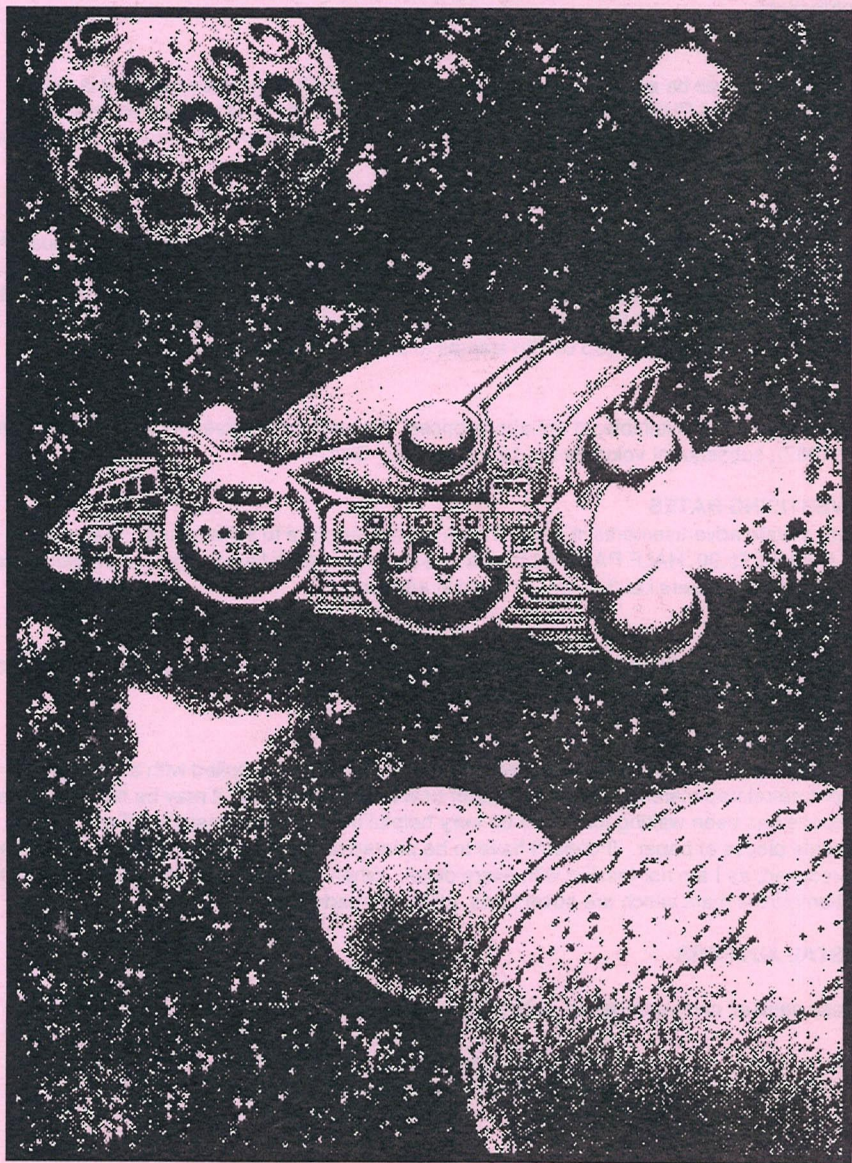


ADVENTURE PROBE

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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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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 :

Margaret Crewdson, Dorothy Millard, Phill Ramsay, Sue Roseblade,
Frank Oliver, David Hebblethwaite, Edwina Brown,
Mary Scott-Parker, Peter Clark, Ellen Mahon,
Ron Guest, Ted Goring, Stephen Boyd,
John Schofield, Damian Steele,
Keith Burnard, Joan Pancott,
Jon Scott, Hilary O'Connor,
and Jenny Perry.

Special thanks to :

Kenneth Pedersen for software and
Geoff Lynas for his usual excellent printing job.

EDITORIAL

Well, I've nearly finished the magazine. It is a minor miracle that I have got as far as this page, the last one to be typed. First the printer head of my Citizen Swift 24 fell apart, then the keyboard of the Atari started acting up. I managed to fix the printer, although I fear it isn't going to last long – just sheer wear and tear over the last two years. The problem with the computer is most frustrating because first the "R" key wouldn't register, the "A" key decided to join in the fun and either not register or to do so *twice*, then the printer wouldn't print all the underlining of the section titles! I have tried to check everything in the magazine, but I'm sure my eyes and the spellchecker have missed some of the errors. So, if you see "beak" there is a chance it should read "break", and "aae" should be "are".

I don't know if it was because of my editorial comments in the March issue, but I have received quite a few orders for "Clear-up in Cloggieland". My thanks to everyone who has chanced £2 to see what can be achieved using CAT on an Amiga – please see letter, advert, and newsdesk in this issue for some interesting details – I hope you all enjoy the game. I have just received an enhanced version of "Cloggieland" which has a slightly increased carrying capacity, a few amended messages, and added colour to brighten up your screen. If you would like a copy please send your original to me and I will copy it onto the disc and send it back by return of post.

I thought someone would write in about Reynir's Kirk v Picard article and I wasn't disappointed. Stephen Boyd has sent me his numbered responses, and I hope to publish it next month. I would have liked to include it in this issue but despite increasing the number of pages to 60 I still didn't have enough room.

Phil Glover has asked if I have ever considered writing an article about how I produce Probe. I haven't, mainly because I think I'm boring enough with my personal comments, moans and excuses each month. If anyone else is really interested I'll see what I can do, and if there is an odd space in a future magazine, I'll print it – it may be useful to anyone who may be contemplating having a go at being editor.

Phil also asked if readers can send in contributions on PC disc to save me a lot of typing. Several readers already do. Steve Clay sends his on an Amiga disc, and Reynir Steffansson and Stephen Boyd use PC computers (I think). I understand the Atari STe is fairly akin to the PC, and that providing the disc is formatted to 720K the Timeworks DeskTop Publisher program that I use seems to accept text files, I don't know how or why! Sometimes I have to do a bit of adjusting to the text, such as line length, but that only takes minutes, and in fact Stephen's story "We All Fall Down" and his letter, both in this issue, didn't need *any* attention. I would also appreciate a hard copy so that I have an idea of content and length, and something to put in the file so that the contribution is not overlooked, but that isn't too important as I can print out a copy myself.

I'm hoping my hardware problems have been sorted out by next month, that is if I have anything to publish. I've been fairly busy myself and so amassed quite a file of hints, but I'm desperately short of reviews. If you are willing to risk upsetting an author, please send in a review or two as soon as possible. It doesn't have to be even a recently-released game because with all the ports-across and conversions, good, older games are getting a new lease of life.

Last line, so bye for now, Barbara

LETTERS

From Peter Clark of Ipswich

Two thoughts have been provoked by the letters in this month's Adventure Probe that cause me to put finger to word processor as it were.

The first is in connection with the letter from Jonathan Scott who seems to feel that because of adverse criticism he should hang up his programming pen and write no more. Let me encourage him by pointing out that as far as adventure games are concerned it's a case of horses for courses. I have written several games over the last few years all of which have been marketed by Joan Pancott through WoW Software. The very first was a science fiction game and Joan sold quite a few copies although admitting to me that personally it was not her favourite type of game. My last game, "Transpo '95" was reviewed by Phill Ramsay in February's Probe with a fair amount of unfavourable criticism. I have contacted Phill since that review and admitted that some of his comments are quite fair and will be remembered in future games, although I disagree with others, especially the ones about the grammatical errors.

Although he might be quite correct as far as degree level of English is concerned, I think that I can claim a certain amount of leeway in the "English as she is spoke" department. Now I am not knocking Phill or his review although he has done nothing for the ego of my playtester, I am merely pointing out to Jonathan that he should try to learn from what reviewers write and not take it quite so personally. I know that Jenny did not mean it that way.

Secondly, the review of The Grue's game "Trinity" by Jenny Perry raised the thought that has worried me for some while. As I have said before through the hallowed pages of Probe, although I play and enjoy point and click graphical games on the 16-bit machines and the PC, I still love the good old text adventures. Let's hope that The Grue has started a renewed interest in creating adventures for the PC rather than simply playing the commercial offerings. To do this leaves us in the hands of the publishers and, should they decide that adventures are no longer profitable, that will be that. The demise of the 8-bit has only been held off because there have been people willing to spend a great deal of time creating games. I have a rather old 386 PC that doesn't even sport a CD drive but I have seen nothing available that would allow me to create text-only games for the PC. The Grue obviously has and perhaps he could be persuaded to let others know what package was used to write his new game and then give us lower mortals assistance in using it. I'm sure that some of us would like to keep the text-only game alive on the PC. What about it Grue?

★

I like your attitude, Peter. The whole affair seems to have got out of hand.

Although as editor I should probably stay neutral, I am also a fairly experience adventure player over a wide variety of computers, so I think I am qualified to occasionally jump down off the fence. If readers don't wish me to, please let me know and I will climb back up immediately.

Over to you, Grue! How about telling us some of those inside secrets! (Barbara)

From Phill Ramsay of Blackley

The comments appended to the end of my review of "Transpo '95" quite surprised me. Looking through my back issues, I can find no other instances of a review being commented upon in this manner. Thinking about it, I decided to put a few thoughts together to clarify what I try to do when reviewing (or indeed, playtesting) a game. Perhaps one or two Probers might find my comments of passing interest. To those who don't, there's something much more interesting on the next page...

When reviewing, I have always tried to follow Marion Taylor's advice to: "Tell it as you see it, warts and all."

I like to think that when reviewing, I do so positively, and any criticism is intended in the same manner. I hope that I manage to criticise constructively. I would hate to think that an inadvertent comment of mine had dissuaded an author from writing other games, and after all, new games and new blood are what we need, else we stagnate.

As a games writer myself, I know how deeply criticism can hurt. I know how self-confidence may be shattered by an ill-conceived comment, and the feeling of utter desolation which may be experienced when criticism is made *purely* for the sake of being critical.

To reviewers (or potential reviewers) I would say: "When reviewing, remember that, for better or worse, the writer has made an attempt. Don't slate them or their game just because it didn't appeal to you. Have a thought to how you would feel if the review was of something you'd spent time and effort creating."

Yes, it takes time and effort to create and program a half-decent game. Yet it takes only a few minutes for a reviewer to destroy and shatter a writer's self-esteem and confidence. And nine times out of ten, the reviewer isn't even aware that he/she has done it. And the tenth time.....well, perhaps we should be generous and give it the benefit of the doubt.

In my review of Transpo, I mentioned that you must talk TO characters, or you'll be ignored. Barbara seemed (as did others) to misunderstand my point which I must admit, could have been more clearly made.

If you input TALK CHARACTER within the game, you are told: YOU CAN'T DO THAT. Yet you must talk to the characters. There is no trapping by the program to indicate that the preposition TO is demanded by the parser.

A general catch-all routine to trap for TALK CHARACTER with a response of "Try talking TO them" would, surely, not have broken the memory bank?

As regards my finding grammatical errors in any games I may playtest, surely that is what I am meant to do? I do not believe it is a case of my standards being particularly high. An error of grammar is an error whether your standards be high or low. Perhaps I notice these kinds of errors more because, wearing my "playtester" hat, I am constantly looking for them, and now do so without even being aware of it.

I'm not sure what point Barbara was making when she said "maybe my own standards aren't as high as Phill's". I'm certain that Barbara would agree with me that standards within commercial games should be as high as possible.

If I manage to find grammatical errors which would otherwise slip through the net, and point them out in order that the end product is enhanced, surely that is all to the good? I can't believe for a second that Barbara was implying I should lower my standards and allow sloppy punctuation and abysmal grammar to pass into the final version of a game.

*

I'm not suggesting anything of the kind. It is obviously my *educational standard* that is short of the acceptable, because, although I have only played part one of Transpo '95. I haven't, so far, notice anything wrong with the text. One thought crossed my mind, Phill, did you write the review after playing the *published* version?

As for my comments at the end of the review, they were not meant as a criticism of Phill's review, although that seems to be the way they were taken. I was simply pointing out that I thought of REVERSE CABLES without too much trouble, also TALK TO <character> is quite common in Spectrum PAWEd adventures, a great many of which I have both played and playtested. I had started to write a review of Transpo '95 myself, but I couldn't access part two because my 6128 won't save. Although Phil Reynolds has kindly sent me a saved position so that I can now play part two, I won't bother to finish the review, but would appreciate one or *more* from the readers.

No doubt I am wrong, but I thought Peter's game was aimed at the more experienced player. For me, finding the correct syntax is all part of the game, but I know that isn't so for all players. I will be accused of adding far too much comment, but now that I have mentioned the difficulty level of games, I will state that I have never been an advocate of rating games in this way – perhaps the readers would like to send in their thoughts, as this subject hasn't been aired for quite a few years. (Barbara)

From Stephen Boyd of Newbuildings

What to write? I haven't a clue, but I thought that after reading Jonathan's letter in the last issue of Probe, that I should respond.

I have to agree with Jonathan, that he has struggled and put a great deal of work into games over the last seven years (and even when we co-wrote them he was the one who put the greatest effort and most work into them). I would like to make it known publicly, that I do appreciate all he has done, and believe that he deserves a great deal of thanks.

As stated by Jonathan, he did have a great deal of input into Knightlife (which I greatly appreciated), but was ultimately only responsible for converting the game to Spectrum format (which I, for one, believe he made a remarkably good job of – as always). You may think, therefore, that I would have more to be upset about than he. I do, however, see why he is and whilst I am sad (as should everyone else be) that he will no longer be writing games, I don't blame him. I did read the review for Out of the Limelight, which was written, and whilst it was critical, it did not degenerate into personal insult, as did that written by Ms. Perry. I, therefore would like to state that I support Jonathan's decision 100%. I, honestly, can not say whether I will stop writing adventures myself, for without Jonathan's help I severely doubt I could produce anything which would even run. I had been planning a sequel to Knightlife, but that will probably be postponed, perhaps even cancelled.

I must admit that I did not write, initially (i.e. after the review was published), because it was my view that this was one person's view, and that was it. I, for example, do not like many things (i.e. football bores me to tears), but many other people do like it. I would be lying if I said I did not find the review offensive, but many of the points were valid – it was just the style and obvious contempt, which I viewed initially with distaste, then with some amusement. It is not often that someone hates something so much that they will make a comparative comment in a later review, which did make me laugh.

Anyone who has read Terry Pratchett will recall the comment that a god considers an Atheist to be almost as good as a devout worshipper, because such adamant denial is a worship of sorts, which is a similar feeling which I have – “If someone doesn't like what you've done, then you'd better hope they absolutely hate it”.

Now on to the more specific comments. I am aware that lack of messages for examine was a problem. I would like to make it absolutely clear that EVERY object initially had a description, and it was to my own distaste that when I came to compile the database (where I had resorted to using object messages for some of the examine, etc. responses, as the system/message text sections had overflowed) I discovered that I had used considerably more memory than I had available. Of course there are those of you who will say that I should have split it into two or more parts, but I had already written the storyline and designed the map – there was no way that it could have been converted into a two-part adventure as it stood and I had already spent months designing and programming it (I do have a life you know). Anyone who would like proof that my above statement is correct can apply for a printout of the original messages (which I will search out and type).

Now onto the offensive nature of the game. I was aware that the character “Slag on the Nag” may have (and obviously did) cause offence. It was a difficult decision whether to keep it in, but no-one who had previously played the game seemed to have a problem with it, so there it is. As for Ms. Perry's claim of further offensive comments – I wish I knew to which she was referring, as I can not find anything else that I believe anyone could find offensive – if she would care to elaborate? As for the names Jenny – Guinevere. This was to be explained in the sequel to Knightlife. Here are the basic concepts: Slag on the nag is a corruption of Lady in the Lake – Guinevere in the original legend was the love of Arthur's life (even though she was unfaithful to him). Lady in the Lake was a spiritual entity involved intricately with Arthur and Excalibur, the sword which made him King. Therefore in one of my silly concepts (may seem completely bizarre to everyone else) I connected the love of Arthur's life to the spirituality which gave Arthur meaning in his life (and the glorious Kingdom of Camelot). I, actually didn't think anyone would get the link of Jenny-Guinevere, I merely stumbled upon it by accident and had the silly idea to use it VERY late one night.

Okay, that's about it – an end to my ramblings. I do, however, invite further comment – I am not easily offended and won't much mind more insults (I can add them to my growing collection). This is the highly puerile me (can't, honestly, be bothered to grow-up) signing off. Till next time.

*

Then I received the following letter. (Barbara)

From Jon Scott of Kilfennan

I never said that Jenny's caustic remarks were the sole reason for my (now revised) decision; I simply said that they were *contributory*. The words “last straw” should have indicated that. In short, I will continue writing games because I enjoy doing so. I would have thought that Jenny (and yourself as editor) would have had more integrity concerning the way in which the review was written. I don't remember *any* review in the pages of Probe which *insulted the writers personally*. The comments “grow up” were quite indicative of this (though I remember Peter Clark telling me over a year ago of how “immaturely” Jenny had acted at the '94 Convention, then again I think he told me in November about this year's?).

Similarly, the way in which Jenny continued her attack of "Knight Life" into her review of "The Final Chorus" wasn't very nice.

I have been aware for some time the existence of a "clique" within the readership of Probe to which Jenny and several others belong. When Tinkerbell launched her/his/its unwarranted attack on Peter, you were vociferous in your condemnation of Tink. But when Jenny adopts the *approach* to criticise "Knight Life", a highly offensive approach at that, you side with her. It seems to me further evidence of a clique.

I did not react to the fact that Jenny hated the game, but (as I have said) by the way in which she did proceed to express her dislike.

Re the lack of *examine* in "Knight Life" – do you really want to be told, "It is a long-shafted, bristle-ended object for sweeping the floor", when you *examine broom?* "Knight Life" contains 500+ messages which makes it a massive game. *Examine* commands are provided for objects which are not everyday, or for common objects with some unique feature. None of this, "The chair is comfortable, has some cushions, and can be sat on". Adventures *are* about examining, searching, talking to – "Knight Life" is brimming with all this. You can *examine* and *talk to*, most characters and the *searching* runs pretty deeply. None of this positivist analytic, "*The apple is an apple and it is fruit, therefore edible*" nonsense!

If Jenny had looked at "Knight Life" in any detail, she would have been qualified to write a review, but as she herself has stated she got a quarter of the way through and gave up. I was always led to believe that one should play a game in its entirety before one reviews it. It would be like watching the first fifteen minutes of a film and writing a review of it... which, by the way, leads me onto say that "*Babe*" should have got the Best Picture Oscar this year.

I'm *not* a Male Chauvinist Pig, nor is my co-writer, but I can't help feeling that this whole incident was sparked off by a gender issue. The "slag on the nag" is not a particularly nice term, I admit, but that is surely no reason to condemn the entire game? We would certainly not normally apply this name to *any* real life person, but why the character in "Knight Life"?

- 1) It is a mickey-take of the "Lady in the Lake" – this one certainly isn't a Lady – and we certainly weren't going to have her arrive in a *punt* and call her something extremely vulgar.
- 2) The age in which the game is set is one which pre-dates feminism and women's rights and we were simply trying to indicate this.
- 3) The main character doesn't know any better – Arthur was 17, according to legend, at the time in which "Knight Life" has been based. Stephen and I had just left school when we thought up the idea for the game and its characters, so we could identify with the Arthur character. But Arthur King is *unfortunate*, has a humiliating existence, although it's comedic, and this is indicated by the unpleasantness of several people to him.

When one writes a piece of fiction like "Knight Life" (and remember it is fiction), it is *essential* to *empathize* with the main character. Stephen *wrote* the game and, as far as I'm concerned, he did an excellent job of it. It's very well done – there's real empathy with the character – he's put himself in Arthur's boots. I'm sorry if it would have been an *anachronism* to have had Arthur say, "those sexist fiends", and not use the term "slag on the nag" himself. It may have been the *age of chivalry*, but it was also the *age of chauvinism*.

One of the focal points of "Knight Life" should, therefore, be that terms like "slag on the nag" were once the norm, but now in these enlightened days they are regarded by society as disgraceful and thoroughly unacceptable.

But, in the same way that it is necessary for writers to use (in dramas dealing with racism) certain terms which are derogatory to ethnic minorities, while demonstrating the shoddy treatment of woman in the part it is essential (regrettably) to use terms that are not particularly endearing....

(We have endeavoured to make ladies feel more at home when playing adventures by writing "*For Pete's Sake*" and "*Labour Pains*", two games which deal with topical issues affecting woman. They were written in a highly complimentary tone towards the female, while perhaps at times being less than pleasant to certain male characters {see the "Labour Pains" intro. in the last issue, March, for example} while stressing that sexism was unacceptable.....)

Part of my disdain towards Jenny's review inevitably stems from the fact that, after all we've tried to do, this has occurred. I even let my girlfriend, who's not normally one to go within a mile of a computer, play the relevant bit of "Knight Life"; she laughed it off, and it didn't offend her. But then the word "slag" is in common usage in N.Ireland; I can appreciate that it would cause deep offence to the lower-middle classes of, say, Twickenham. In the same way in N.Ireland the word "*twat*" simply means a stupid person (it's used by everyone, from brickies to bishops) whereas in England it has a coarse sexual meaning - though I've never found out what its true meaning is.

The main issue behind "Knight Life" is that, no matter how bad things seem one can always transcend the stratum of difficulties one's life is in. I know this personally. I urge Jenny (and, indeed, anyone else who was disaffected with the game) to play it through and look for the deeper issues. The game is a cornucopia of humour, myth, legend, ancient anthropology, philosophy, sociology and, to a minor extent, geography. But it's interwoven in such a way so that all the individual elements are highly cohesive and that detachment would be impossible.....

The name of the character "*Jenny*" and its roots in the Cornish name Guinevere is one of the mystical elements in the game, and one which shall be explored in its sequel. Guinevere has altered her appearance so that she is not identical to Jenny, but still she feels a magical attraction to the woman on the horse, as if they are twins.... but then Jenny's past is blurred because she was abandoned at birth.... who is she? For anyone who's interested, the 2nd part involves the search for the mighty toilet-brush, *EX-CALIBRE* (sic). It's called "One Knight Stand".

The issue was never whether Jenny Perry liked the game or if you liked "Out of the Limelight", it was the way in which it was expressed.

Finally, on behalf of Stephen, I would like to give a very hearty thanks to Sir Josiah Bones, Professor of Ancient History at the University of Cambridge, for the use of some of his Arthurian theories from his papers, "Camelot : How it Really Happened" (1986), "King Arfur and His Nights on the Round Table" (1989), "The Arthurian Village" (1991), "Merlin M'Jiggin?" (1993), "The Arthur-Gate Taper" (1994) and "Arthur : His True Story" (1994). "Memoirs of Morgana le Fay" (1995) and "Guinevere and Her Sisters" (1996) should also make interesting reading.

★

Jon added a note to the above letter, and I quote "Use your "blue pencil" as you see fit...." I am wondering which part(s) he expected me to leave out (I have printed every word) and since when has it been a crime to compare one adventure with another, as both he and Stephen have objected to Jenny comparing "Knight Life" with "The Final Chorus". (Barbara)

From Ron Guest of Gunthorpe

I have played and enjoyed most of Jon Scott/Stephen Boyd games on the Zenobi list, but not Knight Life. Perhaps it is remiss of me not to have written my thanks to this duo for their efforts before. For myself, I think all authors can take it for granted that most adventurers are grateful for their efforts, even allowing for different tastes, and the fact (I think authors would agree) that early efforts are often tremendously improved on in later games.

I think in general the whole magazine is geared to giving a fair amount of praise to our authors, combined with decent criticism. Ergo the concerted attack on Tinkerbell's and Cockroach's over-the-top attitude.

Considering the reasonably low prices of adventure games, if Jon is right about the piracy of his games, I can understand his chagrin at such self-defeating stupidity.

Here I will allow my secret chauvinistic attitude to peep out and say that Jennifer is a woman after all, and although the "Slag on a Nag" phrase might give us chauvinists a childish snigger, Jon shouldn't complain when a few brickbats come flying back. Although not complimentary, "puerile" and "grow up" are not the ultimate in insults. Come on Jon, you have more grit than this, think again, if you have more adventures to write get on with it. Don't give Jennifer good reason to say her remarks have been well proved by your retreat from the scene.

*

I am trying to refrain from making any personal comments about this matter, as I understand they haven't been received very well in some quarters, but I feel I should make it clear to readers that NOT ONCE did Jenny mention that the "slag on the nag" was called Jenny. If she had been called Barbara I don't think it would have made any difference to her *personal* opinion of the *game*.

I received the review copy of Knight Life from Zenobi Software (many thanks John) and as it was for the PC under Spectrum emulation I forwarded it to Jenny, one of the few PC owners who seem willing to review for the magazine. I consider it good policy to publish more than one review of a game - this issue has two reviews of Norman's Lament, so if you would like to send in a review of *any* game you have played I will be very happy to publish it.

Please see Jon's letter for some background information on Knight Life. (Barbara)

From Ted Goring of Hastings

I have played and completed Knight Life and thoroughly enjoyed it even though I used a Help Sheet at one point during the game.

I think that Jenny was a bit hard in her review of the game in the February edition of Probe. It's true that the description of "slag on a nag" is perhaps a little over the top, but people's sense of humour differ and this turn of phraseology didn't upset me, and if it had, I don't think it would have spoiled the game for me. My only criticism was the length of time I had to wait for "Fred" to turn up so that I could talk to him.

My other observation is that Jenny says "I got a quarter of the way through the game and gave up because of boredom and irritation". I think the whole of the game should be played, if you intend to review it, rather than just 25% of it.

From Karen Tyers of Aine

Just a quick note to say that I have also been playing "Dungeons of Maldread" and could only finish with 97%. Have you heard from anyone managing more yet? Overall I thought it was a fun game to play, although I was a bit niggled by the fact that you could rarely examine objects, and also the lack of synonyms in one or two places. However, having peeked at the database (after I'd finished it - promise!) I think sheer lack of memory was the reason for both the above. While at it I also looked at the scoring system, but couldn't find anything to suggest we had missed any points. Mind you it was only a brief look. Perhaps someone has Alan Devey's address and we could ask him before we all go mad. I do hope he keeps writing as this was a really entertaining game to play. When Vicki asked what I was doing, and I told her I was playing with a giant eyeball in a corridor - well I'll leave the rest to your imagination.

Regarding Jenny Perry's review of "Knight Life", I know a lot of people have disagreed with her over this. However, at the risk of upsetting some people, I have to say I agree with just about every word. I started playing this game and gave up because it irritated and offended me - and believe me it takes a lot to offend me! In any case I thought reviewers were supposed to give their honest, personal opinions - what's the point otherwise?

*

As you suspect we are never going to find the missing points in "Dungeons of Maldread" because they are not there to find. I think they must have got lost when amendments were made to the database after playtesting. I got told off after announcing Alan Devey had written another game, so we can only wait and see if another adventure is released. I don't know who he is, perhaps a reader does?

Regarding "Knight Life", I'm sure some well known writers can come up with reviews slating some of their best and now much loved and played games. Apparently if it is being reviewed in Probe it is not so much what you think but the way it is said. I cut down my original comments in order to fit everything on the page, probably just as well considering Jon's response elsewhere in the letters section. Perhaps it is time for someone else to take over as editor, my judgement seems to be have been way off the mark lately! (Barbara)

From Harold Dixon of Colne

Like our friend in the latest copy of Probe, I am sadly disillusioned by the poor response to my work. I have sold only one copy of "Clear-up in Cloggieland" so far! "Cloggieland" is a text adventure created with the aid of CAT, which I think is the best Adventure Creator for the Amiga.

I think the main reason for this lack of interest is that technology has overtaken us. When text adventures were all the rage back in the days of Infocom, programs like "Cloggieland" would have sold like a bomb! It has all the main contents of a good text adventure, plus the added magic of the great utility CAT. If CAT had existed back in the days of Infocom, I am sure there would have been many more suchlike adventures. All the great utilities for creating adventures - CAT, GAC, GRAC, PAWS, THE QUILL, and other - all take time to develop. Then when developed, people have to get used to using them. These same people like myself, probably working 40-hour weeks, can only devote a few hours a week to this kind of computer work. Therefore more time passes by, and by the time they feel adept at creating their adventures it is too late!

Technology has moved on, these type of adventures are old hat! It would take a keen fanatic at least to keep up the pace!

This is a great pity really. I have studied CAT to a great degree now, and have the latest version 4.6 off Philip (Richmond). It has greatly enhanced features, and is easier to use than any other utility I have ever come across. It is possible to create characters that move about in the adventure to a set pattern, or to remain static. You can have characters just as background material, or really put them to use in your adventures. You can make characters follow you, or you may follow them. This makes the adventure seem more lifelike. They can be programmed to hinder you, or to help you, as you wish. They can be spoken to, and programmed to answer, in any way you wish. The interaction is unlimited and can be used in as many ways as the mind can conceive. It is also possible to create a hazard with a time limit to keyboard responses, really putting the adventurer on the spot!

The utility also supports iff files, enabling you to add graphics if you are so inclined. You can also add animation scenes if desired. A facility for adding music is also present. The real beauty of the latest version of CAT is the simplicity of it! It is so easy to use! Certainly much easier than THE QUILL, or GAC, both of which I have worked with. I have always found it difficult to grasp any form of computer language, but I found it quite easy to use CAT after some study. The thing is, CAT has a whole lot of features that make it possible to make a really good adventure. It is easy to skip from one editor to another, and check and alter the program as you go along. There are that many possibilities and features that even if you stick to text only you can create something out of the ordinary with CAT.

For instance I have played various text games, not written by CAT and although some of them are very clever, it is obvious they haven't the same content that could be achieved by using CAT. Vocabulary seems to be limited. Responses to certain inputs seem limited and are relevant only to the plot. Descriptions are not good enough, and the real sense of adventure has something lacking. I have come across this in even the best adventures from time to time. I know that memory limits one, and it is up to the programmer really, but I think things could have been better if some of these programs could have been written with CAT. Believe me, it really is a superb utility. It would be a great waste to ignore it, and the adventures it could create, just because you may think they are out of fashion. Don't be put off by that, even though it may be a fact.

Dominoes, cards, ludo, snakes and ladders, darts, and many other games have been played for years even though more, and in some case, better games have been created. What about chess, draughts, monopoly, and many other traditional games? They are not dead. Why then should we let the computer text adventure die just because other forms of adventure exist now? I think we should give them a chance. Have a look at some of these new offerings created by CAT and other adventure creators and see what they have to offer. They have progressed technologically as well as other forms of computer work, only maybe not as fast. CAT has many features that did not exist in other adventure creators. It is capable of making a much superior adventure than the likes of THE QUILL and GAC. The thing now is to use as many of its facilities as possible to create an interesting adventure. Don't let the thought that technological advancement has gone beyond it. If you have an Amiga have a serious look at CAT and you will be surprised. Anyone with a little logic and a lot of imagination and spare time could easily notch up an interesting adventure on the Amiga with the aid of CAT. So I ask you to look at some of the adventures that have already been created with this utility. A few have been made now as far as I know, or are being written. If you come across one, try it out. If the writer has used a lot of the facilities available I think you will be in for a pleasant surprise.

I am presently writing a new adventure for the Amiga with the aid of CAT. It is a sort of science fiction type, exploring a raw alien planet. I am calling it "ITMUS - be a mistake!" I hope it isn't.

Seriously speaking though, I think that anyone out there who has an Amiga should give CAT adventures a try. I think they are the foremost adventures for their type that can be produced easily today. Technology may have left them behind, but I think they still have a great amount of value. Certainly CAT is a utility well worth looking at.

*

By sheer coincidence, just after receiving this letter from Harold I got a telephone call from Phil, the author of CAT. He told me that he has just learned that CRL, official distributors of CAT, have ceased trading, and that he was going to publish the utility himself - please see the advertisement in this issue for full details. The only adventures written using CAT that I know of are those by Phil himself, "Gory Story", "Hazardous Holiday" and "Piggery Jokery" (all in the Public Domain), and Harold's "Clear-up in Cloggieland" (only £2 from Probe Software). If any reader knows about other titles please let me know. (Barbara)

From David Hebblethwaite of Huddersfield

Before I start, I want to make it clear that I don't want to offend anyone by writing this letter, and I apologize if I do.

In recent issues of Probe, there have been some unkind comments about several readers (I won't mention any names, but I'm sure you know who I mean). This, and the fact that Probe is approaching its 10th Birthday, has got me thinking about adventuring, about what it is and where everything fits in. I'd like to share my feelings with the readers of Probe.

Adventuring needs three types of people to keep going - people to write adventures, people to sell adventures and people to play adventures. Take one of these groups away and the whole thing will fall apart. It's only through a magazine like Adventure Probe that we can keep in touch with (nearly) the entire adventuring community.

But what exactly is adventuring? Is it a hobby, or a way of life? I think it's both. It must take up a large amount of time to produce Probe. In fact, come to think of it, adventuring only keeps going because of the huge amount of time and effort put in by a relatively small number of people, and we should be grateful to them.

But then, those people need the rest of us. People won't write or sell adventures if there's no one to buy them, and there is no Probe if the Editor doesn't receive contributions to put in it. So adventuring needs the help of everyone in order to continue, and the insulting comments we have seen recently don't help. And before you say anything, what I think about the issues raised in the comments doesn't matter; we still don't need to insult people. Different people have different opinions, and that's what makes Probe varied and interesting.

Please find enclosed a small contribution to fill up more space in Probe. To ALL of you out there, I say a big THANK YOU, and long may adventuring continue.

*

Isn't it nice to finish on a cheerful note?! (Barbara)

REVIEWS

BEYOND ELDORADO

Written by Laurence Creighton

Reviewed by Peter Clark on an Atari under Spectrum emulation

It is only within the last six months or so that I have discovered Laurence Creighton's games and have enjoyed every one that I have played, so it was with high expectations that I loaded up his latest game, "Beyond Eldorado".

The game starts with you at a Crossroads with the task of finding the Key of Kief. Now how often do we find ourselves at one of these in an adventure? As usual I started off in the wrong direction and headed into a turnstile that refused to let me any further that way. Back to the Crossroads chaps and off towards the west. Again I encountered problems with quicksand and smelly junk yards, so again I retraced my steps to the Crossroads.

Exploration in the other direction proved to be more profitable as I encountered beggars, sleeping dogs (which should definitely be left lying for a while), a witch doctor, a totem pole, a sandy desert, a strange tree and finally the inevitable unclimbable cliff.

It is possible to meet an untimely demise so frequent use of the Ramsave facility is advisable. There are many problems to be solved in this first section of the game and you will need to travel back and forth through the game several times. Laurence has used the Look inside (LINS), Look under (LUND) and Look behind (LIND) commands quite often and there were many occasions when I thought that I had exhausted all possibilities only to find that something else was still to be discovered.

There were other occasions when I seriously thought that I had a problem solved only to find that there was another twist in the tail to sort out. I would have thought that the problem of the blunt pencil was solved when I found the pen knife, but no, I couldn't open the knife! The problem with the rope and the cliff is also rather cunning and well thought out. It had me baffled for quite some time. Laurence has set the carry limit fairly low so I found it was necessary to make one location a stockpile for all the objects I found so that I always knew where to find them.

In the second section you find yourself on one side of the lake. Careful searching provides the means of crossing it but unless you're quick you lose the chance. At this point in the game there is a cameo appearance of a well known Probe reader. Now you'll have to play it to find out who it was.

On the other side of the lake you have a spot of trouble crossing a stream and the solution to this is devious indeed. I must thank Jenny Perry for her help in this game as I'm afraid there were many occasions when she answered her phone to find me on the other end asking for a little hint or two. Having passed the stream you are well on the way towards your goal but although the distance may be short the problems are far from over.

I won't spoil the game for you by telling you any more but when I eventually completed the game I felt two emotions. Satisfaction that I had finished the game and disappointment that it couldn't go on a while longer.

Playing Spectrum games under emulation on the Atari is always a bit of a pain as the key response is so slow and I am continually retyping my commands, but even then I can only suggest that if you haven't already got this game then go out and get it. You will not be disappointed. Laurence tells me that he is currently working hard on yet another game so look out for that when it comes.

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

DEMON FROM THE DARKSIDE

Written by Jon Lemmon

Reviewed by Edwina Brown on a Spectrum

"Demon From The Darkside" is the first of the Drakon quartet. These are, in my opinion, four of Compass Software's best games.

The story goes that long ago, in the first age of the Ring master, a Falcon staff fell into the hands of Drakon, he being the wizard of Valonia. Now because he did not destroy it he was turned to the dark side of evil (seems to me evil is dark on all sides!) and ancient magics. He sent forth shadow demons which conquered the lands and armies of Valonia. When Drakon wore the Golden Mask of satan he would go unrecognized by man until it was too late. Ashmeard, the wizard of Dral, fought Drakon and seized the Golden Mask. Drakon leapt on his horse, rode into the cave of Illindel and was never seen again. But now he is returning.

You play the part of Morrack, Ashmeard's apprentice. Your task is to find and kill Drakon before the main army of demons cross the lake. Ashmeard meanwhile will stay in Dral to buy time and fight against the shadow demons. You are warned **BEWARE THE RAVEN!** So now you are on your own.

You begin at the entrance to a dark, shadowy cave. Before entering it you go NE to find a ruby and a dead body. This turns out to be Ashmeard, with a demon arrow in his chest. I thought he was staying at home, wonder what he was doing here!

Far in the distance you can see a large army heading your way. It would be wise to disappear. Into the cave then and your troubles are just about to begin. You soon find a dead rat, bring him back to life and he promises to help if ever you need him. His name, by the way, is Sid.

But now the walls are closing in. A handy plank may be the answer. On your way again and soon a dragon blocks your path. He is easily killed so will not hold you up for long. Later you meet an owl who gives you something useful and a friendly dwarf. These make helpful companions, in fact you cannot finish the game without them.

The graphics are not too bad but as I prefer text only I switched them off using POF, PON will bring them back again. From time to time you could meet with sudden death, but usually there is some warning. This is where I found the ramsave most useful. I can definitely recommend "Demon From The Darkside". I found it a most enjoyable game.

Spectrum version available from The Adventure Workshop. Price : £2.00 (tape only). Special offer - all four Drakon adventures (Demon From The Darkside, The Golden Mask, The Devil's Hand and Shadows Of The Past) £3.50 (tape only) Cheque/postal order payable to P.M.Reynolds.

MALEDICTION

Reviewed by Barbara Bassingthwaighte on an Amiga 1200

Once upon a time the world of Sortilia entrusted the great Mage with the sacred stone of power, but one dark day it was stolen by a malefic creature called Xanthior. The stone gives its owner certain special powers. Xanthior being evil used it to create terror over the land of Sortilia. This once peaceful land was in the grip of evil, where monster roamed around ravaging and killing everyone they met. Sortilia's great Mage has been captured and locked up in Xanthior's fortress. Your quest is to beat the creature Xanthior, find the stone of power and break it.

Before you start, read the documentation, it has some useful information which you will need in the game. Once you start to play you will have to recruit a team of three adventurers. You are given a choice of races to select from. ELF, GNOME, NAIN, HUMAN and GOBLIN. Each team member has to have a job title such as KNIGHT, FIGHTER, ADVENTURER, SORCERER, MAGICIAN, MAGE or RELIGIOUS MAN. Each job has its own special equipment and skills, so try to select a variety. If you choose a fighter, for instance, he will be strong and have endless endurance, but little brain and no magic. The Mage, on the other hand, has lots of magic and intelligence, but he won't be very brave. The equipment your team carry can be exchanged between them except magical items. Some of your team may have different coloured flasks which when drunk build up their life forces depending which colour you choose. Sleep is another way of increasing your life force. The area of play is a monster 3D Labyrinth, where you are allowed to move freely through its passageways of trees and walls (quite well done I thought). There are lots of objects for you to pick up, but don't be deceived by the peaceful scenery. Keep alert as monsters are lurking everywhere, they are watching you so beware, and be prepared to fight.

The discs, a one-level demo, will only work on an A1200, and were supplied by Zenobi Software. Price : £2.00 (for both discs) including postage.

NORMAN'S LAMENT

Written by Jack Lockerby

Reviewed by Jenny Perry on a PC under Spectrum emulation

In this game you play the part of Norman Lament, a rather familiar sounding politician. You have (unsurprisingly?) lost your seat in Parliament in the last election and cannot find a new constituency to back you. The Prime Minister has created a safe seat - but there is strong competition, so a test course has been devised with the highest scorer winning the seat.

This game is strikingly similar in style to Jack's "Civil Service" games, with plenty of word and number puzzles. They are all different from his previous brainteasers except for the disc poser, which took me ages to finish both times. These are the type of puzzles you either love or detest - personally I love sitting at the kitchen table surrounded by various dictionaries, the thesaurus, and lots of pieces of cut-out numbered paper (my method for working out the disc problem). The children heaved a sigh of relief when I completed the game, with a small slice of help from a friendly Liverpoolian lady, as they thought they now had a chance of getting a cooked meal instead of providing me with tea and toast! Lastly, do pay careful attention to the sheet which accompanies the game - there's a heavy hint to examine something you may otherwise miss.

Please see next review for ordering details.

NORMAN'S LAMENT

Written by Jack Lockerby

Reviewed by David Hebblethwaite on a Spectrum

This adventure sees you assuming the identity of Norman Lament, a politician who has lost his seat after a by-election. You have been put forward for several "safe" seats, but as yet have been unable even to get on a short list for one of those seats. Fear not, however! As several politicians have lost their seats in by-elections following a recent boundary shake-up, the Prime Minister has decreed that the aforesaid politicians can enter a specially devised test, and whoever comes top in the test will be given a "safe" seat. As Norman Lament, you are aiming to come top in the test and become an MP again.

The test has been devised by a company called Brainwave Ltd., the company responsible for the new style Civil Service exams, and NORMAN'S LAMENT is very similar in style to the two Civil Service games. Therefore, this adventure is full of word and number puzzles to solve, with a little bit of "normal" adventuring as well.

As you solve the puzzles in the game, you will collect various objects, some of which you can give to the people in a replica House of Commons, and this is really the aim of the game. Of course, you have to get into the House of Commons first, which is not an easy thing to do. Another difficult "normal" adventure problem in the game is that of obtaining a gown from a tree, but there is a helpful message if you can find it.

The location text is quite brief, but then there isn't really much to describe. The adventure's main strength is its word and number puzzles which, in my opinion, are very difficult but also very entertaining. I don't want to mention too many of them, in case it spoils your enjoyment of the game, but I will mention a few. The hardest puzzles include the Compass Building, in which you must travel through 25 rooms using a set of special directions, visiting each room once only (choose your strategy carefully for that one); and the Blue Room, where you must fill in the gaps in a sequence of letters, a problem which had me baffled until I rang Barbara for help (thank goodness she had played through the game by then). There's also the Star Building, where you must arrange a set of numbers in a pattern so the separate lines of numbers add up to the same total. Fans of CIVIL SERVICE 2 will be delighted (or horrified) to learn that the game has a disc puzzle just like the one in Civil Service 2, but with fewer discs. I haven't got very far in that game, so I didn't know quite what to expect from this puzzle, but it was easier than I expected.

The first puzzle I came to was quite easy, but the other puzzles were not, so be warned. The ending came a bit quicker than I expected, and I thought there would be some puzzles in the House of Commons, but there weren't any. I also found a couple of very minor grammatical errors, but the complaints of the last couple of sentences are very small indeed compared to the good bits in this highly entertaining adventure. The sense of satisfaction I had when I finally completed the game and discovered where the "safe" seat was, was incredible.

I would recommend this game to anybody at all, especially fans of the Civil Service games and those who like a challenge. Get it immediately - if not sooner.

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

THE ONE THAT GOT AWAY

Written by Leon Lin

Reviewed by Barbara Gibb on an Amiga

"On an ancient crumbling clay tablet lie the words writ by a wise Assyrian scribe some 4000 years ago; "The gods do not subtract from the allotted span of men's lives the hours spent on fishing". {I wonder if they look upon adventurers in the same light?} It is in the spirit of these words that you have gone into your garage, unearthed the fishing equipment passed down to you from your father and called in sick for several days so that you may seek the pleasure of one of the oldest sports known to humanity. You drive into a national park well known for its fishing, and, parking your vehicle and yourself by a crowded lake, proceed to bring in a haul as large as your permit allows. But as the days go by, you feel that the challenge of rod and reel has left

In frustration you wander into an old general store by the lake. A century ago it was owned by a man whose name is now nearly illegible on the sign; today it is a concession stand for fast food. Still, mingling with the smell of hamburgers and fries are a group of greybeards, sitting on the porch and talking about days gone by.

You find yourself engrossed in their conversation, about catches of yesteryear, and struggles against the mighty fish of the past. And, always mentioned in hushed whispers, is a legendary fish called only "The Old One". You learn that it appears only once every thirty years, and in fact it is due to appear this year!"

This is a text only, three location, mini-adventure that gave me an hour or so of sheer entertainment. It won third prize in the TADS division of the first annual short interactive fiction competition in 1995. The text is descriptive, with responses to almost every action and everything you would wish to examine. The messages are informative and usually end with a hint or humorous or philosophical comment. I got the impression that the author is very familiar with what he has written about, and has tried to convey his love of the great outdoors.

As I have said, almost every input I tried had been anticipated, a vast improvement on some other TADS games I tried to play a few years ago. Perhaps this is helped by the amount of memory available when writing such a short adventure, but at least he has made full use of the opportunity. Ignore the fact that you can score only 20 points, it isn't important; this is really a mini-adventure to demonstrate the author's capabilities, which I think show great promise.

THE ONE THAT GOT AWAY is Freeware but not Public Domain. I think this means that he retains the copyright but doesn't object if it is distributed provided no one makes a profit out of it. I wonder if his next game, if he writes one, will be so generously donated to adventurers?



PABLO PICKAXE – 24 HOURS FROM TOASTER

by DAVID HEBBLETHWAITE

If you're an adventurer, you need to go on adventures. or life will get pretty boring. However, that was a bit difficult for Pablo Pickaxe, because he was stuck down a pit. The story of how he got there is a bit complicated. so I won't tell it here, [*] but he was there. and since the sides of the pit were vertical, he was trapped. There isn't much scope for a good story at the moment, so I suppose I'll have to get him out. Hmmm...

Pablo heard a noise and looked up. A young man dressed as a thief looked down into the pit. He looked nervous. He took a grubby piece of paper from his pocket and studied it carefully. He said, with some difficulty, "Give me all your puh...puhzzess...puhzzessi... stuff."

"I'm sorry?" said Pablo.

"Give me all your stuff or you can't come out." explained the thief.

"I see." replied Pablo. "Well, how can I give you anything if I'm down here?"

"That's a point. I hadn't thought of that. Here, I'll help you out." The thief cast a rope down into the pit.

"Thanks," said Pablo after he'd climbed out. He then aimed an impressive punch at the thief's head. It would have been even more impressive if it had actually hit the thief. but, luckily, the thief lost his balance and fell into the pit. Pablo made a quick exit.

He was in the Valley With Trees In It. He was walking past a rock. Suddenly, something happened. There was a bright flash of blue light above the rock, and then a cloud of red smoke. And there, where there had once been a rock, was a rock.

"Wow. Impressive," said Pablo sarcastically.

"Behind you," said a voice.

Pablo looked behind himself. Standing there was a tall man, wearing golden leather armour. His hair looked like a bale of straw. He had the air of a knight of legend, or, at least, the air of a knight who thought he was a legend and wasn't going to rest until everyone in the Universe thought the same.

"Who are you?" asked Pablo.

The warrior looked visibly shocked. "Who am I?" he boomed. "I am immortal!"

"That's a strange name," said Pablo. "Are you from Dammenblast?"

"I am Quentin Quakeroats the Lowlander!" boomed the warrior.

"Oh. Why are you here?"

"I am here to redeem my steed and my magic sword. It is a find sword. It is named."

"Really? What's it called?"

"Sid."

"Sid?" said Pablo. "What's your horse called?"

"Neddy." said the Lowlander. "I was never good with names."

"So where are they?"

"At the house of Esmerelda Etchasketch, a witch."

"The witch's house?" said Pablo. "But that's on the other side of the Really Creepy Forest!"

"I know," said the Lowlander. "You will accompany me."

"No way! Absolutely not!"

"I don't know why I let you talk me into this," grumbled Pablo.

"Stop moaning," said the Lowlander. "What is there to be afraid of?"

"Oh, only Trolls, Orcs, Ogres, Goblins, Werewolves, Wolves, Crocodiles, Piranhas, Snakes, Giants and a million other unknown nasties," said Pablo. "Piece of cake."

"I know," said the Lowlander. "So stop moaning."

They spent the night in the Really Creepy Forest. Pablo nearly died of fright. They were never actually attacked by anything, but hearing the squeaks and feeling the cold breeze was enough for Pablo. Meanwhile, the Lowlander slept soundly. Pablo was trying to get some sleep when a wet, slimy voice said in his ear, "Peekaboo, I see you." Pablo screamed. Meanwhile, the Lowlander slept soundly.

In the morning, they arrived at the witch's cottage. It was not made of gingerbread. They looked through the window. It did not contain a cauldron. Instead, it contained a microwave. More importantly, it did not contain a witch. The Lowlander strode around to the front. Pablo followed nervously.

Guarding the door was a Drimkin, one of the witch's familiars. There was a problem with Drimkins. If you told a Drimkin that 5 and 5 were 10, and then told it that 4 and 6 were 10, it would tell you that no they weren't, because 5 and 5 were 10. The cats hadn't had milk ever since the milkman had changed. When the Drimkin had asked him who he was, and he said he was the milkman, the Drimkin had politely informed him that he didn't look like the milkman, so there was no way he could be the milkman. Poor cats.

"Who are you?" asked the Drimkin.

"I am immortal!" bellowed the Lowlander.

"No you're not," said the Drimkin. "You're not immortal. Immortal's a Demon. He's got fangs, and horns, and he's green. You're not coming in."

"Nice one," muttered Pablo.

"What about you?" asked the Drimkin.

"I'm Pablo Pickaxe."

"Never heard of you. In you go."

Pablo looked at the Lowlander and went inside.

Esmeralda Etchasketch had two cats, Trimble and Paisley. They looked at Pablo as if they were pleading him for something. They wanted to ask for milk. All they could say was, "Meow."

Pablo found a sword which had runes inscribed into the hilt. They spelled a name: SID. Pablo picked it up.

"Get your filthy 'ands off me."

"Who said that?" asked Pablo, in the direction of nothing in particular.

"I did," said a voice that sounded metallic.

Pablo looked at the sword. "You can talk!" he exclaimed.

"Ten out of ten for observation," said Sid the sword, sarcastically.

"I'm a friend of Quentin," said Pablo. "Where's Neddy?"

"Quentin? Who's 'e?" asked Sid the sword, stumped. "Oh, I know, he's the guy who wields me, isn't he?"

"Yes," said Pablo. "He's outside. Now where's Neddy?"

"Neddy's dead," said Sid the sword, simply. "Some guy with a metal 'and, a funny face, an' a silly 'at killed 'im."

"Let's go then," said Pablo, and he walked outside.

Trimble was expecting the witch to return now, because that's what normally happens in situations like this one. However, she didn't. Trimble remarked on this to Paisley. What he said was this: "Meow."

As they stood outside the cottage, the Lowlander said, "Well, I really must be going."

"But what about your horse?" asked Pablo.

"Oh, there are more impressive ways of making an exit," said the Lowlander. "Like this."

He held Sid above his head and there was a flash of red light, a cloud of blue smoke, and he was gone.

Pablo was 24 hours away from Toaster, the nearest town. He turned, and then the witch returned, said "Whatcha doin'?", pointed at Pablo, said a word, and Pablo disappeared in a cloud of smoke. Typical, isn't it?

Look out for "The Final Frontier".

GETTING TO KNOW VICKY JACKSON

MJ HELLO VICKY - THANKS FOR AGREEING TO TAKE PART IN THIS INTELLECTUAL EXERCISE. OF COURSE YOU MUST REALIZE THAT THE SERIOUS NATURE OF PROBE MUST BE REFLECTED IN THE QUALITY OF THE QUESTIONS. HAVE YOU EVER BEEN A KISS-A-GRAM GIRL?

VJ I don't think I should answer that question, as there are a lot of impressionable adventurers out there and they might re-define the meaning of adventure.

MJ IMPRESSIONABLE?.....ADVENTURERS???.....ARE YOU SURE?

M] HOW ADVENTUROUS ARE YOU BY NATURE? FOR INSTANCE, WOULD YOU JOIN AN ALL MALE TEAM WHO WERE PLANNING A HOT AIR BALLOON TRIP TO THE SUMMIT OF EVEREST?

V] I'm not averse to joining an all-male team who are doing anything – so long as I can keep my feet firmly on the ground!

M] YOU WON'T REACH THE HEIGHTS THAT WAY!

M] WHAT THINGS SCARE YOU MOST?

V] There's not a lot that scares me – well, maybe the odd Grue [AREN'T ALL GRUES ODD?] but then everyone's scared of them.

M] HOW LONG HAVE YOU BEEN ADVENTURING?

V] I've been adventuring since about 1985.....so that's er....ooh, at least 10 years.

M] WHAT STARTED IT?

V] It all started when we had a temp come to work at the company I was with, who was really into the original Crowther and Woods adventure. Unfortunately we could only play it in our lunch hour and the version we played had no SAVE facility, so we had to re-start every lunch-hour. But in spite of this we did progress and had nearly finished when the temp left. By then I was hooked [WHAT TOOK YOU SO LONG?] I went out and bought a copy of JEWELS OF DARKNESS and attempted to complete it by myself but got stuck and didn't know where to turn for help. [I KNOW! I KNOW!] One day I was leafing through some computer magazines in Smiths and came across Joan Pancott's name and found that I was not alone in the world.

M] WHAT GAMES ARE YOU PLAYING AT THE MOMENT?

V] I've just finished BEYOND ELDORADO and WIZARD OF OZ.

M] ANY ALL-TIME FAVOURITE GAMES?

V] I really think it has to be the original Crowther and Woods adventure – after all, that's the one that started it all.

M] DO YOU GET EXCITED AS CHRISTMAS APPROACHES?

V] Not really – but I do get a bit emotional when in Smiths and the start playing all the Christmas songs. [YES, I OFTEN CRY IN SMITHS AT CHRISTMAS – BUT USUALLY IT'S BECAUSE OF THE LENGTH OF QUEUES]

M] DO YOU WATCH TELEVISION? WHAT DO YOU NEVER MISS?

V] Haven't you noticed my square eyes? [I DID, ACTUALLY – BUT I DIDN'T LIKE TO SAY ANYTHING] I never miss "London's Burning", "Heartbeat", and "Police Rescue" and if I'm out I always video them. God help me husband if he changes channels during recording!

M] WHAT MAKES YOU SWITCH OFF?

V] Getting into a good adventure or book – then I'm oblivious to everything.

M] DO YOU HAVE ANY FAVOURITE MOVIES?

V] Quite a few – mainly disaster movies. I also like a lot of John Wayne films. It was marvellous the way he won the war and the old Wild West all by himself. [ALL TOGETHER.....YANKEE DRAWL.../THE HELL HE DID!!]

M] WHAT DO YOU READ?

V] READ???.....I've only just learned to write! Seriously.....I can read of course and I like to read all sorts.....a bit of everything. I tend to read the books I like over and over.

M] HAVE YOU ANY UNFULFILLED AMBITIONS?

V] Just one – to win the Pools or Lottery – but then, doesn't everybody?

M] YUP

M] WHAT WOULD BE YOUR DREAM DATE?

V] A moonlit stroll along the beach with the Grue. Sorry – did you say dream or nightmare?

M] WHO WOULD YOU INVITE TO A DINNER PARTY [FROM THE WORLD OF THE RICH AND FAMOUS]?

V] I hate cooking – so Sean Connery would have to take me to a restaurant.

M] DID YOU LIKE SCHOOL – WHAT WERE YOUR FAVOURITE SUBJECTS?

V] I hated school and all subjects except playtime.

M] THANKS VICKY FOR TAKING TIME OUT FROM YOUR BUSY SCHEDULE TO TALK TO ME. HAPPY ADVENTURING. {Vicky was talking to Mary Scott-Parker}

DOGS GALORE by MARY SCOTT-PARKER

Jack and Kerry met at a fight in Jack was a, the bantamweight champion of North Eastern Canada, and Kerry had a ring-side seat. After the fight they went back to Kerry's flat to get better acquainted down Jack's ear and whispered in a voice, "Be an angel, us up some food while I go and slip into something more comfortable.

Jack was a lousy cook, but so as not to disa he went into the kitchen and took a inside the fridge. The only thing in there was a large, white He lifted it out.

Kerry returned in a negligee, an flung round her shoulders.

"That'll go well with a cheese sauce," she said. Removing some cookery cards from a clip she threw one over to Jack. "Here's the recipe. You'll need to put in some cream, but first you'll have to"

Quest News 4

With the cover of darkness masking my movements, I approached the ogre's castle. I had kept it under a close watch for two days, but had seen no signs of life. However, I remembered Draffan's oft-quoted maxim that an unwary adventurer is a dead adventurer. How I missed his comforting bulk by my side.

Cautiously, I crossed the drawbridge, and emerged into a courtyard as silent as a tomb. I glimpsed the entrance to what must be the keep and, availing myself of the deep shadows, made my way to it by a somewhat circuitous route.

Pausing only to take a deep - and silent - breath, I pressed on, through another door into a passage, and thus properly into the ogre's domain. Still I heard no noise, noticed no signs of life. Continuing along the grim passage, I eventually came to a flight of stairs.

Guessing that the library would never be on the ground floor, I ascended them, and found myself in another passage with several doors leading off it. Gently opening one of them, I found myself in a room full of tables and chairs.

Checking the room opposite, I found it bare of everything: completely empty. I moved further down the passage, alert for the least sound. I opened a third door, and moments later stood within the confines of the library.

With the witch's description vivid in my mind, I located the grimoir in question immediately. It lay upon a reading table before me. I reached out a hand to open it.

"No, you don't, you ugly sod," a voice suddenly squealed at me.

I whirled around to locate the source of the voice, but found myself to be alone. Alarmed, I decided to get the book and run - or as we Adventurers prefer to refer to it - to beat a tactical retreat.

"Look, you," the voice squealed again, "you've not even washed your hands! You'll get my pages filthy. It's all right for you, you can have a wash. Me? I get all soggy."

I gazed in disbelief at the volume in front of me. I had encountered all

kinds of wierd creatures in my adventuring career, but an argumentative grimoir was a first.

"Mind you, the way that ogre drools over me is positively obscene!" the grimoir continued. "Who are you?" it finally thought to ask.

"An adventurer who needs your help," I replied cautiously. "A friend of mine has been turned to stone, and..."

"You know that if the ogre catches you, he'll mince your nuts whilst you're still alive, I suppose?" the grimoir queried of me. "I HATE it when he does that. The blood makes my pages stick together something chronic. That's how I lost my pages 103 and 104," it concluded sadly.

I was about to reply, when it began speaking again. "I can't tell you that spell. I'd be in a fine mess if I started giving everyone my most secret spells. No one'd want to read me ever again. There's nothing worse than being a book that no one wants to read. It gets very boring. No, no free spells."

I pondered this twist in events. "How much would it be?" I asked, pondering what I knew of the going rate for recalcitrant talking grimoirs.

"What would I do with money?" the book demanded in withering tones. I had to concede that it had a valid point. And then I had an idea.

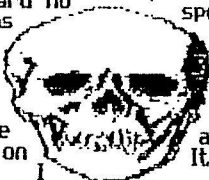
"What if I took you away from here?" I enquired. As the book grunted in surprised inquiry, I hurried on: "So that the ogre can never drool over you again, never get your pages glued. And what if I gave you into the keeping of a friend of mine - a witch who understands grimoirs and spells and who knows how to look after and treat them well? I'd wager she can remove the most stubborn finger marks without once damaging a page. Would that be enough payment for the spell that I want?"

The volume almost purred in expectation of such sensual delights. "But, but if the ogre caught you..." it demurred.

"Then you say that I stole you without your consent - that I gagged you. You're surely too precious for him to risk damaging you?"

"There's a satchel over there that you can put me in," the grimoir agreed eagerly.

To be continued....



WE ALL FALL DOWN by STEPHEN BOYD

(continued from last month)

"Is the word 'if' asked Tonther.

Behfold shook his head and pointed again at Reginond.

"Of or by?" Reginond asked.

Behfold responded to the second.

'Cursed by something something.' repeated Reginond.

Behfold held up three fingers closely followed by making a T symbol with his fingers.

"Third world and time-out," Tonther responded, more confident than ever.

Behfold simply glared at him, insanely, taken by a sudden urge to rip his friends throat out.

"I believe this represent the word 'The'," Reginond said.

Behfold nodded and continued, again ignoring Tonthers protests and held up four fingers.

"Fourth word." Reginond replied to this signal.

Behfold began prancing around and picked up a stick, waved it around and danced across the floor.

"Bravo," roared Tonther, intensely amused, "I didn't know you could do ballet."

Behfold collapsed in a crumpled heap, Tonthers last remark being the straw which broke the dragons back.

"\$%.;)()%"\$~# ..>,*&^] !'+_-" Behfold moaned.

"Why didn't you say that the fairy cursed you and you can only speak punctuation and words beginning with 'P'. We could have found time for charades after we cured you," Tonther said, taking all this in his stride.

Behfold paused in his depression to proclaim himself a fool and then collapsed again, unconscious.

"Gods," proclaimed Tonther, to no deity in particular, "what is the matter with the man, he seems to faint at the drop of a hat, these days."

"Sire," began Reginond, boldly, "you..erm.. fainted when Duchess Misemptyed dropped her hat at the Feast of the Shoes last winter."

"Yes, well..." began Tonther, "She had a stuffed griffin on the brim of that hell-cursed thing."

"It was a hedgehog, sire." Behfold informed him knowingly.

"Bloody vicious hedgehog at any rate," Tonther scowled, "Anyway, you know how I disapprove of such vicious torture of animals by the aristocracy, bunch of silly inbred fools." He continued muttering about such matters for several minutes.

"Yes," replied Reginond, smiling, "I couldn't have put it better myself."

Pausing for a moment, Tonther finally made a leadership decision, "I have decided," he proclaimed, in a remarkably regal voice, "we shall take Behfold to the Seers of the Seven Hells."

"My liege?" questioned Behfold.

"They are very wise people, Reginond," Tonther told him, pompously, "Why just last week his majesty sent a message to say that he was allowing the seers to come out of banishment after that shocking incident when one dropped a rock on Lady Lokthars head – he claimed that it was the power of the Ancients reaching out to punish her ladyship for eating the sacred carrot of Loch Julich," After a pause for breath he continued, "Admittedly she did eat the sacred carrot, but she denied the Ancients were involved, I recall her saying 'One could not believe commoners like the Ancients would strike one on the head with a stone from common, peasant, ground.' Do you remember?"

"Yes, sire, but they are called the Seers of the Seven Bells," Reginond informed him, wondering if such incompetence was contagious.

"That's a damn stupid name," Tonther moaned, "Hells are infinitely more interesting than bells. You wouldn't get a half decent demon living in a bell, now would you?" He answered his own question, "No, so what kind of demonologists are they?"

"They are not demonologists, my lord."

"What do you mean, Reginond, everyone knows they acquire their infinite wisdom and knowledge from the realms of darkness."

"No, my lord." Reginond began, knowing he would have to spell this out clearly before Tonther would understand, "That was a rumour spread about by Lady Lokthar after the incident with the carrot and the stone."

"Was it?" Tonther asked suspiciously. "How do they get their knowledge then."

"The seers search for knowledge within the wisdom of the Ancients." Reginond began, trying desperately to remember all he had learned from 'Divination of Knowledge and the Ancient Mystical Techniques Involved' chapter four, 'The Method of the Ding Dongs – A Philosophical Approach', "They first of all attune themselves to the higher planes of existence by ringing the seven ceremonial bells of the Creator in a very specific and complex order. Then they call upon the Ancients of the celestial universe to grant them knowledge to aid the world, then if they and their cause are found worthy by the 'Ever-giver' they discover the secret, they then give thanks for seven days, with constant ringing from one of the bells for each of these days."

"Yes," responded Tonther, trying desperately to look scholarly and appear as if he had known this all along, "We'll go see them, then – we depart in the morning".

The morning arrived, as the sun rose, slowly, over the misty horizon and was greeted by the loud snores of Lord Tonther resonating through the halls of his fortress and the exhausted shouts of Reginond, knight of the realm, attempting to awaken him. The scene begins to go in and out of focus, complex computerised special effects take over, and through the magic of literature we are transported many hours in the future and Lord Tonther's Quest (as he likes to call it) has been on its way for an hour, maybe two at the most. We sweep, panoramically, over the barren landscape over our brave band and across a deep, dark forest of oak and cedar. Suddenly the scene changes to one of a struggle of one man for his sanity.

Reginond winced. Behfold was lucky, this curse seemed to have exhausted him and he now slept in the supply cart, cradling a marrow in his arms and calling it "Teddy dearest" (Translation from Lord Tonther). At least he wasn't cursed with Tonthers inane chatter.

Tonther paused in relating for the tenth time his battle with an ogre (which had, in fact been a battle with a six year old child on All Hollows Eve) and how he defeated it using a Gobstopper of Doom (Reginond had not once discovered what a gobstopper was, and from the description Tonther gave didn't want to) he appeared to sniff the air, and sense for something, "I could have sworn someone was using italics just then."

"Must have.... been your imagination, sire," gasped Reginond, truly frightened of his Lord. He would have been driven mad by another lecture on the appropriate uses of fonts (?) and punctuation in civilised society.

"Most likely," Tonther conceded, "Now where was I in my story?"

"I believe you were finished and had decided to quietly contemplate the ramifications of our journey and how you will overcome any obstacles in our path." Reginond gasped, hoping the statement would keep Tonther busy for a while and it did.

Silence reigned supremely in the party for about half an hour, when Tonther finally asked, "Reginond?"

"Yes, sire."

"What is a ramification?"

"It is the consequence of a specific action."

"Would that include a fatal error in diplomacy causing the seers to summon the might of their powers and send forth dread armies to conquer the universe and rule supremely for all eternity?"

"As unlikely as that is to happen, yes."

"Why wouldn't they?"

"The seers are fundamental pacifists and believe that to live apart from the world and become 'one' with higher beings means that petty quarrels must be ignored and the proper behaviour observed at all times." Though in your case, they may make an exception, Reginond thought wistfully.

Another half an hour passed and Reginond was rather surprised at his lords self-control, but finally all resistance was abandoned.

"Are we there yet?" Tonther asked, sounding bored.

"No, sire," Reginond responded, "we will not arrive in the shrine for another day. We are lucky your lands lie so near their stronghold."

A further pause of over an hour occurred and Tonther appeared to be thoughtful for all this time, until finally a light filled his eyes and a smile spread across his face.

"I was just thinking about those ramfictions, you were talking about and dealing with problems and I was wondering?"

"Yes sire?" Reginond asked, quite surprised that Tonther even remembered their previous conversation and that they were not already talking about orcs again.

"Does our path take us through the Dread Forest of Decay and Disease?"

"No."

"Across the desert of desiccation?"

"No."

"How about through the mountains of hellish fury?"

"No, sire. None of these horror-filled places lie in our path to the shrine."

"What about horrific monstrosities from the pits of the abyss?"

"I don't believe so," Reginond began, but saw Tonthers face fall and quickly added, "But you never know, there may be a gateway to the nether hells and legions of demons waiting to accost us."

"Do you really think so?" Tonthers voice was full of hope.

"Stranger things have happened, sire."

The remainder of the day passed mostly in silence, with the occasional inane comment from Tonther and a few snores from Behfold.

"Excuse me," Tonther started, talking to mid-air, "There is an apparent lack of descriptive text here. Perhaps you may be relying on character interaction to make this story of yours, but I don't even know how many people are with me and what I am wearing."

Yes, well I'll indulge in minimum description if it pleases you, a voice spoke into his head.

"Must you use italics, you foul fiend?" Tonther questioned.

How else would anyone know it was a unauthorised communication between author and character? Stop complaining or I'll have you eaten by a dragon.

"Really?" questioned Tonther hopefully, but no response came.

MORE NEXT MONTH

OCCUPATIONAL HAZARDS by MARY SCOTT-PARKER

Various people were given an Adventure to complete. Here is how they did it.

PHOTOGRAPHER Did it in a flash.

CHEF Cooked his goose early on.

ORNITHOLOGIST Wasn't SWIFT enough, missed a TERN and was out for a duck.

CAMPANOLOGIST Found it a-pealing.

CONTORTIONIST Said it wasn't his bent.

LINGUIST Pronounce it difficult

DOCTOR Tried in vein.

TAILOR Was well suited.

MATHEMATICIAN Was quickly out numbered.

LAWYER Was brief.

CHEMIST Soon dispensed with it.

DRESSMAKER Wasn't cut out for it.

SADDLER Did it bit by bit.

(MORE IN A FUTURE ISSUE)

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You are not a bold warrior, elf prince or mighty wizard. You are a sadly pathetic person who will use any excuse at all to take part in an adventure of thrills and high excitement. And so you find yourself on a quest to obtain the only item that can get rid of these orcs - Jeremy's Fabled Golden Camcorder, the most orc-terrifying object in existence which is said, in legend, to lie in the heart of the mysterious Nether Regions. There's just one problem. Nobody knows where these Nether Regions are.....

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NEW RELEASES

THE DARK TOWER

by **JACK LOCKERBY**

In the small store-room of the monastery stood a large oak chest, adorned with bands of copper and held together with tiny brass bands nailed in place with small iron nails. Inside this chest lay a green-leather book, it's pages yellow with age and as brittle as a leaf on a cold autumn morn. On these pages, in dark blue ink, had been scrolled the annals of the 'Age of Shadows' and of the fate that befell the monastery of Draghag at the hands of marauding Orcs.

The book told of a time when there was a bitter struggle between humans and orcs, of a time when the 'Dark Lord' was slain and the orcs put to flight. It also told how many of the orcs split into small bands and spent their time roaming the countryside intent on pillaging and looting. One such band had attacked the monastery and stolen, amongst other religious artefacts, the legendary 'Golden Chalice'. They had then retired to the safety of the 'Dark Tower', a secure citadel situated somewhere beyond the Shadow Mountain. They also took with them the leader of the unicorn herd and after subjecting the poor creature to barbaric treatment, turned it loose in the forest.

One day the abbot sent for you and informed you that even though you were a mere novice it had befallen you, as the youngest and bravest, to seek out the orcs and their infamous 'Dark Tower' and to recover the stolen items. You were also instructed to find the unicorn, as that would be your only means of returning to the monastery.

The abbot and several of the monks accompanied you as far as the edge of the forest, but when an orc archer was spotted amidst the trees they all turned tail and left you to your own resources.

You wandered around aimlessly for a spell, then suddenly spy a wisp of smoke rising lazily over the tree-tops. Striding northwards, you head in the direction of the smoke.

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AMIGA

With effect from this moment all the following 'SPECTRUM' games will be available for the 'AMIGA' range of machines ... albeit in the form of a 'SPECTRUM' game that has to be loaded and played through an 'emulator' programme. The 'emulator' will be supplied FREE!

<u>TITLE</u>	<u>AUTHOR</u>	<u>TITLE</u>	<u>AUTHOR</u>
Theme Park	J.Lockerbj	Black Tower	Diane Rice
Crystals Of Kings	K.Burnard	Mummy's Crypt	L.Creighton
April 7th	G.Lynas	ARC	S.McClure/I.Smith
*Diablo	M.Cantrell	HIT	S.McClure/I.Smith
Ellisnore Diamond	J.Lockerbj	Out Of The Limelight	J.Scott/S.Boyd
Marooned	L.Creighton	Project Nova	M.Cantrell
PCW	G.Pitchford	Golden Pyramid	L.Creighton
Quest For The Holy Something	C.Davies	Stranded	D.Hawkins
Legacy For Alaric	Palmer P. Eldritch	Balrog And The Cat	The Balrog
Retarded Creatures & Caverns	The Balrog	Agatha's Rolly	Linda Wright
Magic Isle	Palmer P.Eldritch	Kobyashi Naru	C.Wilson
Phoenix	Traveller in Black	From Out Of A Dark Night Sky	The Balrog
Violator Of Woodoo	Traveller in Black	*Jekyll And Hyde	Essential Myth
Aztec Assault	Traveller in Black	Secret of Little Hobcombe	The Balrog
Celtic Carnage	Traveller in Black	The Challenge	J.Lockerbj
Behind Closed Doors (The Saga)	The Balrog	The Enchanted Cottage	J.Lockerbj
The Cup	J.Lockerbj	The Hammer Of Grimwald	J.Lockerbj
Impact	L.Creighton	Diamond	D.Francoise
Jack And The Beanstalk	J.Lockerbj	Lifeboat	J.Lockerbj
Davy Jones' Locker	J.Lockerbj	The Golden Locket	K.Burnard
Seeker Of Gold	The Balrog	Matchmaker	J.Lockerbj
The Mutant	J.Lockerbj	Fuddo And Slam	The Balrog
*Bored Of The Rings	Fergus McNeill	Jade Necklace	J.Lockerbj
*The Big Sleaze	Fergus McNeill	Realm Of Darkness	J.Lockerbj
*The Boggit	Fergus McNeill	The Witch	J.Lockerbj
*Robin Of Sherlock	Fergus McNeill	Bulbo And The Lizard-King	The Balrog
Jester's Jaunt	June Rowe/P.Cardin	Jade Stone	L.Wright
Very Big Cave Adventure	St.Brides	Bugsy	St.Brides
The Darkest Road	C.Wilson	Tears Of The Moon	C.Wilson
Cloud 99	L.Wright	Cpl.Stone	J.Taylor
The Escaping Habit	J.Lockerbj	Kidnapped	J.Lockerbj
Staff Of Power	Sue Medley	*Jack The Ripper	St.Brides

All titles cost £2.49 each, except those marked with a "*" and these cost £2.99 each. Please note that all games come complete with a 'FREE' emulator programme with which to load and play the games on your AMIGA machine ... see notes for further explanation of this.

NOTES

Switch on your machine and then insert the 'emulator' programme into the disk drive. When the workbench is displayed just 'double-click' on the ZENOBI icon in order to run the prog and when the 'emulator' is up and running just move the cursor to the 'status' line and hold down the RIGHT MOUSE-BUTTON to access the various menus. Select LOAD SNAPSHOT and then select the file of your choice in order to play the game. Please note that certain games will save BOTH a 'header' file and a 'bytes' file when saving your game position, so just enter your file-name and select as appropriate. Other games will use only a 'bytes' file. This all depends upon whether the game needs a 'filename' for its 'saved' positions or not. The games will all 'save' their position to an AMIGA formatted disk and reload from same.

NAME : ADDRESS :

POST CODE :

AMOUNT ENCLOSED : TITLES REQUIRED :

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ADVENTURE

THE EMERALD ELF

We all have different ways of 'relaxing', some of us like to read, some of us like paint and even one or two us like to play adventure-games. However the vast majority like nothing more than to settle down in front of their television and watch their favourite programme(s). Our tastes all vary and what appeals to one can be sheer rubbish to another - but that is what makes the human-race so interesting. This game is a 'tribute' to one man's favourite programme.

George E.Hoyle was/is a great fan of the series 'RED DWARF' and it is on this that he has loosely based this game. Do not be mislead, this is not a 'spooF' of the series, nor is it an attempt to duplicate it - it is simply a genuine tribute to something that George has a great love for - so don't expect to uncover some great 'depth' or 'meaning' in the game. Just sit back and enjoy a light-hearted romp through some of George's favourite scenes from the first series of the programme.

THE STORY SO FAR ...

Due to 'circumstances' beyond even your control you find yourself awakening from a rather long (to say the least) doze - not only that but you appear to be the only human 'life=Form' in the nearby vicinity. As is usual in these sort of situations there is one slight light on the horizon ... if that is what you can call it. Everything on board seems to be in working-order and with a bit of luck and some kind of 'guidance' perhaps you can just find your way home again



Spectrum 48K/128K+2

NOTES

This game will reconise all the usual commands such as EXAMINE, LOOK, GET, DROP etc, however you will also be able to converse with any characters that you may encounter on your travels. To do just that simply type the command(s) in the following format SAY TO FRED "WHERE IS THE CAT?" and if the command is understood then an answer will be forthcoming. The game will also allow you to save your 'potion' to RAM but please use the standard save routine(s) in order to make a more permanent record on TAPE or DISK. Typing the word INVENTORY (or the abbreviation I) will not only display your present score but also list any items you have in your possession at the time.

HINTS

Remember, even 'identical twins' can fall out and come to blows - so just follow and wait. Not all obvious things are immediately visible at first, so make sure you do a good search. Trouble with the 'directions' then just try using RIGHT, LEFT, FORWARD and BACKWARDS.

Zenobi Software

ADVENTURES

ADVENTURE PROBE SOFTWARE

presents

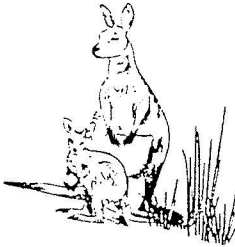
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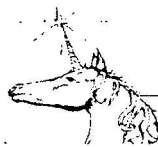
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PERSONAL MESSAGES

To Dead Warg – I heard that Maisie's so crazy that you two rolled about in the hay for long enough to cause your "mortification" – that was when you were just the Warg! (M.Polo)

To Uncle Horace – Pardon me for branching out. I was just trying to spruce things up, but I realize that I was a bit of a sap, and that you've heard enough {you're SICK 'A' MORE}? (M.Polo)

To Ellen – isho khun asha ka o kenji ken mao meni mondonosinalis! {i.e. yes, I did} (M.Polo)

To Ellen – ugh! that is hairy!!! (M.Polo)

To Snowy – I'm hot. That's why people keep asking me to change their flashing. (Marco, the over-indulgent Plumber)

To Ellen – Any relation to Pete Boggs? (M.Polo)

To Dopey – Is this a MAP or MAP PAPER you've got? (M.Polo)

To M.Polo – No, they're bigger than pimples – but have the same tendency to bring tears to the eyes if not handled with care. (Nell Gwynne)

To Marco Scott-Polo – Nah, you're trying to pull the wool over everyone's eyes. I won't believe it if I live to be twenty. (Nighthawk)

To The Whinger – Well, thank you kindly. Now go away and have a sulk. (Squiggle)

To The Whinger – Erm....gulp...right-oh! (Glumwynd)

To Wynne – Hello there. (Nemo)

To Damian – Are you glad the mystery's been solved? (Kasar)

To Kev – Fancy not knowing what FCD stands for. (FCD)

To M.Polo – Us knights don't need to be bright to enjoy life to the full. Sir Cumference gets around – Sir Face is always on top and there's always a queue for Sir Gerry. Can't speak for Sir Cumsights though – he tends to cut himself off a bit. (Sir Jestive)

To M.Polo – ~~That's~~ what I'm paying you to do! (Uncle Horace)

To Damian – Help – the worker's revolting. (Uncle Horace)

To Damian – HE need talk, he's pretty revolting himself. (Ellen)

To Jon – I don't know, why didn't I? Still, you know what they say – better late than never, eh? (Ellen)

To M.Polo – Nope, you didn't. You definitely expressed concern about the safety of my sockets. (Ellen)

To The Whinger – A nice juicy date? Mmmm, that sure sounds great. In fact, I hardly can wait, but please don't be late, as our buses stop running (and walking!) at eight. (Ellen)

To Phill – Don't fret, the next time we make a bet, I'll win – for sure. (Ellen)

To Crazie Maisie – Why don't you ask him? I'd tell you myself, but for one thing – we ladies never talk about such things. Not that you'd know anything about that would you? (Snow White)

To M.Polo – Nope, not a chance, as long as the sign is on the doorknob. (Snowy)

To M.Polo – Damn – I've gone and misplaced my ruler. (Snow White)

To Matt – How did the weekend's navigating go? Hope you put your watch on the other wrist this time. (Loobiloo)

To Wynne – I'll pick my own letter to see who's "first off" next time, thank you! (The Witch Of Stanley)

To John W – Your "solution" to you problem was **MORE** than Okay with me. Thanks a lot. (Ellen)

To M.Polo – Pedantic? Vous! Not my strong suit pedantics. Now bedantics(M.S-P)

To Ellen – Yes, only TWO. Alright then... the Eagles... I'll give "Hotel California" my best shot... don't you worry, my mum's trying to convert me to D.O'D. (Jon)

To Snow White – I didn't know there were any shops on the edge of the forest. (Jon)

To Snow White – Phil won't complain 'cause he can't do it again. The reason's very simple, he's developed a large pimple and to make matters worse, he thinks that it's a curse. "The tablets did it!" I told a little lie so now he's given me his lifetime's supply! (The Whinger)

To Dopey – You're doing my brain in! To blow or not the blow, that is the question, well, blowed if I know. Perhaps you'd better speak to Snow White. She may be able to enlighten you. Meanwhile I'll just take another headache tablet (shaken not blown). By the way, have you got a blow-up doll, as this may be the reason for you peculiar question? (The Whinger)

To The Whinger – Sorry you couldn't make it; better luck next time. (Peril)

KINGS AND QUEENS OF THE CASTLE

Sue Roseblade, 22 Pembroke Avenue, Eynesbury, St. Neots, Cambs. PE19 2SW.

Sue can help with many, many adventures ranging from old 8-bit up to recently-released PC games – too many to list here. Sue is also on the telephone helpline, but if you would like a written reply (some complex queries need time to look up), please write to the above address, enclosing a **stamped, self-addressed envelope**.

IN TOUCH

FOR SALE : Spectrum +3 with cassette player and 20 adventures. £50 o.n.o. Please contact Ron Guest, 10 Riverdale Park, Gunthorpe, Notts. NG14 7EY, Tel. 0115 9663675.

FOR SALE : QUARTERDECK CLEANSWEEP for PC 3.5". Excellent uninstal utility. Uninstalls, locates, deletes and safely removes duplicate files, unnecessary files, unneeded files. Will find lost or "orphaned" files taking up hard drive space and recover or remove them. Auto backup ensures recoverability of deleted files. Frees megabytes of hard drive space. Pristine condition. Cost £39.99. Will accept £20 o.n.o. Contact Phill on 0161 720 9565 between 6pm and 8pm.

WANTED : WONDERLAND for the Amiga. Please contact Mrs. Lilian Brand, 104 Sceptre Place, Elswick, Newcastle, NE4 6TF. Tel. 0191 272 4167.

HELP WANTED

Does anyone have a copy of DEATH KNIGHTS OF KRYNN on 3.5" PC disk that they would be willing to copy onto an original game disk that has corrupted itself – if postage is paid?

Please contact Mary Scott-Parker, Tel. 016974 72253.

Does anyone have a copy of MOUNTAIN MAN that will work an Amstrad CPC 6128, or a solution or hints for this game? Please contact Barbara at the Probe office.

Does anyone know the whereabouts of M.J.GEARING? He or she is the author of an adventure called "The Changeling" published by Cases Computer Simulation. Do you have an address, or know someone who may be currently publishing this game? A Probe reader would very much like to contact him. Please let me know if you have any information that may help track he or she down. Barbara.

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. CRIME STOPPER, DEMON'S TOMB, DRAGON LORE, JACK AND THE BEANSTALK (Bruce Robinson), KINGSLEY'S MANSION, LORDS OF MAGIC, MOON BASE ALPHA (Bruce Robinson), NORMAN'S LAMENT, QUEST (Ken Dean).

NEWSDESK

Latest Release From Zenobi

Yes readers, despite all that has been said and written, this month's release from Zenobi Software is "WHY IS THE WORLD ROUND ANYWAY?" by Jonathan Scott and Stephen Boyd. I am not going to say anything about it here, as I have only had a quick look at it before I had to get on with preparing this issue. Anyway, you can buy a copy and make up your own mind as it is available now for £2.99 for the Spectrum (tape and +D 3.5" disc), Amiga(e), Atari(e), PC(e) and MAC(e), and £3.49 for the Spectrum +3 (3" disc). As +3 discs are in very short supply you can save £1 by sending your own blank 3" disc, or you can choose *two* titles and buy both of them on the same (Zenobi) disc for £1 less than the combined price.

CAT Writing Utility

For anyone who didn't see the announcement at the end of Harold Dixon's letter, and skipped passed the advertisements, I will repeat the news that CRL have now ceased trading and Phil has decided to publish the CAT program himself. For only £4 and a little work, you too can produce games of the quality of "Piggery Jokery", Phil's latest game which is now available from Zenobi Software and SynTax.

Latest Release from Vulcan Software

The expansion disc for "TIMEKEEPERS" is now out, price £5.99. It has 60 levels and I understand they are just as difficult as the original set.

OBJECTS AND THEIR USES

THEME PARK USA compiled by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

- Gruelight source
- Shuttle cabtransport between areas
- Iris plant}
- Dahlia plant}
- Astilbe plant} their initials spell out a state
- Hosta plant}
- Oxalis plant}
- Chestcontains a flower
- Kangarooyour transport up the hill
- Sword leafcutting tool
- Foxgloveprotects your hands
- Padsgripping "tools"
- Large rabbitHarvey is a figment of your imagination
- Hatcontains a secret passage, and nasty surprise
- Computer discuse it to discover question
- Flipperssnow shoes
- Poison ivya killer
- Cardneeded to gain access to film set
- Leafletinformation
- Snow glassesenables you to see in a snowstorm
- Compassshows route through desert
- Rucksackcarries all items, can be worn
- Block of salta certain animal will stop to lick it
- Large boulderthrow it to save your life
- Statueholding a flower
- Gunexchange for card
- Dahlia tuberplant it to grow flower
- Watering canfill with water then use to grow plant
- Trowelplanting tool
- Tokenallows you to enter and leave an area – only 25 turns
- Dollarthe only money you have so give it to the mugger
- Muggerhas a gun
- Pelletfertilizer for Dahlia tuber
- Tulipred herring
- Baseball batdeters the mugger



GETTING YOU STARTED

BEYOND THE DARK MIRROR played by Barbara Gibb on an Amstrad

Start outside the Guild's castle, the drawbridge is raised. I (nothing), E, LOOK UNDER BUSH, TAKE SPADE, E (road widens), S, X FRUIT (should be useful), TAKE FRUIT, N, N, IN (tiny house), X GRATE (see bundle of logs), X LOGS (tied together), UNTIE TWINE, TAKE LOGS, TAKE TWINE, OUT, S, E (note soft earth), DIG (need spade), TAKE ROOT, X ROOT (very important), E (by large tree), CLIMB TREE, TAKE LADDER, D, E, N, W, N, E (inside log cabin – see an old elf), TAKE TO ELF (note the five items he wants in exchange for the eternal torch – which is the light source needed for the final section of the adventure), W, S, E, S (outskirts of small village)

CLEAR-UP IN CLOGGIELAND played by Barbara Gibb on an Amiga

Note: You can follow any of the wandering characters by typing FOLLOW <character>. To resume normal movement type STOP FOLLOWING.

Type LOOK IN CAP to check what it contains.

Start in a pleasant country lane. I (nothing), X BOULDER. PUSH BOULDER (not far), N, N (end of lane – a strange force prevents you going north to the common), W (building site), TAKE BRUSH, E, S, W (by neat cottage – see a woman in her garden), ASK WOMAN ABOUT GARDEN (she invites you into the back garden), W (the back yard is dirty), SWEEP YARD (need brush – woman gives you a freshly-baked pie), E, E, N, W (back at building site), WAIT or L (until the workman arrives), X WORKMAN (hungry), GIVE PIE TO WORKMAN (he takes the pie and drops the crowbar), TAKE CROWBAR, E, S, S (back at boulder), X GATE, X WALL, CLIMB WALL (bull escapes by smashing the gate), USE CROWBAR (boulder moves and you go south)

MICRO MUTANT played by Edwina Brown on a Spectrum

SIZE, POWER, DNA (at least 10 power units must be collected [*]), EXAM LABEL, E, EXAM STAPLE, BEND STAPLE, MUTATE, BEND STAPLE, GET LABEL, E, EXAM BAG, STICK LABEL ON BAG, ENTER BAG, BEND STAPLE, LOOK. Let time pass until postman comes and takes bag), BEND STAPLE, E

[*] If, like me, you are hopeless at arcade-type games, you can cheat by typing SID RAT to increase your power....Barbara

NORMAN'S LAMENT played on a Spectrum – also available Atari(e), Amiga(e), PC(e) and MAC(e)

I (nothing), LEAVE (the sergeant stops you), SAY HELLO, X SERGEANT (he will follow you around and reward you when you solve a puzzle), W, W, S, ENTER (centre of large circle), READ NOTICE (you will need 9 discs numbered 1 to 9, each with a different value), LEAVE, N, E.

Star Room

ENTER, READ NOTICE, TAKE BOX, X BOX (contains 16 numbers), DROP 2, NW, DROP 5, W, DROP 3, N, DROP 14, NW, DROP 13, NE, DROP 1, N, DROP 16, E, DROP 8, NE, DROP 12, SE, DROP 6

SEABASE DELTA played by Barbara Gibb on a Spectrum – also available for other computers

Start in a Large Tubular Walkway. I (nothing). EXAM BODY (told to try his pockets). EXAM POCKETS. TAKE CARD. EXAM CARD (travel permit – it is valid for 6 journeys only – note name as it is a clue). OPEN BRIEFCASE. EXAM DOCUMENTS. E (food–farm). EXAM TABLE. E (return later to get the object). S (Travel–Tube Station Charlie – there are six stations, in alphabetical order). PULL LEVER (car arrives). ENTER CAR. FASTEN seat BELT. INSERT CARD (travel to next station – note the card is returned). UNFASTEN BELT. LEAVE CAR (Station Delta). N. EXAM WINDOW (note details). S. ENTER CAR. FASTEN BELT. INSERT CARD. UNFASTEN BELT. LEAVE CAR (Station Echo). N (Tigerfish Missile Control Room). EXAM MISSILE. EXAM SCREEN (you'll find the numbers later). S. ENTER CAR. FASTEN BELT. INSERT CAR. UNFASTEN BELT. LEAVE CAR (Station Foxtrot). TAKE SCREWDRIVER. ENTER CAR. FASTEN BELT. INSERT CARD. UNFASTEN BELT. LEAVE CAR (Station Alpha). TAKE TORCH. ENTER CAR. FASTEN BELT. INSERT CARD. INSERT CARD. UNFASTEN BELT. LEAVE CAR (Station Beta where most of the action is)

TALISMAN (Simon Langan) played by Barbara Gibb on a Spectrum

Start in the middle of an island in Lake Zarh. I (carrying nothing but wearing a backpack and silver talisman). REMOVE BACKPACK. LOOK IN BACKPACK (see a piece of rope and some meat). TAKE ALL OUT BACKPACK. DROP BACKPACK. E. X BOAT (sound but has no oars). TIE ROPE TO BOAT. THROW ROPE ACROSS LAKE (rope catches on a log – repeat input if not successful). PULL ROPE (you pull boat across the lake). Now on edge of Varenon Wood. E (ignore the cloak). NE. E. E (deep in Ashgrim Forest). E. R or L patiently until Eioana the elf appears. SAY TO ELF "HELP" (quote marks necessary – note details of response). SAY TO ELF "TALISMAN" (note response). DROP ALL. SWIM ACROSS RIVER (okay if not carrying/wearing too much weight). N. TAKE BERRIES

TALISMAN OF POWER played by Peter Clark on an Amstrad

N. TAKE SHOVEL. N. READ NOTE. TAKE LINE. S. S. W. EXAMINE BODY. MOVE BODY. TAKE SWORD. S. W. CLIMB ROPE. DIG MUD. LOOK. TAKE CROWBAR. CLIMB DOWN ROPE. DROP SHOVEL. E. N. SE. EXAMINE PLAQUE THEN LEVER IT. GET SCROLL

TEACHER TROUBLE played by Barbara Gibb on a Spectrum – also available on an Amstrad

Start in the Assembly Hall. I (nothing). N (corridor). READ PAPER. S. SAY TO DILLON "FOLLOW ME". E. E. E. E. N. N. W. U. U. E. E (history room). EXAMINE BLACKBOARD (instructions for making concrete). W. W. W. W (small room). LOOK IN CUPBOARD. TAKE ALL (geography book and map). E. E. D. W. W. W (gymnasium). OPEN CUPBOARD (Dillon must be present to help you). TAKE ALL

TEARS OF THE MOON played by Edwina Brown on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

S. EXAM STUMP. GET PAPER. EXAM PAPER. S. EXAM BUSH. GET BERRY. N. N. E. S. E. S. E. EXAM DUST. EXAM WALLS. EXAM WALLS CAREFULLY. PULL LEVER. D. EXAM RING. RAISE RIND. GET KNIFE. UP. W. N. N. N. CRY. GET FOOD. EAT FOOD. S (too fat). EXAM ROCKS. EXAM HOLE. GET PILL. SWALLOW PILL. S

HINTS AND TIPS

ALONE IN THE DARK 1 played by Damian Steele on a PC

Use the old Indian rug to cover up the picture of Davy Crocket in the hall of pictures.

There are bullets in the cellar but watch out for the rats.

Search the coal to find something useful.

Fill the water jug in the coal room.

Don't try to eat the soup in the kitchen – you won't like the taste, but the zombies in the dining room might.

Only read the green books – the brown books lead to madness.

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

Part Two

When you knock on the dwarf's door a third time ensure you are carrying the partridge, piece of paper and book, but don't show him the book *before* the paper.

The bottle contains fish repellent, which has a limited affect (about 35 moves) but you will have time to cross the river *three* times.

Make a poisoned dart using a long thorn, the spider's sac, resin from a sapling and the piece of cotton.

Ensure you kill the boar before you enter its burrow.

Part Three

The bar is also used as a brake lever on the wagon.

When you have collected everything you need (hammer, pickaxe, fuse, sparker and timber), put it all into the wagon and push against the roof to transport it across the abyss Indiana Jones-style.

Part Four

Pull one of the warriors over the battlements, throw a knife at another.

Look down at each part of the battlements until you find a flagpole, a ledge and roofs of lower buildings.

The length of the rope is important.

Find an appropriate place to wedge the crowbar in the battlements, having tied the rope to it first.

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

BARROW KNOLL – You need to have a branch of a Ghostwood tree. Climb one of the Ghostwoods in the Haunted Hills and break a branch. It glows when not being held.

MISTY AREA – just east of Moonholm. You need the blowers found when you examine the forge in Swanfleet works. When you squeeze them you can walk about in the low mist.

CASTLE ADVENTURE (Walter Pooley) played by Barbara Gibb on a C64 – also available on Spectrum and Amiga(e)

The large key unlocks the door to the arsenal and the cell in the dungeon.

Read *both* halves of the torn note.

To find the flint, dig in the cellar of the East Gate Tower.

A rope is behind a brick in the cell.

Rub the lamp for a Genie to transport you to the top of the NW Tower – the rope is needed to descend.

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

Remember what the gargoyle said and crown the statue. You'll need one of the maiden's tears before she leaves.

In the mushroom forest, examine the mushrooms and search the weeds, but don't drink from the stream.

Talk to the Seer twice.

To get over the stream, cut yourself some steps.

You'll have to tie a knot for the rope to catch in the notch.

CHAMELEON KEY played by Barbara Gibb on a Spectrum – also available on Amiga(e)

Photographs can change the appearance of people, and objects.

There is a particularly interesting leaflet in the Spod Information Bureau.

To get a bottle of whisky, inform on the woman in the bar.

You'll have to look as if you "fit in" in order to find out what the gang of rogues are planning.

The wall can be holed if you have a chisel and length of iron.

The gang will catch up with you in the bank if they can see where you entered.

CRYSTAL QUEST played by Barbara Gibb on a Spectrum

Starbase

PRESS BLUE, TWICE, to go into orbit.

You need a cup so that you can get some water.

Sentinel Alpha

PRESS BLUE, ONCE, to go into orbit.

Swallow the radiation pill (need cup of water) *before* beaming down.

Find the white crystal, then BEAM UP.

**CURSE OF THE SERPENT'S EYE played by Barbara Gibb on a Spectrum
– also available on Amiga(e) and Amstrad**

Whip the eel with the riding crop.

To catch the crayfish – open the safety pin, tie the string to it, bait the hook with the cheese, then FISH.

Protect your hand before picking up the crayfish, use it to open the tin.

Eat the bean to help you jump into the hayloft.

Place the board (from the gate), across the gap to reach the church.

**THE DARK GLADIATOR played by Barbara Gibb on a Spectrum (128K
only) – also available on the Amstrad**

Lift or look under the hotel mat to find a tiny key.

Sign the register to book a room in order to find some soap and pills.

Sit down in the lounge to hear something useful.

Buy some wine then lace it with something before giving it to the receptionist.

Make an impression of the master key.

Use the stool to reach the attic.

You will have to know the layout of the area before you can drive anywhere.

DARKSEED played by Damian Steele on a PC

Use the rope on the gargyle.

The stick from Delbert's dog IS useful.

Fix the mirror to access the alien world.

Remember, anything you leave in the prison cell in the "real" world, will appear in the mirror of that cell in the alien world.

Leave items under the pillow in the cell.

When Delbert gives you his card, he's not playing Monopoly. It has a use.

DEMON'S TOMB played by Barbara Gibb on an Amiga

All letters, notes, notebook, etc. should be examined and *read*.

Ensure Sam is with you for most of the time, but there are at least three occasions when he shouldn't be present.

Use the charcoal on the page in the notebook.

The gate of the manor house can only be opened from the inside.

There is a passage leading from the beach to the cellar of the manor house.

Take Sam to the garage before climbing through a window at the rear of the house.

Sit in the chair in the study.

Check the panels in the lounge.

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

Part 1

Willy may be able to arrange for you to travel to Bergen.

Find the market and buy a horse. You should get it at a fair price if you have noted what to say. Before you can ride the horse you will need some tack – once again a fair price is possible.

Part 2

Magic will get you a bit further in the ruins.

Three numbers and their relevant colours will open the “safe” door.

The bottle can be picked up, dropped, thrown and even entered – find where and when this can be to your benefit.

Part 3

A bit of string may be worth your attention.

Trapping a zampf and riding it will save you a lot of footsore.

Part 4

Be careful how you leave and enter the various tents.

Don't scare the inhabitants, it can be fatal.

Use the candle wax to mend the bellow, but ensure you don't catch fire.

Examine the wall of the hut.

DOMES OF SHA played by Peter Clark on an Atari – similar on Spectrum, C64, Amstrad, Atari(e), Amiga(e), PC(e), and MAC(e)

At the bottom of the Spiral Staircase there is a Store Room. On the shelves you will find a Hag Bag. This is inflatable. Examine it to find a protrusion. Examine the skin that you are wearing to find a thread. Pull the thread, it can be used to seal the Hag Bag when needed.

In the Well Room examine the beam and the ring. Tie the vine to the ring – go S into the Alcove – examine the wheel that is here and you find that it has a hole in it – tie the other end of the vine to the wheel then move it – it falls into the well and pulls the beam with it – go back N to the Store Room and get the beam. You now have something that will enable you to get over the crevasse.

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

Protect your hand before you feel the hole in the wall.

Fill the flask with acid.

Wait for the trolls to leave the guard room, then unlock the door with the copper key.

Hypnotize the eyeball with the watch. Wear the nose filters before chopping it with the broadsword.

Swap the sandbag for the grappling hook in the plinth room.

EMERALD ELF played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

Search the spacebug to find a spacesuit.

Use the screwdriver to open the dispenser, then mend it – you will need the “good” pipe and spanner.

Give a cheese sandwich to Mouse, and try one yourself (5 points)

The disk creates a duplicate of Rommer. Find Ace and Duke, and stay with them until they begin to exchange insults.

FABLED TREASURE OF KOOSAR played by Barbara Gibb on a C64 – also available for the Spectrum and Amstrad

A treasure can be found in the pit, another in the bony hand of a skeleton.

You can't go south through the crack but you can squeeze through from the other side, providing you are not overloaded with objects.

You will have to find a way of getting the robe out of the robe room.

FLAMEOUT played by John Schofield on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

A bucket from the stream bank and sand from outside the shed will stop you slipping back.

Something found under a bed will help with the web.

A strange vegetable found by the boar will help you get through small openings – but don't eat it all at once.

Try to hit the button with the tennis ball. Looking for a tennis ball? Search the undergrowth you cut.

Words read at the obelisk solves the glass covered chest.

GET ME TO THE CHURCH ON TIME played by Edwina Brown on a Spectrum – also available on Atari(e), Amiga(e), PC(e), MAC(e) and Amstrad

Empty the bin to find scales, then talk to them.

In the shed – untie the string before attempting to get the watering can.

Examine the coffee machine – it makes coffee that tastes like mud. Use the hose to fill the coffee machine with water. Use soil from the garden to make coffee.

Put coffee in watering can to take up to Robin. Open Robin's mouth and pour coffee in.

THE GLADIATOR played by Barbara Gibb on a Spectrum – also available on the Amstrad

Until you are wearing a uniform, when you meet the Roman Patrol you will have to SALUTE PATROL. If you fail to do so, you will be thrown into jail. Just input S (for south) 5 times until you leave the cell.

Quadratus the war veteran is usually somewhere on the road to Rome – you need what he eventually drops. Straddus Varius needs something to increase his knowledge.

GOLDEN LOCKET played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

If the photograph falls down the well, turn the handle to lower the bucket then climb down – it is a dry well.

The first Walton is easily dealt with if you have the six-shooter.

Two of those six bullets will save your life when in the cave and quicksand.

HAZARDOUS HOLIDAY played by Barbara Gibb on an Amiga

You need a pole to help you raise the portcullis.

The golfing shoes will prevent you slipping on the rocks.

You need the newspaper to get past the usher.

You need a convincing disguise to get past the attendant.

Sarin will lead you to the sealed entrance to the mine.

Drop the cannister into some water to save the world.

LABOUR PAINS played by John Schofield on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

Part One

Watch Del, then follow the stone. Put this in Matilda's ammunition box. Now ask Aphrodite about the driver, then tell him you know all about her.

Tweezers and planning permission will help to get a statue built.

Vandalize the machine to get 50p, but be sure to carry the net.

Part Two

To stop Frank leaving, find a record under the cheese with the aid of the walking stick and then play it to him on the gramophone and again wait for the results.

To stop Matilda spoiling the wedding, find a blowtorch in Turnip's drawers(!), fill it with swamp water and fire it at her.

To get the girl's picture find a nailfile in the hangbag, use this to get a tack and then use this on the nurse as she has described.

LANDS OF LORE played by Steve McLaren on a PC

You are told by the Guard that King Richard awaits you in the Throne Room. Go straight to King Richard to learn about your quest.

King Richard will give you his Library Key – go there and find the Magik Atlas.

Make sure before you leave the castle that you get your Writ from Geron – it will come in handy late.

As you venture around the lands you encounter a lovely young lady who will try to trick you into getting into the keep but it turns out to be Scotia the Evil One.

There are a few monsters lurking around but they are easily dealt with.

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

Zone 7

Open the robot (need the screwdriver) to find an hourglass treasure which you can only see if you are carrying the ruby.

Go D the ladder from the tropical pool room to return to the clock.

Zone 9

Use the bunch of keys to unlock the cages to release the cute creatures, and the bars to free the poor people.

Go IN the enormous plant, then Down and Down until you are in danger of being eaten. Now poison the plant.

Wear the cloak before emerging from under the table.

From behind the Timelords, go E into the Mists of Time. You only have 2 moves in the mist, so you'll have to keep going E and W until you've thrown all the hourglass objects into the cauldron.

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

Part Two

Find a spoon, wake the dormouse and feed it.

In the teapot, make a pile of teabags to reach the spout.

Dig your way into the hut and find the antidote under the bench.

Use the umbrella to get out when you're normal size.

To reach the next area become Jack and the Beanstalk and fly! (on a leaf).

OPERATION STEALTH played by Peter Clark on an Atari – also available on other computers

In the airport – visit the carousel and get the luggage with the name "MR MARINEZ" on it. Examine the baggage then go to the washroom. Operate razor, Use electric socket, Go to passport office and use the original passport on him. Now go left and get in the taxi.

When kidnapped by boat, at the very first sentence, operate the bracelet.

A statue in an office has a movable arm. Operating it will reveal a safe. This can be opened with the little box.

ORB QUEST played by Ron Guest on a Spectrum (128K only) – also available on the Amstrad

To get through the sewer go SW, SW, NW, NW, NE, NE, SE.

At the inn with drunken villagers, sit down to get a warning for the prison guards. You must be in the blacksmith's with wood, wire and hook to make fishing rod.

The crown and sword are needed at dead warrior. Put in right PLACE.

PROJECT X – MICROMAN played by Barbara Gibb on a Spectrum – also available on the Amstrad

In the bathroom, climb the towel to reach the end of the bath, then JUMP ACROSS to the sink.

You need the blue, red, magenta and green bottles.

Use the magnifying glass to see what has developed on the piece of paper.

SECRET OF MONKEY ISLAND 2 played by Damian Steele on a PC – also available for the Amiga

To get past the clerk and into Largo's room :

.rotagila eht gnidloh epor eht no yellag eht morf efink the esU

To get the hammer and nails (hard path) :

.deen uoy tahw teg dna ni pin nac uoy. retneprac eht rof sliac eh nehW. setasrip eht of eno no gei-gep eht no (dnais! ytooB no desahcrup) was eht esU

SIMON THE SORCERER played my Steve McLaren on a PC

To make the Woodworm happy you will find some mahogany wood in the Woodsman's House.

To pass the Frog – look at water, pick up Tadpole, talk to Frog line 2.

The Wise Owl will give you random clues to help you on your quest, listen carefully to what he has to say.

SMASHED played by Barbara Gibb on a C64, also available on the Amstrad and Spectrum

To get the small key make the cat airsick.

Fill the syringe twice, once with truth serum, once with anaesthetic.

When you hear someone crying for help, go to the entrance of the minefield, search for footprints then follow them to find Clingon. Your exit route is S and SW.

When you examine Clingon you are told he is wearing a "blue silk two-piece", but you have to REMOVE DRESS.

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

Part Two

Talk to the pigeons in dirty hall. Cut the rope then free them.

Let the horses loose.

Cut the thong then ride the reindeer.

Look in the pot then eat some stew.

To enter the cottage at Lapland – crawl north.

House with no door in Finland – knock on chimney.

STATIONFALL played by Kenneth Pedersen on a C64 – also available for most other computers

The form you find in the trash can (level 7) should be validated before use. Look under the bed in Commander's Quarters to find the stamp to do the job. Now you can enter the village.

At Shady Dan's you should INSERT ID IN SLOT and then type 10. Now you are able to enter all rooms which require a high rank. But be careful not to carry the magnetic boots when you are carrying the ID Card.

Before you enter the outer door in the airlock beneath the warehouse, you should be wearing three things : headlamp, magnetic boots and space suit.

To turn off the eternal flame you should flick the switch, which is behind the pulpit in the chapel (level 3).

STONE TABLE played by Barbara Gibb on a C64

ASK WIZARD for help. He doesn't say anything but he does give you something.

The woodcutter will always capture you when you enter the birch copse. If you can't cut the ropes, look around until a squirrel comes to your rescue.

The eagle, when called, will carry you off to a cave entrance.

Put the Ogre to sleep before you try to take the alithril.

TIME THIEF played by Barbara Gibb on a C64

Part 1

In the rose garden, hit the post with the sledghammer to land in the cellar – you can now get all the other items out of here.

You need the chased silver key to unlock the desk but do *not* try to open the letter without saving your position first to see what happens. Now find a safe way to open it.

When the rhododendrons won't let you go NE, wave the cleaned brooch.

When the eagle won't allow you to enter the forest – ensure you wear the cleaned brooch.

You need the fork to DIG in the soft peaty ground.

TRAP SPRINGER played by Barbara Gibb on a C64

Examine your clothing to find a key.

LOUN BED to find a chest. LOBE DESK to find your notes.

LOBE SKELETON twice.

Don't go down in the room of tiers – lower the magnet to get the metal object.

Close the entrance door to open another doorway.

Pull the spear to open the way into another room.

If you get hurt by the spikes USE LEAVES to heal the wounds.

Look behind an altar to find a sack.

Look behind some gold to find a hidden exit.

You need your notes to read the hieroglyphs – one gives you a very important hint.

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

Part One

From the Old Anchor Inn go S, N and IN to the shop to buy an eyepatch (need the penny).

From the shop go OUT, S, NE, SW and U the gangway on the ship. S, W, U and IN brings you to Captain Smollett's cabin (give him the scroll and book).

From the captain's cabin go OUT, D, E, N, D (dockside), then N, E and E to outside The Spyglass Inn. WEAR PATCH before going IN to give the bag of money to Long John Silver.

Part Two

Milk the goat (you need the pail) then stir milk with the wooden spoon to make some curds which will eventually turn into cheese.

When you give the cheese to Ben Gunn he tells you where to find his coracle.

Back at the repaired stockade – tell the doctor about the treasure to receive a paddle.

You need a moth to get rid of the bird. On the west side of the island find a caterpillar and some leaves, put them into your pocket. X POCKET from time to time to check what is happening.

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

Examine the ground to find a branch.

The lion will carry your party – one at a time – across the first gap in the Yellow Brick Road.

The Tin Man will, if instructed, provides the means of getting across the wide gap. He can also cause the demise of the creatures chasing you. He can also build a raft.

Do not linger in the poppy field – one of the party deserts you – but another will, when instructed, find him.

You need a permit before you can enter the desert.

The only thing the scarecrow seems able to do is scare crows!

YELLOW PERIL played by Barbara Gibb on a C64

The ornate key will cheer up the storekeeper who will invite you to take whatever you need.

Enter the farmyard after cutting the fence then examine the farmhouse. Move the bowl of fruit and lift the rug inside the farmhouse.

Lead the cow to the bull. Dig on the small hillock.

Throw some magic water at the shadowy figure.

Enter the waterfall – it is a good idea to take the plank, nails and hammer with you.

DIG HOLE with the spade to enlarge the rabbit burrow. Rabbits like eggs for tea.

The magic water and magnifying glass help you read some magic words. Don't forget to TURN PAGE for another hint.

GUIDE TO WHO-DUN-ITS by JOHN SCHOFIELD

SHERLOCK HOLMES – A MATTER OF EVIL

Written by David Court for the 128K Spectrum

Not a very strong game, I'm afraid – although it's a 128K adventure, a great many 48K games have more content. If you type in DAVID COURT, you find out that he was only 17 at the time, and it shows This game probably hasn't had a very high circulation – David's other game some Probe readers may have played was the 2-part THE CHALLENGE OF IYTHUS (also 128K).

Once again, you take the part of Sherlock Holmes. LOOK to bring up the first location – Holmes' sitting room, where there is a satchel and a candle (Holmes is sitting in his armchair).

INVENTORY (nothing). Dr. Watson enters and slumps down in the other chair and falls asleep. EXAMINE IN SATCHEL (contains nothing – it can be used to carry objects in, if you wish), GET CANDLE, LIGHT CANDLE (the only location you can do this – it stays lit for the rest of the game!), EXAMINE BOOK CASE (there's no time to read now), STAND, WAKE WATSON, SAY TO WATSON "FOLLOW ME", E (to the Hallway where you see an envelope), GET ENVELOPE, EXAMINE ENVELOPE (addressed to Holmes). OPEN ENVELOPE. EXAMINE IN ENVELOPE (a letter headed "Scotland Yard"), GET LETTER OUT ENVELOPE, READ LETTER (it's from Lestrade, asking you to call at Scotland Yard as soon as possible), DROP ENVELOPE, DROP LETTER, GO OUT (you can't go to Scotland Yard without money for a cab), E. You hear a moan from the alleyway to the north, but first, GET CASH, EXAMINE CASH (an address slip falls out), GET SLIP, EXAMINE SLIP (from a wallet), READ SLIP ("If this wallet should become mislaid, please forward it to Major James Boundary, Boundary Mansion"), DROP SLIP, E. At random here, you are told a small boy is selling newspapers. E (no point), BUY PAPER (with the cash), READ PAPER (there is an article and photo of Lord James Boundary. "Yesterday, Lord James Boundary was arrested for the murder of Lady Susan Elliot. In a struggle with the police, he escaped. Police are hunting for him now"), EXAMINE PHOTO (Lord James is a chubby-faced man with a monogrammed silk handkerchief, round glasses, a moustache and a small beard), DROP PAPER, W, RAMSAVE, N (in the alleyway, an old man has been stabbed – a dark figure runs north down the alley), N (the figure climbs up the wall and throws a knife at Holmes, hitting him in the chest. The attacker is Lord James Boundary – must have examined the photo). If Watson is following you, you have a good chance of recovering in a few days – without Watson, you die in 4 turns.

LOOK (you are back in the sitting room), E, GO OUT, E, N, EXAMINE MAN (he dies of knife wounds), EXAMINE MAN (you find an old silk handkerchief, a small mirror and a card), GET CARD, READ CARD ("Yet another poor victim of the "Order of the Knife"), EXAMINE HANDKERCHIEF (monogrammed with the initials J.B. – leave this and the mirror), S, W, W (outside the Police Station), ENTER DOOR, EXAMINE COUNTER (there's a bell to call the Desk Sergeant), RING BELL, RING BELL, RING BELL (Sergeant Reynolds appears and asks how he can help), SAY TO SERGEANT "CELL" (the Sergeant asks you to follow him to the cell room), ENTER ROOM (there's a man in a dark cloak who has nearly killed an old man), EXAMINE MAN (looks very sorry for himself), DROP CARD (SHOW CARD/GIVE CARD is not understood).

The man says they made him join The Order, or they would have reported him to the police. You interrogate him for half an hour. The Order of the Knife is an organization of thieves who select a rich target and kill him for his money. This man has been caught in the act of his initiation murder for The Order. ENTER DOOR (to leave), ENTER DOOR (to go outside), W, S (in the tavern), SAY TO DRUNK "HELLO", BUY BEER (with the cash you buy a bottle), GET BOTTLE, N, E, E, HAIL CAB (a cab halts), ENTER CAB ("Where to?"), SAY TO CABBIE "SCOTLAND YARD", PAY CABBIE (with the cash - he asks if you want him to wait), SAY TO CABBIE "WAIT" (or you will have to hail a cab again), LEAVE (you are outside Scotland Yard), GO/ENTER DOOR (the handcuffs in the cell area, west, are of no use), U (there is a door marked "Lestrade"), KNOCK ON DOOR (Lestrade invites you in and gives you two train tickets - he wants you to look into the recent outbreak of murders. He's going to Leatherhead on a holiday, and you can ring him on 450772. He ushers you out), D, GO/ENTER DOOR (to leave), ENTER CAB, SAY TO CABBIE "STATION", PAY CABBIE, SAY TO CABBIE "GO", LEAVE (you are outside the station), E (to the ticket office), GIVE TICKETS (he hands them back and you go onto the platform).

Whether by accident or design, there's no way back from here. READ NOTICE ("Next stop north line Rexley, south line Dorsopp/Boundary), LOOK (until a train enters from the south - this is the one you want), ENTER TRAIN (you are in a corridor and hear a scream from the south), S, S (to the door to the guard's compartment), OPEN DOOR (a black cloaked figure throws the guard's body out, and climbs onto the roof), U (to follow on the roof, the cloaked man is here), You have one turn to HIT MAN (he falls - you notice a low signal approaching), DUCK (otherwise you are both killed - the man sees the signal too late and is thrown from the train and killed), D, LEAVE (the compartment), N, N (the train has stopped), N, OPEN DOOR (you surprise a man and a woman!), S, LEAVE TRAIN (at Dorsopp Station). To the east is a cab firm which you can enter, but achieve nothing. W (on the way to Boundary Mansion), N (if the murderer on the train saw you in the guard's compartment, but he didn't die on the train roof, he jumps on you from behind here and kills you). Again, whether by accident or design, there's no way back from here!

N, OPEN GATES (takes you to the door of the Mansion). NOTE : CHEAT at any time during the game brings you here. KNOCK ON DOOR (the lady of the house opens it - only if you have seen Boundary in the alley (and nearly been killed) and interrogated the prisoner in the police cell by dropping the card will she invite you in the hallway. She mentions some noises in the cellar), W (sitting room - the lady says "This is where James murdered his wife"), DIAL 450772 (you tell Lestrade you are at the house and going to investigate noises in the cellar), E, E, D (in the cellar, nothing except wine here), U, W, U, N (in a bedroom - the lady says "This is where the police arrested James. He knocked two policemen out"), S, W, GET PLASTER (sticky plaster), E, D, LEAVE, E (to the greenhouse), ENTER, GET BRANCH, LEAVE, W, W (the gardener here, outside the shed), ENTER (he won't let you), GIVE BEER TO GARDENER (he empties the bottle and wanders off).

ENTER (the floor is covered in straw), MOVE STRAW (to find a trapdoor), OPEN TRAPDOOR, D (in a cellar which is dark unless you have the lit candle - there is a barrel and a thin metal baton here), GET BATON, EXAMINE BARREL (it is empty), EXAMINE RUNES/WALL (you see a hole in the wall), ENTER BARREL (Watson leave the cellar), EXAMINE BARREL (the base is loose), EXAMINE BASE (you can't make it move), LEAVE BARREL, STICK BATON TO BRANCH (with the plaster - you make a thin rod), INSERT ROD (into the hole - something gives way), DROP ROD, ENTER BARREL, EXAMINE BASE (you pull it and fall to a brick junction, lying on your back - it is light here - bales of hay cover the floor), STAND, RAMSAVE.

If you now go either west or east from here, black cloaked men see you and the game ends. To overcome this LIGHT HAY (with the candle to make a lot of smoke – the cloaked men enter but don't see you), W, GET KEY, E, E, E (at a metal door), UNLOCK DOOR (the key jams in the lock), ENTER DOOR (there are racks of knives and cloaks on hooks here), GET CLOAK, WEAR CLOAK, GET KNIFE, LEAVE, W, W, N, N (west is just a dead end), SE, E (to a temple). Three cloaked men are here – you must be wearing the cloak and carrying the knife. You are told to kill a screaming man who has been led in. THROW KNIFE AT LEADER (it hits him in the stomach, and you fight off the others – the leader also vanishes), GET KNIFE, W, NW, N (the leader fires a few shots at you but misses; he then sprints north), N (you pursue the leader), N (you still follow), N (to a junction – the leader runs east over a log spanning a ditch). If you follow, the log falls, trapping you in the ditch. Instead, without wasting turns, go N, E, E (to get around the log and surprise the leader at a cliff edge – he fires a shot and misses), THROW KNIFE AT LEADER (he dodges the knife, but falls backwards over the cliff and is killed – any delay means death!).

All that remains is to return to the telephone and ring Lestrade. Still avoid the log by not going west here. NW, W, S, S, S, S (there is an exit not mentioned here at the large expanse of greenery), SE (takes you to the garden path outside the greenhouse!), W, KNOCK ON DOOR (to enter the mansion again), W, DIAL 450772. You tell Lestrade that the gang leader is dead, and that you will need help in dealing with the rest of them. In half an hour, the police make a raid and over thirty members of "The Order of the Knife" are arrested. The leader is identified as James Boundary.

Next day, Holmes explains to Watson that the body in the alley was meant to be taken as James Boundary so that the police would stop their hunt for him. He formed the Order of the Knife to kill rich people and take their money. The tunnels under his mansion made an obvious place to form the "cult". GAME COMPLETE.

NEXT MONTH : THE RAVEN

As promised in a previous issue, here is Part Three of the Amstrad version of THE FOURTH PROTOCOL, which is different from the one published as the Solution of the Month, Probe, August 1995.

THE FOURTH PROTOCOL – Amstrad version

Part 3 – SAS ASSAULT

Warehouse name – enter TIPTREE

Look at all items you are carrying particularly the machine gun (when doing this you release the safety catch), E, USE BOOBY TRAP (on the kitchen door), W, S, DROP SCREWDRIVER, USE KNIFE, GET SCREWDRIVER, E, USE GRENADE, USE MACHINE GUN, E, USE WIRECUTTERS, N, USE SHOTGUN, USE SHOTGUN, USE SHOTGUN, LOOK, LOOK, ANSWER YES, (remember the date 12 MAY 1987) so enter "12051987", USE SCREWDRIVER, LOOK, ANSWER YES, (remember "SVETOFOR" from Pasternak, part 1 – Russian for traffic light), PRESS RED BUTTON, ANSWER YES, PRESS YELLOW BUTTON, ANSWER YES, PRESS GREEN BUTTON, USE WIRECUTTERS, ANSWER CUT RED WIRE.



SERIALIZED SOLUTION

KING'S QUEST 6

Solution by Terry Taylor on an Amiga

Cast of Main Characters

Alexander – Prince of Daventry – the hero – in love with Cassima

Cassima – Princess of the Land of the Green Isles – abducted by the evil vizier

Abdul Alhazred – The evil vizier – usurped power in the Land of the Green Isles – abducted Cassima and killed her parents

King Caliphim – Father of Cassima – killed by Alhazred

Queen Allaria – Mother of Cassima – killed by Alhazred

Lord Azure – Lord of the Isle of the Sacred Mountain

Lady Aerial – Lord Azure's wife

Celeste – Daughter of Lord Azure and Lady Aerial
sacrificed to the Minotaur in the Catacombs

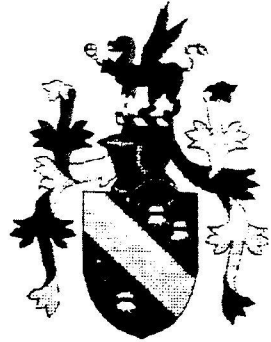
Jollo – Clown to Alhazred – but loyal to Cassima

Saladin – Alhazred's Captain of the Guard – does not trust
the vizier, but will do as ordered

Beauty – A young innocent maiden

Beast – Turned to his present form by an old hag, he longs for a maiden to share his life

Shamir Shamazel – Alhazred's genie



Princess Cassima is missing. After seeing a vision in his mirror, Prince Alexander sails off to find her. After three months at sea, he is ship-wrecked on a strange island.

The game starts on a beach, where Alexander has been washed up following the shipwreck.

Find and PICK UP ALEXANDER'S ROYAL INSIGNIA RING, USE THE HAND ICON ON THE PLANK OF WOOD to reveal the box underneath. OPEN THE BOX and PICK UP THE DAVENTRY COIN. Walk to the Large Tree, by the fork in the path – take the right-hand path to the castle, TALK TO THE GUARDS to learn that Alexander is on the tale of the Crown in the Land of the Green Isles, and that Princess Cassima is in the castle. Try bribing the guards by USING THE DAVENTRY COIN ON THE GUARDS, USE THE INSIGNIA RING ON THE GUARDS (They call for the Captain of the Guard, Saladin, who ushers Alexander inside to meet the vizier. Alhazred tells Alexander that Cassima's parents have both died, and that she is in mourning. He also informs Alexander that he and Cassima are to be married. Refused permission to see Cassima, Alexander is escorted out of the castle, and the guards are instructed not to let him in again.) Nor will the guard dogs let him in if he is carrying the magic map – even if he hasn't visited the castle before – because by the time he obtains the map, Alhazred is aware of what he is doing. Return to the fork, and take the left-hand path to the Village.

TALK TO THE BEGGAR to find out that he will exchange one of his new lamps for an old one.

Enter the Pawn Shop. PICK UP A MINT from the dish on the counter. TALK TO THE SHOPKEEPER to learn that the ferry between the islands is not working. USE THE DAVENTRY COIN ON THE SHOPKEEPER – from the four items offered, PICK UP THE MECHANICAL NIGHTINGALE.

Leave the Pawn Shop and enter the Book Shop.

In the shop is a black-cloaked man – he will not speak to Alexander, so ignore him. TALK TO THE SHOPKEEPER and he will tell Alexander about the legendary Isle of the Mists. He also suggests that Alexander asks the ferryman about the islands. Try to PICK UP THE BOOK ON THE COUNTER – the shopkeeper tells Alexander that it is a spell book which he will exchange for another rare book. PICK UP THE BOOK from the table by the door, USE THE HAND ICON ON THE BOOK to find that it is a *loving* book. Find the shelves containing the poetry books, and USE THE HAND ICON ON THE SHELVES – as Alexander reads the book of poems, a page falls to the floor. PICK UP THE PAGE – it is a love poem.

Leave the shop, and go through the arch to the cottage. The girl in the garden, Beauty, is being told off by her mother. Take note of the conversation (the girl likes roses).

Walk past the cottage to the jetty. USE THE HAND ICON ON THE DOOR OF THE FERRY, and when the ferryman appears, TALK TO THE FERRYMAN. (The ferryman will only let Alexander in if he has previously spoken to the owner of the Book Shop.)

Once inside the ferry, TALK TO THE FERRYMAN to learn about the magic map, which is now the only way to travel between the islands. The ferryman suggests that Alexander speaks to the Pawn Shop owner about it. Continue TALKING TO THE FERRYMAN until he begins to repeat himself. PICK UP THE RABBIT'S FOOT from the table.

Leave the ferry, and return to the Book Shop.

Jollo, clown to the vizier, will now have appeared. Try to TALK TO JOLLO; but he will not speak to strangers. USE THE INSIGNIA RING ON JOLLO. (He recognizes Prince Alexander, and tells him about Cassima and her parents, and that he does not trust the vizier. He also tells Alexander about Sing-Sing, Cassima's pet nightingale, with whom a message could be sent to Cassima.)

Leave the Book Shop and enter the Pawn Shop.

The black-cloaked man is now in here, but still cannot be approached. TALK TO THE SHOPKEEPER about the magic map – he says he wants something of equal value in return. Leave the shop and move to the Large Tree, then immediately move back to the village. As Alexander enters the Village, he sees the owner of the Pawn Shop emptying some rubbish into the large pot at the side of the shop. EXAMINE THE POT to find a bottle of invisible ink. Re-enter the Pawn Shop and USE THE INSIGNIA RING ON THE SHOPKEEPER, in order to swap it for the magic map. At this point, the black-cloaked man moves forward and steals a mint from the dish. (Note how he staggers as he leaves the shop, and the subsequent conversation with the vizier – mint makes him drunk.) It transpires that the black-cloaked man is really Shamir Shamazel, the vizier's genie, and he informs the vizier that Alexander now has the magic map. The vizier tells Shamir to visit the other islands to warn them of Alexander's coming.

During this cut scene, note the lamp on the vizier's table – Alexander needs to know what it looks like later.

Leave the shop and return to the beach. Whilst passing the tree, note that Sing-Sing, Cassima's nightingale, has now appeared on a branch - ignore her for now. (Sing-Sing will only appear once Jollo has told Alexander about her.) USE THE MAGIC MAP ON THE WATER to bring up the map of the Green Isles. USE THE HAND ICON ON THE ISLE OF THE SACRED MOUNTAIN to travel there. PICK UP THE BLACK FEATHER, PICK UP THE SMELLY FLOWER. Ignore the cliffs themselves for the time being.

USE THE MAGIC MAP ON THE WATER and travel to the Isle of Wonder.

On his first visit to this island, Alexander will be confronted by 5 gnomes - they have been warned by Shamir that a foreign *man* will be coming; Alexander must therefore trick them into believing that he is not a man.

(The Gnomes use the five senses to detect a man.)

Gnome 1 - Tom Trow - uses smell - USE THE SMELLY FLOWER ON THE GNOME - he thinks Alexander is a flower.

Gnome 2 - Grosvenor - uses hearing - USE THE MECHANICAL NIGHTINGALE ON THE GNOME - he thinks Alexander is a nightingale.

Gnome 3 - Grump-Frump - uses taste - USE THE MINT ON THE GNOME - he thinks Alexander is a sweet.

Gnome 4 - Trilly Dilly - uses touch - USE THE RABBIT'S FOOT ON THE GNOME - he thinks Alexander is a rabbit.

Gnome 5 - Bill Batter - uses sight - USE THE INVISIBLE INK ON ALEXANDER - Alexander disappears, and the gnome cannot see him.

The Gnomes go away.

EXAMINE THE OYSTER, then TALK TO THE OYSTER (it cannot sleep because it has an ache in its mouth), USE THE BORING BOOK ON THE OYSTER, and when the oyster yawns, quickly PICK UP THE PEARL from its mouth before it closes. PICK UP THE STRING OF LETTERS (partial sentence) which is floating in the sea. (This can only be picked up when it floats close enough to the shore).

Move East, behind the large rock, to the Bookworm's Lair. USE THE HAND ICON ON THE PILE OF BOOKS, and the Bookworm will appear and talk to Alexander. (It wants some sort of "part of speech" of a rare book).

Return to the Beach, and head North. Go though the Swamp location to the Enchanted Garden.

PICK UP THE ICEBERG LETTUCE, OPEN THE GATE and enter Chessboard Lane.

Attempt to move forward between the Knights, which will prompt the Red and White Queens to appear. (Listen to their conversation. They are arguing over a lump of coal, which the Red Queen has - the White Queen only has a spoiled egg - and which of them should give the coal as a wedding gift to the vizier.)

PICK UP THE RED SCARF dropped by the Red Queen. Return to the beach.

(TO BE CONTINUED NEXT MONTH)

SOLUTION OF THE MONTH

DANCES WITH BUNNY RABBITS

Written by Simon Avery

Solution by Barbara Gibb on a C64

Note : LOUN is short for LOOK UNDER, LOIN is short for LOOK IN.

Start in your bedroom. LOUN BED and TAKE GUN, LOIN WARDROBE and TAKE CLOTHES, W (kitchen), TAKE cookie JAR, TIP JAR (cookies fall to the floor), TAKE COOKIE, EAT COOKIE (you spit out something hard that was baked into the cookie), I (now have a key), UNLOCK CABINET (need the key – now have Mummy's ring and a lacy handkerchief), TAKE CARROT, S (parents' bedroom), TAKE DRESS, WEAR DRESS, N.

N (main street), TAKE STICK, EXAM STICK (forked at one end), N (telegraph office), CLIMB COUNTER, EXAM SAFE, TURN DIAL, OPEN SAFE. LOIN SAFE and TAKE MAGAZINE, CLIMB COUNTER, S, W, N (reception of hotel), CUT MIRROR (need Mummy's ring), RING BELL (hear click from roof as bell is pressed), S (hear loud boom from hotel), N (see pile of rubble), EXAM RUBBLE (leads upwards), U (top of hotel where you see a sniper), PUSH SNIPER (into the street below), D, S (to street), EXAM dead BODY and TAKE RIFLE. The Milky Bar Kid arrives and throws bars of chocolate around. S (saloon), EXAM BAR (see Madam Lulu), GIVE MAGAZINE (to Lulu – you grab a bottle from the bar), HIT MAN (with bottle). A fight breaks out and you pick up the saddle and retreat to the street. SADDLE HORSE, RIDE HORSE (out of town).

When you are in the middle of a long long road an Indian appears, shoots your horse which collapses beneath you. GIVE RIFLE (to Indian, who tries to shoot you with it but it doesn't work, so he take you on a guided tour of a lake. He throws you in. You are now on the bottom of the lake. FILL JAR *before* you DRINK LAKE (yes, you drink the lake), DROP HANKY (if you are wearing the dress a gentleman rushes up and rescues you, kissing your hand), REMOVE DRESS, WEAR CLOTHES.

U (still-quite-nice-lands). You see a poisonous snake. USE STICK, E, E (meet an old Indian and a dog), GIVE MIRROR (to Indian who gives you a match), THROW STICK (otherwise the gundog shoots you), E.

E (Badlands), EAT CARROT (so that you can see in the dark), S, EXAM STATUE (Sphinx with a large pointed nose), SHOOT NOSE (need gun), EXAM STATUE (now see a hole where the nose used to be), FEEL HOLE (statue slides back to reveal a secret tunnel).

S (into mine), EXAM DOOR, EXAM WRITING (present from Blackpool – oh, it is *that* sort of rock!), EAT DOOR, W (small antechamber), EXAM POT (sealed with wax), MELT WAX (need match), OPEN POT (an Arab jumps out and runs away), LOIN POT and TAKE DAGGER, E (see the Arab holding a lamp), SHOOT ARAB (need gun), MOVE ARAB and TAKE LAMP, S (see a man wearing a sign that reads "The end of the world is nigh"), WAVE DAGGER (man runs away), S (now deep within the bowels of the mine), READ SIGN (clue), POUR WATER (from cookie jar), I (now have "some untold riches"), EXAM RICHES, RUB LAMP (a genie appears), EXAM GENIE, TALK GENIE, SAY HOME (you are transported to western end of town), E (you run indoors in embarrassment), S to finish.

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Round Corner Software Library - 15 Kittersley Drive, Liverton, Newton Abbot,
S.Devon. TQ12 6YX

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Spectrum Software Hire(Softsell)-32 Dursley Road, Trowbridge, Wilts, BA14 0NX

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Vulcan Software Ltd. - Vulcan House, 72 Queens Road, Buckland, Portsmouth,
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WoW Software - 78 Radipole Lane, Weymouth, Dorset, DT4 9RS

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JOAN PANCOTT	01305 784155	SUN - SAT 1pm - 10pm Various
ISLA DONALDSON	0141 9540602	SUN - SAT Noon - 12pm Amstrad
BARBARA BASSINGTHWAIGHTE	01935 26174	SUN - SAT 10am-10pm Spectrum & BBC
BARBARA GIBB	0151 280 5616	Afternoon & Evening Various
SUE ROSEBLADE	01480 380608	Any day 10am to 10pm All computers
MANDY RODRIGUES	01492 877305	Mon-Fri 10am - 9pm Various
SHARON HARWOOD	01702 611321	Any day 10am - 7pm Spectrum
LES MITCHELL	01482 445438	Any reasonable time Amstrad, Commodore, Spectrum & Atari
GRIMWOLD (Simon Avery)	01626 824322	Any reasonable time but not after 10pm Amstrad
PHIL GLOVER	0121 777 7324	Mon-Thurs 6pm - 10pm & Sun 11am - 5pm Sam Coupe
JENNY PERRY	0181 9794851	Any evening except Monday before 10pm PC & Spectrum
STEVE CLAY	0151 200 5861	Mon-Fri after 7pm Sun - any time within reason Not Saturday PAW & AMOS
KAREN TYERS	01347 838667	Spectrum Golden Oldies Any day - 10am - 10pm

THE ULTIMATE INFOCOM HELPLINE

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

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