to face that problem when confronted with it.

Using Sapleaf's map, we had decided to skirt around the Mountains and approach them from the East. This offered a steady climb through foothills, rather than climbing craggy cliffs, for which we were not, in any event, equipped.

Descending a lush valley, I glanced at the distant mountains, wreathed in mist, the lower visible levels a grey, forbidding, snow-covered vista.

"You'd think it'd be too cold for dragons to inhabit," I observed.

"Well, when we get there, you can tell them so," Draffan returned easily. He had recovered well from his seasickness, and the fight with the thieves had brought the colour back to his cheeks.

"If you get there, trespassers," shrieked a high-pitched, ancient voice. We both stopped dead and stared at the miniature figure before us. It was a heavily-bearded creature, vaguely resembling a Dwarf - but significantly different.

"Twenty gold crowns to cross my valley," the gnome-like figure demanded, holding out a hand. "Else, you can perform a task for me in payment."

Draffan and I looked at each other. I tried to maintain a straight face; after all, I found the little, wizened figure before me rather ridiculous. And his demanding payment from me was ludicrous enough - but to demand it of Draffan, too...

Draffan guffawed in genuine good humour. "And what will you do, Shorty?" he gasped between bellows of laughter. "Stamp on my toe, will you?" He appeared to find this notion so amusing that he actually began rocking to and fro.

With the tears of humour in his eyes, Draffan could not see what I saw. The creature's face grew dark with anger. His eyes narrowed. A cruel expression erupted across his features. His hand, originally extended to receive payment, clenched into a fist. The index finger pointed directly at Draffan. "Kraethruc!" he shrieked.

Draffan's laughter ceased, his eyes bulged: he drew an enormous breath and screamed so loudly it

must have set off avalanches of snow in the mountains.

Before I could recover my senses, Draffan's body solidified. As I gazed on in stupefaction, his body grew rigid. Cautiously, I touched him. My hands met cold marble. I gazed in horrified fascination at the Dwarf.

"What? Not so funny now?" he roared at us. "My fee for crossing my land is higher for your insults. To the north lies my enemy, a witch. Destroy her, and I'll restore your friend and allow you to pass. If not, well, the only trouble with this particular enchantment is that stone is so brittle. After a few days things start dropping off. I'm not sure your friend would be too happy to be restored without hands or toes, or other important bits and pieces, if you follow my drift."

"First restore my friend, and I'll do as you say," I told him. However, the enchanter merely smiled at me.

"So your friend could attack me the way he did those moronic thieves? No, I don't think so. You'll do what I want if you want to see your friend alive again. There is only one other who could reverse the spell, and believe me, you would never locate him."

"How do I know you'll keep your word?" I demanded.

"It was you who wanted to start trading insults. You have my word. If that's not good enough for you, then you condemn your friend to death."

There was a certain inescapable logic behind his statement. I loathed the idea of having to destroy anyone, but my first loyalty lay to my adventuring colleague.

"She has lured many adventurers to their doom, robbing them not only of life, but imprisoning their souls. Destroying her will free those whom she has enslaved."

"Then, if it's so noble an act, why don't you destroy her? You obviously have the power," I observed.

The enchanter nodded absently. "Yes, I do. But my power is specific to my land. Once beyond my boundaries, my powers cannot be utilised."

"So you get others to do your dirty work?"

A frown of annoyance crossed his face. For a second I feared I would end up like Draffan, but the creature smiled faintly. "If you had been a little more polite, it wouldn't have come to this," he reminded me.

I turned and trudged North. Without Draffan by my side, it was a lonely journey.



PERSONAL MESSAGES

To M S-P – Anonymity refers to “no name” – my name’s M.Polo – how can you suggest that I’m anonymous? In fact, I’m pseudonymous, not anonymous. And it’s not gobbledegook – it all makes sense, doesn’t it? (M.Polo)

To Nell Gwynne – I suppose so, if you want. You do mean pimples, don’t you? (M.Polo)

To Sir Jestive – Yes, it exploded! The joke was, “Q) What’s the difference between days and knights? A) The first is bright, the second isn’t.” (M.Polo)

To Uncle Horace – I intend to, I assure you. The only problem is that I can’t think of any trees which have Grade “A” sap, only Grade “B”. (M.Polo)

To Ellen – I wasn’t there. I was in China, visiting Deng, Xiaoping, actually. (M.Polo)

To Ellen – My favourite was the French lassie who was murdered by exposure to the sun. (M.Polo)

To Snowy – I always bring a blowtorch with me! (Marco, the over-rated Plumber)

To Snow White – I guess so. (M.Polo)

To Dopey – Try looking at the left side too – it might be there! (M.Polo)

To Nighthawk – I think I’ve had my fill of your accusations that I’m M.S-P. Yes, mar my reputation by revealing my name – only thing, is, that’s not my name. Wool you believe that? (M.Polo)

To Viper – I suspected as much. Tut, tut, tut. (M.Polo)

To Mad Cat – Er, well that explains it all, don’t it? (M.Polo)

To Squiggle – Yeah? Well I think you’re a rather devious and deep little squiggle. If you should get the bends, I’ll send you a walking stick, you poor old sod! (The Whinger)

To Snow White – Great! That’s a date. Have ordered plenty of Philosan. (The Whinger)

To Giumwynd – Never fret. With a good supply of headache tablets and a dozen condoms, everything should go with a BANG! [Providing I can blow them up] (The Whinger)

To Nighthawk – Distinguishing between nonsense and gibberish couldn’t be easier – nonsense is merely drivel whereas gibberish is actually incomprehensible. Does that make it easier? And you can leave out the Polo, I’ve never been holy – hot stuff maybe [but that was a long time ago] (M. S-P)

To Miss Peril – Your help is required. The plug-hole is looking attractive again. (Custard)

To Ellen Mahon – Here’s hoping Rudi makes a full recovery. (Damian)

To Kazar – Got your letter. Still wondering who you really are. Thanks anyway. (Damian)

To Hotlips – Are you still out there Mark? (Damian)

To Ellen – 1) The snow’s gone here now [for the second time]; I could sing in the non-snow; 2) Good idea – we could try some “Eagles” or “Fleetwood Mac” [or is that “Petewood Mac”?]; 3) Erm, afraid not – you know by now D.O’D isn’t on my repertoire – it’s on Mum’s though! (Jon)

To Snow White – “Daddy White”. I see, and how’s Mummy White? (Jon)

To Damian – The camera's rolling again – Just! (Uncle Horace)

To Damian – There's no pleasing some folk(?) is there? (Ellen)

To M.Polo – I'd tell Horace to "go shove it!", if I were you. (Ellen)

To The Helicopter Pilot – Nope, it's STILL a "secret"! How's about a little hint? Please. (Ellen)

To Wynne – I tried that once, but they wouldn't stick in the bricks. [Why, oh why didn't they just stick to wood for building houses?] (Ellen)

To The Watcher – Eh? What? Come again? – nope, on second thoughts, maybe that's not such a good idea (Ellen)

To The Whinger – Hope by now your eyes are all dry, I'm sure there was no need to cry. Snow White's pretty pleased too – now that she knows she's a favourite with you. (Ellen)

To Triapteryx – I surely did – even if I did prove to someone that I'm no pirate! (Ellen)

To M.Polo – No worries there, my sprockets – oops, sockets – are perfectly safe. (Ellen)

To Phill – Sheesh, Kev sure does exaggerate. I spotted at least two of your "landmarks" – and knowing how good(?) I am with maths, two out of five, or six, or seven, ain't bad, is it? (Ellen)

To F.C.D. – What did you have to go and tell Kev THAT for? Now he won't ever turn left! (Ellen)

To Jon – What do you mean, "If you need any more help with 'Lycanthropy', then just holler." There's NO "if" about it. "H-E-L-P" (Ellen)

To Wynne – I was the one looking for the Dental Hospital. You were supposed to be the one following my directions. (The Witch Of Stanley)

To Wynne – Yup, p'haps a trip to the Eye Hospital would be beneficial. 'Cos then I might be able to spot the 'guy' on the block of flats, mightn't I? (The Witch Of Stanley)

To Ms L.Toe – Good, if there's one thing I hate, it's a cold dinner! (The Witch Of Stanley)

To Mad Cat – I'll give Ro a hint as to where he can find some then should I? (The Witch Of Stanley)

To Ro-Wan – The addition of a little Catnip would improve your potions no end. (The Witch Of Stanley)

To Boai – Had an 'encounter' with a piece of glass last weekend. Guess who came off second best? (Rudi)

To Wynne – I did manage to lose her once, but she only started crying, and as her crying's even worse than her singing [if that's at all possible!] the neighbours made me go back and get her. Oh well.....(Rudi)

To M.Polo – I'm having a 'Do Not Disturb' sign made up – especially for you. (Snow White)

To M.Polo – Would you like your answer in Metric or the good old-fashioned measurements? (Snow White)

To Mad Cat – Nope, we're not THAT lazy – yet! (Sherry and Lucky)

To Petra – There's always one exception to the rule, y'know – and I'M that exception. (Kevin)

To Petra – That's what he says, but we know the truth, don't we? (Fluffy and Sherry)

To Ellen – If you 'Scrabble' about you may get a winning score! (Wynne)

To May – Isn't it quiet now that we both put all our words on the table! (Wynne)

To Kevin – I've got this little white, brown and black number. Hope you like it. (Petra)

To Rudi – Hope the paw's better soon. (Pippa and Petra)

To Petra – Who's this guy Kevin and can I beat him in a fair fight for your affections. (Pink Panther)

IN TOUCH

AMIGA GAMES FOR SALE – £10 each : DUNE, VALHALLA, GOBLINS 2, LOST TREASURES OF INFOCOM, KINGS QUEST 1, 2, 3, 4, 5, 6, LURE OF THE TEMPTRESS, LEISURE SUIT LARRY 1, HOOK, ZAK McKRACKEN/MIND BENDERS, FASCINATION, LOOM, CRUISE FOR A CORPSE, LEGEND OF KYRANDIA, MANIAC MANSION, SECRET OF MONKEY ISLAND 1 and 2, INDIANA JONES/LAST CRUSADE, HEIMDALL, CURSE OF ENCHANTIA, £3 each : ZOOL, FIRE AND ICE, CRAZY CARS 3, JAMES POND, BLADE WARRIOR, STEG THE SLUG, CAPTAIN DYNAMO.

Please contact Roger Dowdall. Tel. 01708 852799

PC GAMES FOR SALE – SIMON THE SORCERER (CD) £10, ULTIMA VI – THE FALSE PROPHET (3.5 disc) £5, ABANDONED PLACES (3.5 disc) £5, DRAGONSPHERE (CD) £5. All are fully boxed with full docs. and in excellent condition.

ADVENTURES WANTED FOR PC – FULL THROTTLE, SIMON THE SORCERER 2, PRISONER OF ICE. Must be reasonably priced and on CD only.

Please contact Steve McLaren, 6 Mere Gate, Margate, Kent, CT9 5TR. Tel. 01843 299819

HELP WANTED

DRAGON LORE – I am in a passage and have found the spell book but I can't open the doors at the other end of the passage. Any help will be appreciated.

Please contact Steve McLaren, 6 Mere Gate, Margate, Kent, CT9 5TR.

*

EYE OF THE BEHOLDER 1 – Does anyone know what the special quests are on level 7, 10 and 11? I've completed the game but couldn't find the quests on these levels.

EYE OF THE BEHOLDER 2 – I am stuck on level 6 (the ants), any help on what to do on this level would be appreciated. I've got the four horns of the winds, do these need to be used on any of the first six levels? Also, there is one locked door in the temple that I haven't been able to open as yet, this is the one with the bright red surround to the keyhole, have I missed the key or is it on a later level?

Please contact Phil Reynolds, 36 Grasmere Road, Royton, Oldham, Lancs. OL2 6SR. or 'phone 0161 652 7565 at any reasonable time.

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.

ALONE IN THE DARK, ALONE IN THE DARK 2, ALONE IN THE DARK 3 (CD version), FINAL CHORUS, KNIGHT LIFE, LABYRINTH OF TIME, PIGGERY JOKERY, RAVEN (THE), SIMPLY MAGIC, STAR TREK - 25th ANNIVERSARY, TRANSP0 '95, WIZARD OF OZ.

A-MAZE-ING ESCAPES

TIME THIEF played on a C64

From the open manhole cover to the cellar :

D, S, W, SE, W, E, NW, NE, SW, N, U.

From the cellar to under the manhole :

D, S, NW, NW, E, N, N, E, E.

VALHALLA 1 - LEVEL 4

Go past the voodoo doll and then up to the door above the bottle of stamina. Drink the Drink of Light Feet, pull the lever and follow the path, pulling the next THREE levers. Continue until you come to an exit to the right (as you look at the screen), go along here, then down. Ignore the next lever but pull the next one. Continue along the path until you come to a right-hand bend. You should have just enough Light of Feet potion left to allow you to safely pull this last lever. Go through the door, pick up the stamina, then continue along the path to get the crown. You will be safe retracing your steps, but don't stray.

PRECISION CORNER

PASSWORD CODES :

VALHALLA 1

Level 2 (The Sactuary) - LOPFGW

Level 3 (The Chapel) - UHGWIL

Level 4 (The Tower) - ABHEFT

VALHALLA 2

Level 2 (The Dungeons) - PUMEL

Level 3 (The Gallery) - BOMAL

Level 4 (The King's Chamber) - SAMOL

GETTING YOU STARTED

DIE FEUERFAUST played by Barbara Gibb on an Amiga(e) – also available on a Spectrum

Start on narrow beach. I (carrying small pouch, wearing clothes), X POUCH, LOOK IN POUCH (contains 50 marks), X LEATHERWORK (see words), READ WORDS (note details), X FLOTSAM (or X JETSAM), SR FLATSAM (or SR JETSAM – now have some wood), X CLIFFS (see steps), U, S (hamlet of Stubbenkammer), LOOK AROUND (see cottage), W, X COTTAGE (note wooden porch), X PORCH, KNOCK (told by lady the porch is unsafe), MEND PORCH (need driftwood), KNOCK (note detail), E, X MILESTONE, SW (need transport), WAIT (a wagon appears and takes you to Sagard).

LOOK AROUND (see an inn), X INN, SE

DUNGEONS OF MALDREAD played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

Start in your humble abode. I (everyday clothes), X TABLE, TAKE GLOVES, X BLANKET, LIFT BLANKET, TAKE LANTERN, X FIREPLACE (see ashes) SIFT ASHES, TAKE magnifying GLASS, R or L until Avrii arrives.

You are now outside Maldread's fortress. I (unlit lantern, magnifying glass, 10 gold pieces, provisions, broadsword), X VEGETATION (see plant), CUT PLANT (need sword), X PLANT, READ NOTICE, PULL CORD (need 10 gold pieces). Now in the dungeons. LIGHT LANTERN (from torch), E (see man chained to wall), GREET MAN

ERIK THE VIKING played by Edwina Brown on a Spectrum – also available for many other computers

D, W, S, GET KINDLING, EXAM KINDLING, GET WHETSTONE, EXAM WHETSTONE, N, W, W, S, EXAM FOOTPRINTS, N, N, W, GET STEWPOT, E, N, GET NAILS, GET SCALES, EXAM SCALES, N, W, DROP EVERYTHING, E, S, GET HAMMER, S, W, S, E, D, EXAM FURS, GET HORN, EXAM HORN, U, EXAM RUSHES, GET BLUEBLADE, EXAM BLUEBLADE, EXAM TABLE, BREAK TABLE, LOOK, GET PLANKS, W, N, E, N, N, W, GET NAILS, NE, REPAIR SHIP, BLOW HORN, PULL SHIP, IN, DROP EVERYTHING, OUT, GET EVERYTHING, IN, DROP EVERYTHING, D, GET SKATES, EXAM SKATES, GET MEDALLION, U, W, W, N, W

HAZARDOUS HOLIDAY played by Barbara Gibb on an Amiga

Start in a boat on the centre of a lake. LOOK IN BOAT, TAKE ROD FROM BOAT, TURN REEL (you land a fish), LOOK IN BOAT (now see a ring as well as a red herring), TAKE ALL FROM BOAT, DROP ROD, E (east side of lake), LOOK IN NEST (see an egg), TAKE EGG FROM NEST (threatened by grinderbill), THROW FISH TO GRINDERBILL, W, W (west side of lake), TALK TO ORNITHOLOGIST, GIVE EGG (to ornithologist who gives you a tourist map), TAKE MAP FROM BOAT, EXAM MAP, E, N (north side of lake), TAKE CUP (paper falls out), TAKE PAPER, EXAM PAPER (advertisement for the CAT system on which this adventure was written), DROP PAPER, DROP CUP, N, U (on jetty), N (grassy path), TAKE BALL (a hedgehog which scuttles away leaving you holding a card), EXAM CARD (an instant lottery ticket), N, N, E, IN (hotel lobby)

SAM'S UN-EXCELLENT ADVENTURE! played by Barbara Gibb on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

Start outside a lift. X SAM (note description for later), E (rest room), X vending MACHINE (note description of machine, also that you have found a bottle of meths.), X MAGAZINES (find Crash magazine). TAKE ALL (magazine and bottle of meths), X CRASH (see covertape), REMOVE COVERTAPE FROM CRASH, DROP COVERTAPE (for the moment), W, NW, N, N (kitchen), X SINK (find large soup dish), POUR METHS INTO DISH, DROP empty BOTTLE, ensure you have removed the covertape before you ROLL CRASH and then DIP CRASH INTO METHS, LIGHT COOKER (one of those electrically-ignited cookers), LIGHT CRASH (your light source), N (in cupboard under sink), SE, E, S, TAKE TOOLBAG

STARTREK – 25th ANNIVERSARY played by Phil Reynolds on a PC

Repeat the mock fight until you can confidently control the Enterprise in battle. After the fight you're sent to the Pollux Star System. Set course with Mr. Chekov then establish orbit around the planet and talk to Spock. Consult the ship's computer about Pollox, the Acolytes of the stars. Nikolasi and Angiven then communicate with the planet by selecting Uhuru. Beam down when requested and talk to Angiven using choice one all the time then go east into the nearer of the two buildings and use McCoy's medical tricorder on the injured man. Leave the building and then go north into the forest. Set phasers to stun and shoot each of the Klingons then use Spock's tricorder on the Klingons. Pick up the Klingon's hand then go north towards the cave and use McCoy's medical tricorder on the bush to the right of the cave. Take the berries from the bush then return to the building and enter it then use the berries on Brother Stephen

TRANSPOS '95 played by Barbara Gibb on an Amstrad – also available on the Spectrum

Start in your private laboratory. I (nothing), X SQUARE BOX, X CYLINDRICAL BOX, X PANEL, REVERSE CABLES, TURN ON POWER, TAKE BUCKET, ENTER SQUARE BOX, STAND ON PLATE (you are transported), U, E (museum), SEARCH DEBRIS, TAKE TORCH, X TORCH, N (store-room), X HOOKS, TAKE RESPIRATOR, X RESPIRATOR, S, WEAR RESPIRATOR (needed when outside), W, S, SE (entrance hall to underground railway system), E (hint), WAIT, WAIT, WAIT, WAIT (old man appears), TALK TO MAN (terrified of you), TALK TO MAN, TALK TO MAN, TALK TO MAN (he is now more trusting; he talks to you then gives you something before going away), I (now have a gold coin), X COIN, E (old platform), S, S (drop the coin), N, SEARCH BRICKS, TAKE COIN, S, SW (further progress blocked by a barrier), NE, SE (dark), TURN ON TORCH, S, S (underground control room), X SCREEN, PRESS MASTER SWITCH (see someone coming along the tunnel)

THE WIZARD OF OZ played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

Start in a barn. LE(ave), E, EN(ter), TAKE CHAIR, PUT CHAIR UNDER CUPBOARD, STAND ON CHAIR, HIT CUPBOARD, X CUPBOARD, TAKE LANTERN, X LANTERN, D, X DOUBLE BED, TAKE KEY, X KEY, X ROOM (see locked trapdoor), UNLOCK TRAPDOOR (but it is still closed), DROP KEY, OPEN TRAPDOOR (handle broken off), X STOVE, TAKE POT, X POT (full of stew), LE, W, EN (barn), X DOG (your dog Toto), UNTIE DOG, EMPTY STEW (out of pot, Toto picks up a bone and runs off to bury it), DROP POT, LE, E (Toto will now return with a crowbar), TAKE CROWBAR, EN (farmhouse), OPEN TRAPDOOR (with crowbar)

HINTS AND TIPS

AXE OF KOLT played by Barbara Gibb on an Amiga(e) – also available on Spectrum and Amstrad

Part One

Each time the Dwark comes lumbering towards you, dive into the snow, then U to emerge. Don't hang around, try to make your way eastward. Throw a rock to gain a little time to find a cave.

After a good night's sleep, move down the mountain.

Talk to the old lady outside the cottage. Note she is shivering. Search the flower bed for a hint.

If there is a dog in the farmyard, go back to the lady, your kindness has been rewarded when you return to the farmyard.

Find out what the other characters require, then go to the road at the foot of the mountains where you should meet an army sergeant looking for some outlaws. Tell him they are in the forest. You will be well rewarded, and it is now safe to travel through the forest.

Part Two

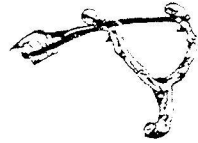
When in the shed, close the door to reveal more junk.

Examine the gap between the shed and house.

Tear the knickers to obtain a piece of elastic.

Listen to the two people arguing, now FIND STONE and fire it at the woodsmen, then go north and get the spear.

Examine the hedge at the junction of paths.



Part Three

Examine the wagon thoroughly and don't forget to look underneath.

Search the timbers to find a heavy hammer.

Search the rails to find a bar.

Lever the turntable with the bar to change its alignment.

Search the dirt at the dead end.

Part Four

When you hear voices and the sound of marching approaching the east side of the L-shaped room, hide under the table. Wait and then feel around to find a weapon.

Hit the sleeping Xixon warrior with the cudgel.

Don't hang around when you're injured – find something to bandage your leg before you bleed to death – you can return to the dead warrior later.

Keep away from the warriors when you are ascending and descending the spiral stone stairway.

BEYOND EL DORADO played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

You need the sharpened pencil and parchment to safely cross the quicksand.

The means to help the beggar can be found on the other side of the quicksand but if you've passed him too many time he goes away, forever!

You need to do something with the coathanger in order to get the rope.

Check out the jar before you put anything in it.

There is more than you may think in and around the lake.

Thoroughly check out the boulder on the unsafe ledge and the path leading to the temple.

Climb into the sarcophagus to get nearer the hand.

Try the other end of the ladder!

The etching on the altar is a good clue.

BOUNTY HUNTER – available on Spectrum, C64, Amstrad, Atari(e), Amiga(e), PC(e) and MAC(e)

SMALL HOT CAVE – on the east side of Fire Spit Mount. Fill the pot with water at Soljer Ford and then throw it over the door.

TOOTH SPINNEY – the Viroid is up the Eldwood tree. He will only appear after you have inserted the viewing stick in the hole that runs through the cross at Tutt Ciumps. The viewing stick is on the small island at Seven Stone Spring. To get across the stepping-stones you must enter Karak City and get a yellowpod (see below). When you have the pod, peel it and drop the skin at the edge of Seven Stone Springs. The hornbeast will slip on it and fall in the pool. When he gets out the stones will be above the water level and you can now cross in safety to get to the statue.

KARAK CITY – examine the Sky Ivy in Darkpoint Copse to get a seedling. Plant this in one of the small cracks in the north wall. Go away and when you return you can climb up to the top of the wall. Jump onto the Yellowpod palm then get down into the city. To reach the area where the Viroid is you will have to smell the Krakan Whiffet immediately after trying to go southeast. So kill this Viroid before giving the flower to the old lady.

CAVES OF SKULL played by John Schofield on a Spectrum – also available on Amiga(e)

The lever can be pulled four times.

When you find the rhyme about a wall, retreat and go north.

Do plenty of digging in the passages.

Say the word where you find the four symbols.

Cast Return where you find it.

Make a loop in your vine to pull the hook.

Rats don't like snakes.

Lead the second Trogg into the trap.

Your Basilisk protection is behind the altar.



CRYSTAL QUEST played by Barbara Gibb on a Spectrum

On Ship

At the start, make for the main deck and press the green button twice to go into orbit around Sentinel Delta.

To operate the transporter SET COORDINATES, STAND ON the disk and BEAM DOWN. You can BEAM UP to return.

Never beam down unless you are wearing the space suit.

General

Visit the following places in order : Sentinel Delta, Planet Orion, Planet Trigula, Starbase, Sentinel Alpha, Planet Calamide.

Sentinel Delta

PRESS GREEN, TWICE, to go into orbit.

Wear the Robotron facial outfit to get past the robo-guard.

Buy the lightrod at the large hyper-store.

To avoid being killed by the Trobotron corpse, wear the Trobotron facial outfit before entering the "limb and body" store-room.

The lightrod will open a door.

Break the panel to find 2 levers. PULL FIRST to extend the catwalk.

You need the blue card to access the locked door at an access point.

You need the red card at the check point slot in the wall to access the beaming portal so that you can beam back to the ship.

DARKSEED played by Damian Steele on a PC

As soon as you wake up each day, take an aspirin. Search the bathroom to find them.

Take a shower each day or you won't be allowed into certain areas.

Some things need to be examined more than once to find useful objects.

The gloves are to be used in the alien world.

Find out what Delbert likes to drink and give it to him. Before you waste money buying them, think about the Russian Sardines.

Move the chest in the attic three times to reveal a doorway.

FUDDO AND SLAM played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

Don't cross the river whilst carrying the ladder. Climb on Slam to reach the opening in the cliff. Skin the bear (with dagger from backpack) to make 2 fur coats.

You need some twigs and string to make a torch. To light it, get Slam to annoy the dragon. The heat from your lit torch will melt some ice to reveal a lodestone. Untie the string from the torch then tie it to the lodestone to make a compass. You can now USE COMPASS to find your way out of the deserted plain – after filling a sack with sand (need spade).

You get an extra 15 points if you SMOKE PIPE in Ed's Room.

DIE FEUERFAUST played by Barbara Gibb on a Spectrum – also available on an Amiga(e)

Part 1

Thoroughly check out the pouch. You could experiment to confirm it works.

The church can't be entered.

Buy some ale in the Inn, and listen to overhear a conversation of real interest. Ask someone for further information.

Part 2

Wait in the woods to meet someone.

After entering the city go to the Convent. Talk to someone, then ask for further information about something specific. Examine the crucifix and note everything you discover.

Part 3

Make the soldiers mad, then look under their bodies.

The bottle is the means by which you can rescue the children.

Visit the ransacked house. From the upstairs window you will see the barbarians looting. Your actions here will determine how successful you will be in part four.

Part 4

Spying on wildlife is very beneficial.

Following a trail can lead to something of great importance.

Enter the waterfall and search the rocks. Now how can you get back through the web?

INTO THE MYSTIC played by Barbara Gibb on a C64 – also available on Amstrad, C64, Atari ST/STE, Atari(e), Amiga(e), PC(e) & MAC(e)

You can come and go via the mausoleum once the trapdoor has been opened.

Go INTO the magic circle – you must be wearing the cloak and carrying a toad and the wand.

To deactivate the gargoyles – put the toad in the hole.

In the Giant's room – eat the cake until you are big enough to reach the key on the table, then adjust your size so that you can go OUT through the door.

Only a giant can leap across a river 35 feet wide.

You need a walking staff and some boots to go up the mountain from the lush valley.

KHANGRIN PLANS played by Barbara Gibb on a Spectrum (128K only) – also available on PC(e) and Amstrad

Cut the cable with the laser cutter. Use the cable as a rope to climb something.

The creature in the sewer has a crystal which is the "key" to the mansion. Cut the alarm wires before attempting to enter. The woman in the mansion will "swap" a figurine for a ring. Open and search a wardrobe to find a suit – wear this to enter the police station.

Initially you need the tub of liquid as protection against the robot inside the spaceship – then find a weapon to shoot it with.

KING'S QUEST 7 played by Jenny Perry on a PC

Chapter 2

Listen to the *women* in the mudbath, then get some sulphur from the smelly room and put it in the fire. Only now will the tongs make your wand sparkle.

Show the dragon toad to Matilda.

Use the mouse on the chef, and later on Malicia.

Dismantle the shield. When you see the troll barring your way in the room with the broken cart, make a new wheel for it with the bits of shield.

Don't use the hammer and chisel by the dragon's tail.

Give the red gem to the far left troll in the workshop.

Chapter 3

Give the pear to the beast in the cave.

Tap the spider in your box.

Show the comb to the dog in the town.

LORDS OF TIME played by Barbara Gibb on an Amiga – also available for most computers

Zone 6

Shuffle the cards to find a joker.

Play the lute for the ghost's footsteps to be heard and then fade. The second time you play you should know where the ghost went.

Find the middle of the hedge maze – now exceed your previous strength.

Go N from the bottom of the well to return to the clock.

Zone 7

Wear the gauntlet before "catching" the fallen star at the top of the Milky Way. Examine it for a gem of a response.

Open the door and go N to enter the starship.

Carry the mattress when you go down into the crater.

Zone 8

Kneel and pray at the temple.

Go in the locker to find two weapons for fighting the lion in the arena.

Throw the net, then the trident to imprison the lion.

Open the door **before** you wear the sandals, pick up the buckle and go OUT, otherwise you're not quick enough to avoid the gladiator.

Zone 9

Drop the milestone (i.e. abandon hope) at the ugly arch to open the door to the south leading to the Ruined Land.

Dig with the shovel to release the grimy brown bottle.

MAGNETIC MOON (48K version) played by Barbara Gibb on an Amiga(e) – also available on Spectrum and Amstrad

Note: 128K version differs slightly – details in a future issue

Part 3

Search the large nest for something important.

To escape the monster spray it with oxygen.

At the south end of the ravine, throw the pole (wedges across the ravine) then throw the grapnel over the pole until it catches. Now take hold of the rope and swing across the hole into the opening.

Note what the dwarf is doing at the thorny curtain and emulate him to access the massive amphitheatre.

POWER CURSE played by Barbara Gibb on an Amstrad

Part One

The parcel will help you cross the lake.

You need the key from the magpie to unlock the box found in the abandoned house.

Don't be cheap when choosing a boat.

Be very precise when putting each of the crystals into their rightful place.

Ensure you really know where you are going and the layout of the land before you teleport into part two.

Part Two

Wave the crucifix and reply in the negative to those dressed like the scientist.

Eat the sandwich to satisfy the hunger syndrome. Search the cafe for a hidden exit.

Be polite to the sad engineer but don't be afraid to ask him "why" and "how".

You need a fake fingerprint to open a security door.

The access card tells you which button to press to start the self-destruct countdown.

SNOW QUEEN played by Edwina Brown on a Spectrum – also available on C64, Atari(e), Amiga(e), PC(e) and MAC(e)

Give the opal to the raven.

Pick the nutmeg and pear from the tree.

Take a nap on some dry leaves.

Examine a broken bottle to obtain a cork.

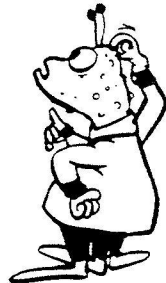
Go to the Crown Inn and book a room using nutmeg to pay.

Get the mothballs and coathanger from the wardrobe.

Wait before leaving room.

Turn spigot on barrel, then cork it.

Go up ramp and hook catch with coathanger.



RETURN TO ZORK played by Margaret Crewdson on a PC

At the start dig up the bonding plant with the knife. It will die if you just pull it out.

Make friends with Boos by toasting him and pretending to drink with him. Ask for his keys before he gets too drunk and passes out.

Give the waif the tickets you will find in the cash register to receive a gift.

At the lighthouse make a raft with the vines and wood to cross the river.

Get liberated by burning your bras in the incinerator.

Make sure you warm your hands on a hay fire before milking the cow and don't forget to feed her plenty of carrots.

Take photos of everything and everybody.

Don't open private correspondence!

TIME THIEF played by Barbara Gibb on a C64

Part 1

Pick up the drill, then open the hole and put it into the hole. The rats load it onto a trolley and take it to another location.

When you return to the open manhole it will be blocked by a parked car. This is where patience and the wolf-spider helps.

Examine the grating leading to the storm drain. There is an odd suggestion when you venture into the old area off the drain, but it works – those rats certainly have a sense of humour.

The new drain/culvert leads to a mound in a boggy area.

Getting the sledge-hammer out of the storm drain is tricky. It is very heavy but if you can become "lightheded" you should get an idea. Note "mell" is a Scottish word for a sledge-hammer (it also has another meaning which I won't mention here).

VALHALLA 2 (Before the War) played by Barbara Gibb on an Amiga

Level 2

Soldier/Two Chests Room – Talk to the soldier, drink the Translation Drink, then read/look at the "crumblywally" piece of paper which now says H.E.R.M.A.N.S. H.O.M.E. You can now obtain a Cross and Protection Potion.

To Poison the Ale and Open a Door – Drink the Protection Potion, pick up the small piece of dangerous green stuff and drop it into the ale. You can now fill the 4 tankards again and give them to the soldiers. The door to the north will now open.

Level 3

To trap the ghost in the toy-box room – Place the ghost trap by the door, put the toy brick in the toy-box. The door will open and the ghost appear, but will be caught in the trap.

Brahms Seeformiles altar – Put the binoculars and musical score on it to get a skull key.

Arson Molar altar – Put the box of matches and teeth on it to get an Angry Potion.

To get the chicken to move – put the egg in the nest.

TREASURE ISLAND (J.Lockerby) played by Barbara Gibb on a C64 – also available on Atari ST/STE, Spectrum, Atari(e), Amiga(e), PC(e) and MAC(e)

Part 1

At the start, go into the Inn and find the body of Billy Bones. Unclench his fingers and open his shire to find two important objects.

HIDE MAP to automatically slip it into your pocket to prevent it being stolen by the pirates.

When in the small cove X SEA or LOOK OUT TO SEA (depending on which version you are playing) to see a longboat coming to shore.

Hide from the pirates where you can still see what is happening. At the right moment, dash down to the cove to climb IN and SEARCH the longboat. Search the body of Blind Pew – in some versions you may have to wait until his body has been taken away to find the book.

Part 2

You'll find a spade, axe and pickaxe in the excavation – also digging there can be very rewarding.

Sharpen the axe on the White Rock then use the axe to chop down some pine trees. Now you can mend the north wall of the stockade (also need spade and pickaxe).

To find the cemetery – from the Green Dell go NE (marsh) N (dense forest), E, SE and S Dig here to find something useful.

Go to the top of Twin Peaks to find Ben Gunn. Ask him about Long John Silver. Follow his directions to the cave.

Leave the gold bar and doubloon with the rest of the treasure, but take the pail which you need.

VALHALLA 1 played by Barbara Gibb on an Amiga

To open the chest by the book of spells you need the Drink of Spells so that you can "read" the book.

Feed the Lord and if you answer his questions whilst facing him a chalice will appear and he will ask you to bring him his nightcap. Fill the chalice from both sources of alcohol.

To cross the gap in the "spell book" room you'll need a stick from The Lord.

VIOLATOR OF VOODOO played by Edwina Brown on a Spectrum – also available on Amstrad, Atari(e), Amiga(e), PC(e) and MAC(e)

Hit the stalagmite with the sledge-hammer.

Throw the govi at Loupgarou demon.

Pray to Aido to get the snake.

Items Mambo needs are :- Arret, Amulet, Sunstone, Jalap Root, Seven Seeds, Scroll and Talisman.

To finish the game give hat, give stick.

OBJECTS AND THEIR USES

COMPANIONS OF XANTH played by Jenny Perry on a PC

- Glasses wear in Xanth to see in colour
- Book full of useful information
- Paper flatten and put on plaque
- Charcoal rub the paper to reveal a recipe
- Bun }
- Mustard } use together to get rid of the Hot Dog
- Eye Scream }
Butter }
Water }
Coughdrops } mix in pail for solution
Firefly }
Egg }
Sailcloth }
- Solution put in lampcovers and douse censors
- Tee use with the cheating Com-Pewter
- Sword throw it at the Prize
- Rock }
Board } make a catapult and flick the rock in the pail
- Rope }
Anchor } tie together to make a grappling hook
- Hook throw it at the logjam and the opening in the cave
- Log give to the woodsman
- Buttercup empty it, catch firefly, mix with feather
- Pestle }
Mortar } mix flour and firewater to make firecracker, follow the recipe
- Hose put in sink and turn on the tap
- Virus put in Com-Pewter
- Sail for boat
- Sock cover air vent
- Windbag open it to sail the boat
- Sign for Ma Amanthe
- Pills pane killers (yes, they're for the window)
- Twine tie to lever
- Cane hook trapdoor
- Loc pic picks a lock

SOLUTION OF THE MONTH

STALKER

Written by Andy Woods and Pete Page

Solution by Alf Baldwin on a Spectrum (128K only), also available on PC(e)

EXAM COMPUTER, 3 (flight data), 4 (harness release), 1 (door open), GET ALL, LEAVE POD, DROP BARREL, OPEN BARREL, EXAM BARREL (full of fuel), EXAM BLASTER, PRESS SWITCH (set to kill), E, E, NE (confronted by Cave Crawler), SW (Crawler chases you), SW, S, E, SE, JUMP PIT (Crawler tries to jump after you but doesn't make it and is impaled on stakes), JUMP PIT, SW, SE, SW, GET MATERIAL NE, NW, NW, NE, W, N, GET SHARD, NW, S, SW, SE, GET BRANCH, NW, NE, N, DIP MATERIAL IN BARREL, TIE MATERIAL TO BRANCH, E, E, GET FLINT, NE, STRIKE FLINT ON BOULDER (spark ignites fuel-soaked material and lights up cave to reveal object in corner), LOOK, GET DEVICE, DROP FLINT, DROP BRANCH, SW, W, W, NW, N (captured and thrown into hut), CUT HOLE (in north wall with shard), N, W, SW, SE, GET FRUIT, NW, S, W, NW, FREE ALIEN, GIVE FRUIT (she regains some strength and will follow you), SE, SE (alien saves you from mantrap), W (electronic device beeps), DIG (you uncover video disc), DROP DEVICE, GET DISC, EXAM DISC (evidence of Holden's innocence), E, SW, W (confronted by bear, you run out but bear kills alien girl), W, KILL BEAR WITH BLASTER, DROP BLASTER (power exhausted), SKIN BEAR, DROP SHARD, GET BEARSKIN, E, E, EXAM BOAT, MEND BOAT (with bearskin), GET OARS, ENTER BOAT (you row to islet), N, NE, NW, NE, HIT CREATURE WITH OARS (you club it to death), DROP OARS (now broken), GET SMALL BOOK, READ SMALL BOOK (signal codes), DROP SMALL BOOK, SW, W, SW, EXAM UNIT, TYPE 84578, TYPE 65016, WAIT (repeat until you are teleported by automatic rescue decoder), NE, W, W, ENTER KARR (as you leave karr, you are hit on the head and the video disc is stolen from you), D, D, D, D, NE, D, EXAM CARCASSES (you dislodge a skull), OPEN JAW (object falls out), LOOK, GET RUBY, U, SW, U, U, U, U, N, N, EXAM GATES, INSERT RUBY (gates vanish), N, N, W, SW, EXAM CLOTHING, GET MONEY, NE, E, S, S, S, S, E, S, E, U, SW, W, W, W, S, BUY BEER, GET BEER, GIVE BEER TO BEY, BUY BEER, GET BEER, GIVE BEER TO BEY (second bottle makes him drunk and he will follow you), N, E, E, NE, D, W, W, N, W, N, N, N, W, SW, SE, PULL LEVER (Bey floats up through hole in top of dome. As he does so, he grabs an object from a ledge and throws it at you), LOOK, GET GOGGLES, WEAR GOGGLES, NW, NE, SWIM (goggles enable you to see object at bottom of pool), LOOK, GET KARD, EXAM KARD (Captain Aldraan's Entri-Kard), REMOVE GOGGLES, DROP GOGGLES, E, S, S, S, S, ENTER KARR (back to spaceport), W, W, EXAM MACHINE, INSERT KARD (ramp lowers and you board shuttle), N, EXAM BUNKS, GET PAPER, READ PAPER (63326), DROP PAPER, GET BAT, S, S, GET SUIT, WEAR SUIT, N, TYPE 63326 (floor revolves taking you to room on other side), HIT CONTROLLER WITH BAT, DROP BAT, EXAM CONSOLE, TURN OFF OXYGEN, TYPE 62336 (entry code in reverse), N, NE, N (Captain Aldraan is slumped on floor), EXAM CAPTAIN (you find stolen video disc and packet of white powder in his pockets), GET ALL, EXAM COMPUTER, TYPE C41R5 (co-ordinates for Cramos). The computer accepts the new co-ordinates and changes shuttle's course. After a few hours the shuttle lands on Cramos and you are escorted to the Appeal Chamber where Holden is fighting for his life. You take your place in the witness box and your testimony together with the evidence on the video disc clears Holden. The jury return a verdict of NOT GUILTY.

A GUIDE TO "WHO-DUN-ITS" by JOHN SCHOFIELD

THE LAMBERLEY MYSTERY

Written by Ian Eveleigh

Published by Zenobi Software



The game begins with you, Sherlock Holmes, in your sitting-room on Tuesday at 10.59 am. Watson is here, and follows you automatically throughout. Although the game is in real-time, it is necessary to make time pass quickly at some stages – when waiting for things to happen, people to arrive or making journeys in cabs. Z passes one minute, C passes fifteen minutes and 0 (zero) passes one hour. Smoking your pipe also passes just over a quarter of an hour, but note that you can only smoke when at a location where there is something to light it with (e.g. fire, lamp, etc.) there are no matches in the game (you also need a pipe full of tobacco, of course).

A vital key is M (menus) where various options can be accessed for saving/loading the game – use the cursor keys to choose your option (i.e. if you use the horizontal cursors to highlight your option, press one of the vertical cursors as a "FIRE" button, and vice versa).

One of the off-putting aspects of the game is that Sherlock Holmes must have been an ancestor of A. Schwarzenegger as you are able to smash furniture and even parts of houses with your bare hands! It also may be that few players have managed to score 100 due to one or two obscure inputs – you certainly won't have if you followed the official hintsheet/solution.

INVENTORY (you have a police whistle), X VIOLIN (a Stradivarius). Billy, the page, delivers a telegram. READ TELEGRAM (it's from Mycroft, your brother, saying Dr. Fordham will visit you at 11.30 with a case to solve), X SHELVES (the only book of any use is a Medical Directory), GET DIRECTORY FROM SHELF, FIND FORDHAM IN DIRECTORY {scores 5} – a Harley Street Consultant, FIND WATSON IN DIRECTORY (to check on your friend), PUT DIRECTORY ON SHELF, X MANTELPIECE (there's a latch key), GET KEY FROM MANTELPIECE, OPEN DRAWER, X DRAWER (inside is a lantern and a revolver), GET LANTERN FROM DRAWER (there's no use for the revolver).

You've found all the useful objects, so to pass the time you can explore several useless locations upstairs or PLAY VIOLIN, X RACK (there are five different pipes), GET PIPE FROM RACK, X SLIPPER (inside is tobacco), GET TOBACCO FROM SLIPPER, X TOBACCO, PUT TOBACCO IN PIPE, LIGHT PIPE (on the gas lamp), SMOKE PIPE will take the time past 11.30 and Dr. Fordham is shown in {score 1 point for meeting him}. He explains that he is now retired and has bought a manor house from a Mr. Cunningham through Holloway and Steele, House Agents in Edgware Road. It was cheap because it had been on the market for two years. Whilst digging up an overgrown hedge, he discovered a woman's body. Inspector Hopkins is on the case, but hasn't made much progress. SAY TO FORDHAM "WHERE IS MANOR" {score 2} (it's called Pycroft Hall at Cheeseman's in Lamberley, Sussex. Trains leave Victoria Station every two hours for Lamberley), RING BELL (Mrs. Hudson brings a snack), EAT FOOD, PUT PIPE IN RACK, X EQUIPMENT. Fordham now leaves.

E, D, W (to the entrance hall), X STAND (your coats, etc. are on the hat stand), GET COAT FROM STAND, GET HAT FROM STAND, WEAR COAT AND HAT, W (must have the latch key

to go outside), HAIL CAB, CLIMB IN, SAY TO DRIVER "VICTORIA STATION", C to pass the time. The cab pulls up - the fare is 3/1. PAY DRIVER, GET OUT (you are in Buckingham Palace Road outside Victoria Station), E, E (to ticket office), SAY TO MAN "LAMBERLEY" (the tickets will cost 12/10), BUY TICKETS (you want platform three), GET TICKET, N, N, E, E (platform three). Input C until the Lamberley train arrives. CLIMB IN, YES (to save data for part two).

Load the data into Part Two and you arrive at Lamberley Station almost two hours later.

E (the driver say inspector Hopkins has appointed him to drive you wherever you wish), CLIMB IN in the four wheeler, SAY TO DRIVER "PYCROFT MANOR", C, C (the coach pulls up), GET OUT (at a silent Cheesman's village. E, N, N. You meet Inspector Hopkins {score 1}. He has spoken to Fordham's neighbours, Mr. Randall and his butler, and Miss Wilder - but none can help. The body is still in Fordham's study. He is completely baffled. W, X HOLE, LOOK THROUGH WINDOW (you see the body), NW, N, X DOORS {score 5} (or in the Gun Room). They appear to have been forced with a knife or chisel. E, S, X BODY {score 2} (you see stab marks made with a short knife, and find a note in the dress). GET NOTE. READ NOTE {score 3} ("Come at 7 Tonight" signed "GC". It is written in capitals with purple ink and a broad-pointed J pen), X INK BOTTLE {{score 2} (contains purple ink), SAY TO WATSON "X BODY" {score 5} (she has been dead about two years and was aged between 35 and 40), E, U, E, U (into the dark attic). Fordham has packed a suitcase and leaves. FOLLOW FORDHAM (he's too quick).

D, W, D, S, S, S, E, E, N, N (to Randall's house), KNOCK ON DOOR (the butler invites you in), E. QUESTION BUTLER (he's like Manuel!), E (in the drawing-room is a desk with a drawer to open. but it contains nothing). E (Randall is her in the bedroom), QUESTION RANDALL {score 2}. He always thought Cunningham strange and never met his wife. He wouldn't put it past him to have killed her. X WARDROBE (it's locked).

W, W, W. It is dark after 5pm outside. LIGHT LANTERN which can be left on for the rest of the game. S, S, E, S (to enter the cottage), W, X FIREPLACE, E, SW, X DRESSING TABLE (you find a pen), GET PEN, X PEN {SCORE 2} (a broad-pointed J pen), NE, S, E (into the back garden). Miss Wilder is here at this time. QUESTION WILDER {score 4 if you have read the note and have the pen} (She has rented the cottage nearly two years. The pen was here when she moved in), SAY TO WILDER "WHO RENTED COTTAGE BEFORE YOU" {score 2} (she suggests asking the landlady when she comes for the rent), X FLOWER BED {score 3} (you find a knife), GET KNIFE, X KNIFE (short and clotted with blood), W, N. Mrs. Roylott arrives here in the hallway at 5.48pm. SAY TO ROYLOTT "WHO USED TO RENT COTTAGE" {score 2} (Mr. Moulton rented it before Miss Wilder. She sees him regularly in the Mexborough Hotel in Craven Street. He has an enormous beard).

That's all you can do in this part for now, so go N, W, W, W, W, CLIMB IN (the coach), SAY TO DRIVE "LAMBERLEY", C, C GET OUT, W, C (until a London train arrives), CLIMB IN, YES (to store data). You are asked where you intend going to back in London (determines which part the data will be for), EDGWARE ROAD (or CRAVEN STREET/MEXBOROUGH HOTEL) will save data for Part Three.

Load the data into Part Three and you are back at Platform Three at Victoria.

W, W, S, S (your tickets are taken), W, W, HAIL CAB, CLIMB IN, SAY TO DRIVER "EDGWARE ROAD", C (the cab pulls up - the fare is 2/4), PAY DRIVER, GET OUT (at Holloway and Steele in Edgware Road), KNOCK ON DOOR (nothing happens - you have to wait until they open at 8am - using 0 and C keys - day break is at 7am). You can now go E inside the

house agents. SAY TO ASSISTANT "WHO OWNED PYCROFT MANOR {score 2} (It used to be owned by Mr. Cunningham who left 23 months ago. Mr. Cunningham now lives at 57 Kennington Lane). This is back in Part One – so it is best to follow up the other leads in Part Three first.

W, HAIL CAB, CLIMB IN, SAY TO DRIVER "CRAVEN STREET", C, C (the cab pulls up – the fare is 3/3), PAY DRIVER, GET OUT (at the Mexborough Hotel), S, X DESK (has a large bell), RING BELL (for the clerk), SAY TO CLERK "WHERE IS MOULTON" (try the restaurant), E (restaurant). He will not appear until 12 noon, so use the special keys again to pass the time. He arrives, sits down and orders. QUESTION MOULTON. Before he can answer, two large men grab him and drag him out of the hotel. W, N, (or FOLLOW MEN twice) to see them drive off in a cab. X CAB/GET NUMBER {score 3} (the cab number is 136), S, E, READ NEWSPAPER (which Moulton has left to see your name in it), W, N, HAIL CAB, CLIMB IN, SAY TO DRIVER "WHO OWNS CAB 136" {score 2} (he doesn't know, but try asking at Shipley's Yard), SAY TO DRIVER "SHIPLEY'S YARD", C (the cab pulls up – the fare is 5/7), PAY DRIVER, GET OUT (you are in Waterloo Road), E (in Shipley's Yard – two boys are washing a cab), SAY TO BOYS "WHO OWNS CAB 136" (Elman, who lives at 17 Caulfield Gardens"), W, HAIL CAB, CLIMB IN, SAY TO DRIVER "CAULFIELD GARDENS", C, C, C (the cab pulls up – the fare is 5/9), PAY DRIVER, GET OUT, KNOCK ON DOOR (a woman's voice tells you to go away – you've been led on a wild goose chase!), HAIL CAB, CLIMB IN, SAY TO DRIVER "SHIPLEY'S YARD", C (the cab pulls up – the fare is 5/7), PAY DRIVER, GET OUT, E (back at boys – you'd better try a different approach), BRIBE BOYS {score 5} (cost a shilling – the cab belongs to Jack Brunton, but they don't know where he lives), N (in Shipley's office), SAY TO SHIPLEY "WHERE DOES BRUNTON LIVE" (he tells you to push off!), S. Now use 0 and C keys to wait until 7pm when Shipley leaves his office. N, X DESK (you find a list of employees), READ LIST/FIND BRUNTON ON LIST {score 3} (Ted Brunton lives at 3 Audley Court, Kennington), S, W, HAIL CAB, CLIMB IN, SAY TO DRIVER "AUDLEY COURT", C (the cab pulls up – the fare is 1/5), PAY DRIVER, GET OUT, KNOCK ON DOOR (no answer). Use the 0 to wait for Brunton to appear. QUESTION BRUNTON (he goes inside), KNOCK ON DOOR, KNOCK ON DOOR (he invites you in), N, E (Brunton is here in the living-room with his family), SAY TO BRUNTON "WHO WERE MEN" (he doesn't know), SAY TO BRUNTON "WHERE DID YOU TAKE MEN" {score 2} (he took them to 64 Conduit Street).

W, S, HAIL CAB, CLIMB IN, SAY TO DRIVER "CONDUIT STREET", C, C (the cab pulls up – the fare is 7/6), PAY DRIVER, GET OUT, KNOCK ON DOOR (Moulton opens it – "Quick, inside!"), W, N (Moulton is about to explain when another man storms in and addresses Moulton as Moran – it is Professor Moriarty. The bearded Moulton is actually Colonel Moran. He asks Moriarty to leave so he can complete his plan to kill you. Moriarty leaves – Moran knows about the case – he will help if you don't involve him with the police), SAY TO MORAN "YES" {score 4}. Two years ago he rented the cottage opposite Randall's house. Everything was fine until Randall killed his wife. Randall discovered Moran's true identity and threatened to give the police this information if he told about the murder. Moran tells you about a hidden room they created above Randall's sitting-room. Randall will explain the rest. He throws a small key on the table and tells you to leave before Moriarty returns. GET KEY, S, E, HAIL CAB, CLIMB IN, SAY TO DRIVER "KENNINGTON LANE". You now save data to return to Part One.

Load the data into Part One using M (menus), select "Access" and then select "Load Position".

You start in the cab which has pulled up – the fare is 6/7. PAY DRIVER, GET OUT (at Kennington Lane), KNOCK ON DOOR (Mr. Cunningham invites you in), N, QUESTION CUNNINGHAM {score 8 if carrying the note}. Two years ago his wife suspected, correctly, that Mrs. Randall and he were having an affair, so she left, never to return. He intended staying on in Cheesman's until Mrs. Randall's brother told him that she had gone back to America, to live with her father. Cunningham left Cheesman's a month later. He has seen neither her nor his wife since. If you are carrying the note, he sees it and adds that it carries his initials, but swears he did not write it. He leaves.

About now, Watson suggests you relax with a drink at St. James Street Club. S, HAIL CAB, CLIMB IN, SAY TO DRIVER "ST JAMES STREET", C (the cab pulls up – the fare is 5/5), PAY DRIVER, GET OUT. The club closes between 11pm and 10am. If you arrive between these times, wait using 0 until a tall man unlocks the door and enters. Langdale Pike then strolls down the road and enters the club. W, SAY TO MAN "WHERE IS LANGDALE" (you'll find him by the window). If the club is open when you arrive you don't need to do this as you don't know of his existence at this stage, of course. W, SAY TO BARMAN "BUY WHISKY/GIVE GLASS" (you buy two whiskies for a shilling), GET GLASS, SE (to bow window). Langdale Pike is here – he is useful as he knows all the gossip and could find out about anything you request SAY TO LANGDALE "FIND MRS CUNNINGHAM" (it will cost £5), PAY LANGDALE (he says he'll be in touch. and leaves), DRINK WHISKY, DROP GLASS. NW. E, E, HAIL CAB, CLIMB IN, SAY TO DRIVER "BAKER STREET", C (the cab pulls up – the fare is 4/4), PAY DRIVER, GET OUT, E (you still need the latch key), E, U, W (back in your sitting-room), TEST KNIFE/BLOOD {score 1} (carry the knife – yes, it's definitely blood!). This may be a score many have missed. Now use 0 to pass the time until Billy brings a letter. READ LETTER {score 1} (Langdale has not located Mrs. Cunningham. She is aged 39 and was born in Sussex, the only child of a locksmith called Wilder), E, D, W, W, HAIL CAB, CLIMB IN, SAY TO DRIVER "VICTORIA STATION", C (the cab pulls up – the fare is 3/1), PAY DRIVER, E, E, BUY TICKETS (you have 4/4 left), GET TICKETS, N, N, E, E (to Platform Three again), C (until the Lamberley train arrives), CLIMB IN and save data for Part Two again.

Load the data into Part Two for the last lap! E, CLIMB IN, SAY TO DRIVER "PYCROFT HALL", C, C, GET OUT, E, E, E, S (into Miss Wilder's cottage again), S, E (to the back garden), QUESTION WILDER again {score 2 having read Langdale's letter} (she admits she is Mrs. Cunningham. She rented the cottage when her husband left the village. She lied before because she was trying to forget her past life with him. W, N, N, W, N, N, E (into Randall's house), N, E (takes you to the low-ceilinged sitting-room mentioned by Moran), SMASH CEILING) {score 5} (nothing needed, you make a hole big enough to climb through), U (it's dark here but you should have to lit lantern – you find a chest), UNLOCK CHEST (using Moran's key), OPEN CHEST, X CHEST (inside are Mrs. Randall's belongings), GET BELONGINGS FROM CHEST, X BELONGINGS {score 3} (they are her clothes and jewellery, etc.), D, W, S, E, E (back to Randall in the bedroom), SAY TO RANDALL "WHERE IS YOUR WIFE" (he says she's in America), SMASH WARDROBE {score 1}, X WARDROBE (it's full of clothes – I'm not sure why this is necessary, but it's the only way of scoring 100), QUESTION RANDALL {score 10 – you must have gathered all the evidence}. He confesses to having killed his wife, with the knife, in a fit of rage after seeing her and Cunningham together. After burying her, he had intended putting her body in the secret room made by him and Moran, until the discovery was made by Fordham. (It's not explained why this took two years!. BLOW WHISTLE {score 7}.

Hopkins appears and Randall is handcuffed. Congratulations – the game is complete, providing Watson with another exciting case to add to his memoirs.

SERIALIZED SOLUTION

INDIANA JONES AND THE LAST CRUSADE played by Phil Reynolds on a PC

(continued from last month)

Enter the door and go in a westerly direction past the bridge (lowered by the machine) and skeleton room, in the next section go northwest to the skull playing room and look at grail book for the correct notes to play, then push the skulls in the order of the notes to open the door. Enter the door and continue to go in an easterly direction to the tomb, open the casket and look at the casket to see the second marker. Go to the gate at the right of the screen and pull the lock to open the gate, continue through and up through the manhole.

After the cut screen enter the castle and ask the butler if he has relatives in the town, tell him Otto sent you then say you have proof you are telling the truth. Go north then south and east, go through the lower door on the east wall and talk to the drunk about everything except don't say he's drunk. After getting the stein from him, go to the next door in the hallway just above the one you're in and through it. Use the stein with the tap on the keg and fill it then use the stein on the fire to put it out, fill the stein again then when the steam stops pick up the roast boar. Go back to the castle entrance and go east to the hallway, turn south at the first corridor and tell the guard you have come to interrogate the prisoner then tell him you are Gestapo and ask if he's leaking information. Go to the first room on the right and pick up the servant's uniform. Leave the room and go to the room on the left and push the suit of armour in the far right corner. Leave and follow the hallway northwest then north, tell the guard here you're selling leather jackets for \$15 and you have authorization. Go upstairs and go south and east, enter the door to the north and open the trunk to get some money.

Wear the servant uniform then leave the room and walk south to the guard, give him the painting then after the cut scene about the painting change back to Indyclothes and go east to the end of the hallway and then north. Enter the door to the west and open the trunk, look in the trunk to get a uniform then look at the uniform to get a key. Go back to where you got the servant uniform and unlock the officer uniform then go back to where you found the key and wear the officer uniform. Now go north to hallway and walk east, tell the guard you are on official business and new here. After asking for authorization, fight with him then go south and enter the room on the west side, get the first aid kit and leave. Go north then west until you can go west no more, continue north and enter the first door you come to, tell the guard you're on official business then leave by the way you came in and continue north. Enter the door farthest right and tell the guard you're on official business, you're new, and when he asks about you ask him if he has clearance.

Open the door, enter, then open the window and go inside, walk to the third window, open it and enter. Push the loose brick near the window and go back outside then use the whip on the brick and enter the first window on third level. Open the cabinet to get money and come back for your father later, go back out of the window and down to the second level by pointing the arrow at the third window. Go back in through the open window and once inside, wear the officer uniform. Open the door and go through the door on the far left, give the Mein Kampf to the guard and after he leaves use the stein with the ale on the grating to disable the alarms.

(more next month)

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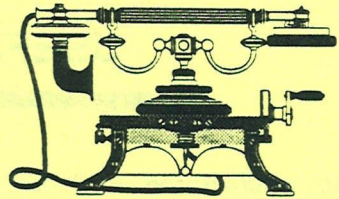
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